



HISTORY



Mosaic detail from Pompeii, displayed in the Museo Archeologico Nazionale (p80)

GREGGEMS

NEAPOLIS

Founded by Greek colonists, Naples was later adopted by swinging Roman holiday-makers in search of sun, sea and sin.

Little is known of Naples' early days. According to legend, Greek traders, possibly from Rhodes, established the city in about 680 BC on the island of Megaris, where today the Castel dell'Ovo stands (p83). Originally called Parthenope in honour of the siren whose body had earlier washed up there (she drowned herself after failing to seduce Ulysses), the city gradually spread to encompass Monte Echia on the mainland.

The Greeks' main Italian foothold, however, was 10km up the coast at Cuma, then known as Cumae. Founded in the 8th century BC, Cuma became the most important city in the southwest over the next 200 years: a rich commercial centre whose legendary Sibyl was said to be the mouthpiece of Apollo. In military terms, it was the key to the area, as the watching Etruscans understood only too well. Looking to expand southward from their Tuscan homeland, the Etruscans twice invaded and were twice repelled. After the second of these clashes, in 474 BC, the Cumaeans founded Neapolis (New Town, to distinguish it from Paleopolis, Old Town, the name by which Parthenope was then known) on the land that is now Naples' centro storico (historic centre).

The Etruscan battles had taken a toll, however, and in 421 BC the exhausted Greeks fell to the Samnites. They, in turn, proved no match for the Romans who took Neapolis in 326 BC.

ROMAN TIMES

Under the Romans, Neapolis and its environs bloomed into a successful Roman resort. Nero's second wife Poppea holidayed in Oplontis (p157) and Julius Caesar's father-in-law kept a home at Herculaneum. Neapolis' citizens, however, never completely gave in to their foreign occupiers. They refused, for example, to relinquish their language, traces of which remain in Neapolitan dialect. Then, during the Roman Civil War (88–82 BC), they opposed Rome, invoking the wrath of Cornelius Sulla who promptly took the city and slaughtered thousands of its citizens. In 73 BC slave leader Spartacus based his rebel army on the slopes of Mt Vesuvius.

Naples' fabled volcano Vesuvius exploded onto the stage in AD 79, drowning Pompeii and Herculaneum in a mix of molten lava, mud and ash. Coming just 17 years after a massive earthquake, it was a devastating blow for the rural area outside Neapolis, an area already in decline due to the effects of the earthquake and the import of cheap food from Rome's overseas colonies. Within the city walls, Neapolis was booming: General Lucullus built a massive villa on the spot where the Castel dell'Ovo now stands, and Virgil moved to the town for a period. Offshore, Capri became the centre of Emperor Tiberius' famously debauched operations.

The welfare of Neapolis was by then tied to that of the Roman Empire. When the last Roman emperor, Romulus Augustus, died in 476, the city passed into barbarian hands.

WHY BITE THE CARROT WHEN YOU'VE GOT THE GRAPES

Battered by a storm of volcanic debris and blasted by a white-hot wind, Pompeii's ancient victims didn't know what had hit them. Very few Romans knew that Vesuvius was volcanic, and those that did thought it was extinct. No-one today thinks Mt Vesuvius is extinct. Vulcanologists don't know when it'll go but they're pretty sure that one day it will, and when it does it could be devastating – some 600,000 people live within 7km of the crater.

In an attempt to clear Vesuvius' lower slopes, the Campania region launched Progetto Vesuvia in September 2003, a project offering a €30,000 carrot to anyone prepared to relocate.

Few residents, however, have taken up their offer. Their reasons range from the emotional ('this is my home and I'm not moving') to the financial (€30,000 will only buy about a quarter of a new two-bedroom flat in the outer suburbs of Naples) and the agricultural (the area's rich volcanic soil produces the region's best grapes and Italy's finest tomatoes).



BRUNDA

KINGDOM OF THE TWO SICILIES

Art, culture and architecture thrive against a backdrop of invasion, rebellion, and occupation.

By the beginning of the 11th century, Naples was a prospering duchy. Industry and culture were thriving and Christianity had caught on in a big way. Outside the city walls, however, the situation was more volatile as the Normans began to eye up the Lombard principalities of Salerno, Benevento, Capua and Amalfi.

The Normans had arrived in southern Italy in the 10th century, initially as pilgrims en route from Jerusalem, later as mercenaries attracted by the money to be made fighting for the rival principalities and against the Arab Muslims in Sicily. And it was to just one such mercenary, Rainulfo Drengot, that the duke of Naples, Sergio IV, gave the contract to drive the Lombards out of Capua. Capua duly fell in 1062, followed by Amalfi in 1073 and Salerno four years later. By 1130 most of southern Italy, including Sicily, was in Norman hands and it was only a question of time before Naples gave in to the inevitable. It did so in 1139. The Kingdom of the Two Sicilies was thus complete.

The Normans maintained their capital in Sicily, and Palermo began to outshine Naples. Surprisingly, the Neapolitans seemed happy with their lot, and when the last of the Norman kings, Tancred, was succeeded by his enemy Henry Hohenstaufen of Swabia in 1194, the mood turned ugly. The Neapolitans despised their new Swabian rulers and were delighted when Charles I of Anjou routed them at the battle of Benevento in February 1265.

The French Angevins were determined to make Naples a sparkling artistic and intellectual centre. Charles built the Castel Nuovo (p83) in 1279, the port was enlarged, and in the early 14th century the third Angevin king, Robert of Anjou, constructed Castel Sant'Elmo (p91).

The last century of Angevin rule was marked by complex and often bloody politicking between family factions. Queen Joan I was suspected of murdering her husband and fled the city between 1348 and 1352, leaving her vengeful Hungarian in-laws to occupy Naples. Some 70-odd years later her namesake, Queen Joan II, could only stop her husband stealing the crown thanks to substantial popular support.

The time was ripe for the Spanish Aragonese to launch their attack.

top five HISTORY READS

In the Shadow of Vesuvius:
A Cultural History of Naples
Jordan Lancaster (2005)

The Gallery
John Horne Burns (2004)

Naples '44:
An Intelligence Officer in the Italian Labyrinth
Norman Lewis (2002)

See Naples and Die:
The Camorra and Organised Crime
Tom Behan (2002)

The Bourbons of Naples
Harold Acton (1956)

THE ARAGONESE

After vicious fighting, Alfonso of Aragon took control of Naples in 1442. Known as *Il Magnanimo* (The Magnanimous), he did a lot for Naples, promoting art and science and introducing institutional reforms. But for all that, he could never live down the fact that he'd overthrown the popular Angevins.

In 1485 the city's barons took up arms against Alfonso's successor, Ferdinand I. Within a year, however, the ringleaders had been executed (in the Sala dei Baroni in Castel Nuovo) and peace restored. Peace didn't last long, and in 1495 King Charles VIII of France invaded. Supported by a small group of barons but fiercely opposed by the population, the French monarch occupied the city for four months. When he was forced out, the Neapolitans replaced him with the Aragonese Ferdinand II.

After Ferdinand II's death in 1496, the mutinous barons once again flexed their muscles, this time by crowning Ferdinand's uncle, Frederick, as king. This angered everyone: the Neapolitans, the French and the Spanish had all wanted Ferdinand II's widow Joan to succeed him. The upshot was the joint Franco-Spanish invasion of 1501. Frederick tried to hang on to power, but facing almost total opposition he skulked off, leaving Naples to the Spanish. Thus King Ferdinand of Spain became King Ferdinand III of Naples.

HISTORY

DON PEDRO & THE VICEROYS

Colonial wealth and construction define the character and cityscape of 16th- and 17th-century Naples.

As part of the Spanish empire, Naples prospered in the 16th century. Spain, wealthy on the back of its silver-rich American colonies, was enjoying a period of hitherto-unseen prosperity; confidence was running high throughout the empire. In Naples, the unruly barons were brought into line, order was imposed and the population continued to grow. In fact, by 1600 Naples was the biggest city in Europe with a population of 300,000. To house the ever-increasing masses, expansion became a priority.

To deal with the situation, viceroy Don Pedro de Toledo took drastic measures, moving the city walls westward and building an entire new quarter, the Quartieri Spagnoli. Yet housing was not enough; the new Neapolitans had spiritual needs to satisfy. Hundreds of new churches and monasteries sprung up, many of them designed by the city's new wave of architects and artists.

The most prolific of all Naples' architects was Cosimo Fanzago (1591–1678), whose Guglia di San Gennaro (p72) and Certosa di San Martino (p91) are considered high points of Neapolitan baroque. Painters were also having a rich time of it. Caravaggio arrived in town in 1606, and Giuseppe de Ribera, Massimo Stanzione, Luca Giordano and Francesco Solimena all made their names.

But the good times weren't to last, and in the early 17th-century economic depression descended, forcing Naples' viceroys to impose ever-increasing tax hikes. And it was this that drove the Neapolitans to rebellion.

THE MASANIELLO REVOLT

Already crippled by the sheer weight of taxes, the Neapolitans were becoming increasingly mutinous when the Spanish introduced a levy on fresh fruit in January 1647. It was one tax too many and on 7 July violence broke out on Piazza del Mercato (p76).

Led by an illiterate fisherman from Amalfi, Tommaso Aniello, aka Masaniello, the rebellion snowballed rapidly and grew out of control. On 16 July Masaniello was murdered in the Chiesa di Santa Maria del Carmine (p76) by extremists from within his own camp: they wanted to drive the Spanish out of Naples, he simply wanted an end to the fruit tax. The French then tried to cash in by sending the duke of Giusa to take the city; the duke failed, and on 6 April 1648 was captured by the new Spanish viceroy, the Count of Oñate. Order was soon reestablished, the rebel leaders were executed and life in Naples returned to a semblance of normality.

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THREE STRIKES & ALL BUT OUT

Naples' 17th-century woes were not all manmade. Nature played her hand to the full, striking three times in the space of 60 years.

The first of the triple whammy was the eruption of Mt Vesuvius in 1631. After almost 500 years of inactivity, it blew its top on the morning of 16 December, spewing out a molten mass of ash, gas and stone. The deadly torrent destroyed everything in its path, killing some 3500 people.

This death toll paled in comparison with that of the devastating plague epidemic that hit Naples and Campania in 1656. In a six-month period, up to three-quarters of Naples' population was killed and any hopes of economic recovery were buried with the dead. The horror that infected the city's squalid streets is graphically depicted in the paintings that hang in Room 37 of the Certosa di San Martino (p91).

The *coup de grâce* arrived 32 years later in the form of an earthquake. Although Naples was some distance from the epicentre in Benevento, the shock waves were clearly felt and the damage to the city was considerable.



the sister of King Ferdinand's wife, Maria Carolina, had been guillotined that Naples joined the anti-French coalition.

Troops from Naples and revolutionary France eventually clashed in French-occupied Rome in 1798. The Neapolitans claimed the city but within 11 days were scurrying back south with the French in hot pursuit. In desperation King Ferdinand IV and Maria Carolina hotfooted it over to Palermo, leaving Naples to its own devices.

Bitterly opposed by most of the population, the French were welcomed by the Neapolitan nobility and bourgeoisie, many of whom had adopted fashionable republican ideas. And it was with the full backing of the French that the Parthenopean Republic was declared on 23 January 1799.

But it wasn't a success. The leaders were an ideologically rather than practically minded lot, and were soon in financial straits. Their efforts to democratise the city failed and the army was a shambles.

Over the water, the exiles in Palermo had not been sitting idle. Ferdinand and Maria Carolina dispatched Cardinal Fabrizio Ruffo to Calabria to organise an uprising. On 13 June he entered Naples and all hell broke loose as his men turned the city into

THE BOURBONS

As revolution rocks France, Naples sparkles as Italy's Bourbon capital.

In little more than 100 years, the Bourbons transformed Naples into Europe's glitziest city. Between the accession of Charles VII to the Neapolitan throne in 1734 and Italian unification in 1860, Palazzo Reale di Capodimonte (p93) was built and Palazzo Reale (p85) enlarged, Teatro San Carlo (p87) became Europe's grandest opera house and Via Toledo its most sought-after address. Naples had never had it so good.

From all accounts Charles was not a particularly brilliant man. Neither a general – he apparently hated wearing a uniform – nor a great politician, he was nevertheless dutiful and felt honour-bound to do his best by Naples. Ruling through a Council of State, he ushered in the brightest of Naples' golden eras.

THE PARTHENOPEAN REPUBLIC

Naples' great republican experiment was a bloody and short-lived affair, sparked by events in faraway Paris.

As a monarchy, the Neapolitan court was hardly delighted to hear news of the 1789 French Revolution. However, it wasn't until word filtered down that Marie Antoinette,

THE ODD COUPLE

They were a decidedly strange couple – he was an undereducated slob, and she was his beautiful and clever queen. He was Ferdinand IV, son of Charles VII and the Bourbon king of Naples; she was his Austrian wife, Maria Carolina.

One of 16 children of the Hapsburg empress of Austria, the 16-year-old Maria arrived in Naples in 1768 to marry Ferdinand. She was beautiful, calculating and ruthless, an unlikely partner for the famously uncouth dialect-speaking Ferdinand. She also had a serious political agenda (she wanted to distance Naples from Spain and forge closer links with Austria and Britain) unlike her husband who was happy to leave politics to her and her henchmen.

The first person to fall victim to Maria Carolina's ambition was Bernardo Tanucci, the man who had effectively been running Naples since 1759 when Ferdinand's father had left to take up the Spanish throne, leaving Naples to his eight year-old son and trusted prime minister Tanucci.

An honest man, Tanucci ruled efficiently, abolishing feudal privileges, reducing tax revenue to the Church and steadfastly denying an education to Ferdinand. However, there wasn't much he could do to prevent Maria Carolina exercising her brain, which the young Austrian did with cut-throat precision.

In accordance with her marriage agreement, Maria Carolina joined Naples ruling Council of State on the birth of her first son in 1777. It was the position she'd been waiting for to oust Tanucci, which she promptly did, replacing him with a French-born English aristocrat, John Acton.

Acton quickly realised where the real power in Naples lay and wasted no time in ingratiating himself with Maria. He managed to win her over completely with his anti-Bourbon politics and authoritarian style, becoming her prime minister and, according to some, her lover. Under Acton, Naples joined the anti-French coalition, forcing Ferdinand and Maria Carolina to twice flee to Sicily to avoid French revolutionary forces.

It was in 1806, on the second of these self-imposed Sicilian exiles, that Maria Carolina met her nemesis, Lord William Bentinck, the British ambassador to Sicily and de facto ruler of the island. By now Maria Carolina's star was on the wane and, with Ferdinand little more than a bewildered spectator, Bentinck had her exiled to Austria in 1811. She died three years later in 1814. Ferdinand returned to Naples in 1816, reigning as King Ferdinand I of the Two Sicilies until his death in 1825.

a slaughterhouse. On 8 July Ferdinand and Maria Carolina returned from Sicily and embarked on a systematic extermination of republican sympathisers. More than 200 were summarily executed.

THE FRENCH DECADE

The failure of the Parthenopean Republic did not, however, signal the end of French interest in Naples. In 1806 French forces once again entered the city, forcing the royal family to flee to Sicily for a second time and in 1808 Joachim Murat, Napoleon's brother-in-law, was appointed king of Naples. From the Palazzo Reale di Capodimonte (p93), Murat launched a series of what should have been popular measures: he abolished feudalism and initiated a series of land redistribution programmes; he brought in foreign investment and kick-started local industry. And yet still he was hated. As a Frenchman and a revolutionary he could do no right in the eyes of the royalist masses, who were thrilled when he was finally ousted in 1815 and Ferdinand returned to claim his throne.

top five HISTORICAL WORKS OF ART

Dionysiac Frieze (Anon.)
Villa dei Misteri, Pompeii (p164)

Tavola Strozzi (Anon.)
Certosa di San Martino (p91)

La Rivolta di Masaniello del 1647
(The 1647 Masaniello Revolt; Micco Spadaro)
Certosa di San Martino (p91)

Eruzione del Vesuvio dal Ponte Maddalena
(Eruption of Vesuvius from the Bridge of
Maddalena; Pierre Jacques Volaire)
Palazzo Reale di Capodimonte (p93)

Ritratto di Maria Carolina di Borbone
(Portrait of Maria Carolina of Bourbon; Anon.)
Certosa di San Martino (p91)

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WAR & PEACE

WWII vents its full force on Naples; the city is bombed to near destruction and the way is paved for organised crime.

Naples' postunification history makes for grim reading. Poverty forced hundreds of thousands to emigrate, and in 1884 a huge cholera epidemic swept through the city's overcrowded slums. In response to the epidemic, the municipal authorities launched a huge citywide cleanup. The worst slums near the port were destroyed, Corso Umberto I was bulldozed through the city centre, and developers constructed a sparkling new residential quarter on the Vomero.

The city's regeneration continued under Fascist rule. An airport was built in 1936, railway and metro lines were laid and the Vomero funicular was completed. The

GARIBALDI & HIS RED SHIRTS

A natural-born nationalist, Giuseppe Garibaldi was instrumental in the unification of Italy and the demise of Bourbon rule in Naples.

Buoyed by victory over Austrian troops in Piedmont, Garibaldi and his volunteer army of 1000 Red Shirts set sail for Sicily in May 1860. Waiting to oppose the nationalists was the 25,000-strong Neapolitan army. But despite their vastly superior numbers the Bourbon forces fought half-heartedly – morale was low due to the monarchy's consistent refusal to surrender any of its despotic powers to the Neapolitan parliament (constitutions had been granted in 1820 and 1848 but neither had lasted more than a year) – and Garibaldi prevailed.

Watching from over the water in Naples, King Francesco II hastily tried to appease his increasingly truculent population by agreeing to resurrect the 1848 constitution. But it was too little too late. Garibaldi had already crossed over to the Italian mainland and was marching relentlessly towards Naples. True to the family spirit, Francesco fled the city, taking refuge with 4000 loyalists behind the River Volturno, about 30km north of Naples. On 7 September Garibaldi marched unopposed into Naples, and was welcomed as a hero.

But it wasn't quite over for Francesco. More in hope than anything else, the Bourbon loyalists launched a series of last-ditch attacks on the rebel army, only to be defeated at the Battle of Volturno over the first two days of October. Naples was now well and truly in Garibaldi's hands, and on 21 October the city voted overwhelmingly to join a united Italy under the Savoy monarchy.

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Mostra d'Oltremare exhibition space was inaugurated in 1937 by Mussolini to celebrate Italy's great colonial victories. But no sooner had many of these buildings gone up than they were hit by the full force of WWII.

Its importance as a port meant Naples suffered horrendously during the war. Heavy aerial bombing by the Allies left more than 20,000 people dead and destroyed large amounts of the city centre.

Events came to a head in 1943. Bombardments were at their worst in preparation for the Allied invasion and the Germans had taken the city. The Nazis didn't last long, though, being forced out by a series of popular uprisings between 26 and 30 September; these were led by local residents in particular by young *scugnizzi* (a Neapolitan word for the young boys who used to hang out on the city streets) and ex-

soldiers. Known as the Quattro Giornate di Napoli (Four Days of Naples), the street battles paved the way for Allied troops to enter the city on 1 October.

Greeted as liberators, the Allies set up their provisional government in Naples. By this stage the city had become an anarchic mass of humanity, with Allied troops, German prisoners of war and bands of Italian fascists all competing with the city's starving population for food. Then in 1944, when it looked like it couldn't get any worse, Mt Vesuvius erupted.

Faced with such circumstances the Allied authorities turned to the underworld for assistance. In return for the Allies turning a blind eye towards their black market activities, criminal organisations such as the Camorra were willing to help and began to flourish.

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MODERN TIMES

Described as the *Città Perduta* (Lost City), Naples is still struggling to contain its feuding criminal families.

Dubbed the Neapolitan Renaissance, the rebirth of Naples over the past 15 years has been little short of spectacular. Under the charismatic mayor Antonio Bassolino, the city shed its fearsome reputation and bloomed into a gleaming model of urban regeneration.

But what is now history must have looked almost impossible when Bassolino took the reins of civic power in 1993. Naples was in a mess. The Camorra was in rude health, its bosses publicly partying with the city's iconic football star Diego Armando Maradona, *abusivismo* (illegal construction) was flourishing and public services had virtually ceased to exist. The grim situation was not unique to Naples – corruption and cronyism were rife across the country.

By the early 1990s the time was ripe for change, and in 1992 the nationwide Mani Pulite (Clean Hands) anticorruption crusade kicked into gear. Naples voted its approval by electing Bassolino whose promises to smarten up the city and fight corruption were exactly what the weary Neapolitans wanted to hear.

In the seven years that followed, Naples began to clean up its act. After being used as a huge car park for years, Piazza del Plebiscito (p86) was pedestrianised; a new arts festival, the Maggio dei Monumenti, was inaugurated; and Naples' new metro stations were treated to a dash of modern art. In 1994 world leaders met in Naples for the G7 summit.

After winning a second term in 1997, Bassolino couldn't keep up the momentum he'd created, and the pace of change began to slow. In 2000 he was elected president of the Campania region, a move that many people considered a political fudge to remove him from the day-to-day running of the city.

Into his shoes stepped Rosa Russo Jervolino, a former interior minister and Naples' first female mayor. Elected on a centre-left ticket firstly in 2001, and then for a second term in May 2006, she hasn't had an easy time of it. In April 2002 political chaos ensued after eight policemen were arrested on charges of torturing antiglobalisation protestors arrested at a 2001 government conference. In 2003 Naples' street corners were submerged in rubbish as authorities struggled to sort out the city's refuse contracts. Three years later and it was the same story all over again as a strike in July 2006 left many suburbs mired in rotting refuse.

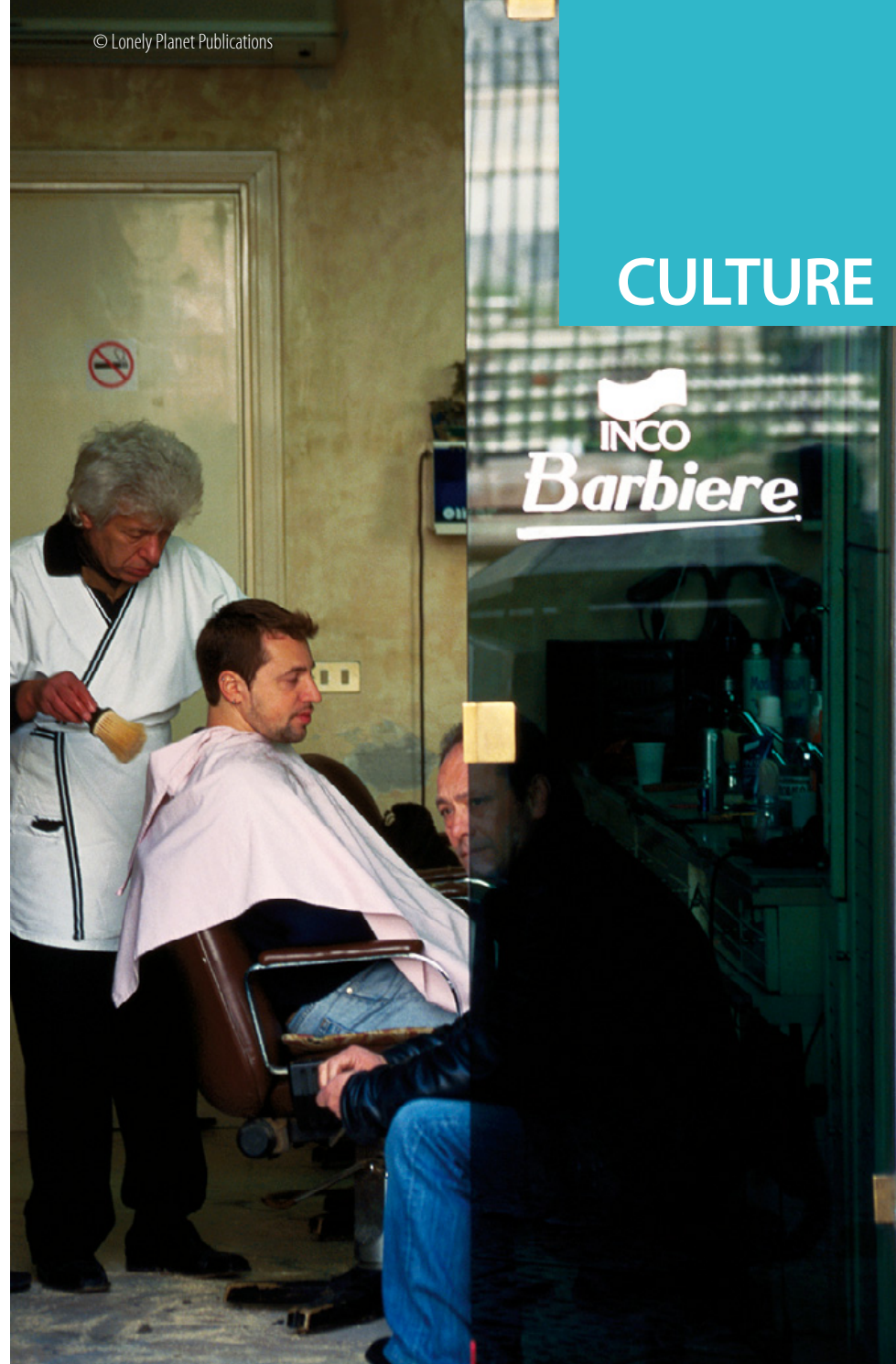
Worst of all, however, was the return of the Camorra to the limelight. In late 2004 and early 2005 a bloody turf battle erupted on the streets of Scampia and Secondigliano, two tough suburbs in the north of the city. In just four months, up to 47 people were gunned down as rival clans fought for control of the city's lucrative drugs trade.

A year on in 2006 Italian journalists continued to highlight the city's crime profile. In September the leading news weekly *L'Espresso* ran a major article on Naples under the headline *Città Perduta*, which described life among the city's gangs of thieves. Whether the return of organised crime is a momentary hiccup in the city's roller-coaster history, or heralds a descent into the bad old days, remains to be seen.

WORD ON THE STREETS

- 'We pay €250 a year in rubbish tax and still they don't do a bloody thing.' (Rubbish strikes continue to plague the city.)
- 'They say the metro will be finished by 2008. They're having a laugh.' (Few Neapolitans believe the revised opening date for the metro.)
- 'Yeah, well, she's not doing a bad job, all things considered.' (Jervolino is reelected mayor in May 2006.)
- 'Next year Serie A, the year after that the Champions League.' (Napoli football team hovers midtable in Serie B after winning promotion from the third division.)
- 'It never used to be so muggy in summer.' (Neapolitans love to grumble that the weather is worse than it was.)

CULTURE





top five DOS & DON'TS

- Make an effort with the local lingo. Even the worst broken Italian will win you a few local fans.
- Cover up when visiting churches and religious sites. Singlet tops and shorts are forbidden.
- Never touch window displays. They're a source of pride for shopkeepers and not to be ruined by your dirty mitts!
- Steer clear of chrysanthemums when buying flowers for a local. In Italy they're only used to decorate graves.
- Focus on the city's positives, not its negatives. Although Neapolitans are the first to criticise their city's shortcomings, criticism from outsiders can cause offence.
- Don't tell a Neapolitan you're a fan of the Lega Nord (Northern League), a northern Italian separatist party much loathed in the south.

SOUTHERN SAVVY

Consummate performers and as *furbo* (cunning) as they come, Neapolitans are justifiably famous for their ingenuity.

Only in Naples will you hear of street entrepreneurs selling secondhand newspapers to lovers so that they can cover their car windows. Or of vendors flogging T-shirts printed with a diagonal seat-belt design so as to fool short-sighted traffic cops. Even the authorities have the knack for invention: in 2006 they launched Operation Bandit Mockery, which involved handing out plastic watches to tourists in order to trick Rolex-hungry thieves. This is a city where the black market thrives and counterfeit goods line the streets.

THE CAMORRA

Fans of the Fascist dictator Benito Mussolini still talk about one of his great successes – the eradication of the Mafia and its local incarnation the Camorra. But although the great criminal organisations of the south had a tough time of it under the Fascist regime, they weren't quite destroyed for good. Down but not out, they were quick to grasp the window of opportunity that WWII provided. Following the 1943 Allied invasion, the British and American command turned to the flourishing underworld as the best way to get things done. The black market thrived and slowly the Camorra began to spread its roots again. Postwar reconstruction provided plenty of business, as the need for cheap housing ran roughshod over such niceties as gaining planning permission and obeying the law.

The earthquake of 23 November 1980, which killed more than 2700 people in the region, signalled the start of a boom period. By now skilled in the art of siphoning off government and European grants, the Camorra made a lot of money – and they flaunted it. Bosses Carmine and Luigi Giuliano, for example, became famous for their lavish parties.

Nowadays, the bosses prefer to keep a lower profile but the coffers continue to swell. To their core activities of racketeering, drug smuggling and controlling the city's fruit-and-veg markets, the families have added the lucrative businesses of counterfeiting (CDs, designer clothes etc) and waste disposal. Occasionally, tension between rival clans explodes in bloody displays of vengeance. In 2005, the notorious districts of Secondigliano and Scampia witnessed the murder of 47 gang members and their families over a period of three months. Experts estimate that the drug trade they were fighting over is worth €500,000 a day.

Tough times have forced Neapolitans to become who they are today. For much of its history the city was fought over, occupied and invaded by foreign powers whose interests were purely selfish. The lot of the city's population was irrelevant as long as they paid their taxes. Consequently the Neapolitans learned early to fend for themselves and to get by on what they had. The art of *arrangiarsi* (getting by) is not a uniquely Neapolitan skill, but it's one at which the city's residents excel. Despite a per-capita income of around €14,500, well below the Italian average of €22,000, Neapolitans still manage to shop hard, play harder and enjoy *la dolce vita* (the sweet life).

Neapolitans know that many of the stereotypes foreigners hold of Italians – noisy, theatrical, food-loving, passionate and proud – refer to them. And they revel in it. Nowhere else in Italy are the people so conscious of their role in the theatre of everyday life and so addicted to its drama and intensity. Everyone has an opinion to give, a line to deliver or a sigh to perform. Eavesdropping is a popular pastime and knowing everyone else's business is a source of pride. Neapolitans joke that if you were to collapse on the street a local would first want to know exactly what happened, and only after that would they think of calling an ambulance. In a city with a population density of 2613 people per sq km (nearly 14 times higher than the national average), this penchant for curiosity makes sense. For the most part, life is lived on the street and privacy is a luxury many can't afford.

In addition to these dramatics and passion for life is a strong distrust of authority. The state has done little for Neapolitans and Neapolitans feel justified in doing nothing in return. Tax evasion is widespread and *abusivismo* (illegal building) rampant. And where the state hasn't provided, the Camorra (see opposite) has stepped in. Organised crime is a fact of life in Naples. It's something that lurks behind the scenes, emerging occasionally as gangs violently settle their accounts, but otherwise silently getting on with its business of making money. While resenting this element of life, most Neapolitans accept it as they've accepted many of their past ills – with a resigned shrug and a melancholy nod of the head. Life goes on.

DALLAS STIRBLEY

top five RELIGIOUS EVENTS & FESTIVALS

Festa di San Gennaro (p18)

Settimana Santa (p18)

Madonna del Carmine (p19)

Festa di Piedigrotta (p19)

Natale (p19)



DALLAS STIBBLEY

SAINTS & SUPERSTITIONS

Superhero saints and cursing evil eyes – the Catholic and the cultish walk hand in hand.

In Naples, saints are celestial celebrities. Fireworks explode in their honour, fans flock to kiss their marble feet and newborn *bambini* (children) take on their saintly names. Neapolitans often celebrate their *giorno omastico* (name day) with as much gusto as they do their own birthdays. In fact, forgetting a friend's name day is considered a bigger faux pas than forgetting their birthday because everyone knows (or should know) the most important saints days.

For the city's religiously inclined, saints play a more important role in their spiritual life than God. While the Almighty is seen as stern and distant – the typical old-school Italian father – saints take on a more familial role, that of intercessor and confidant. This preference is not supported by everyone in the Church: a sign inside the Santissima Annunziata (p77) austere asks visitors to pay homage to Christ at the altar before sidling off to the saints' side-chapels. Despite the request, the faithful keep marching straight to the saints.

Different saints have different specialisations. Infertile couples head to the former apartment of Santa Maria Francesca at Vico Tre Re a Toledo 13 in the Quartieri Spagnoli. Here, they sit on a holy chair once belonging to the stigmatic and ask for her intercession in their having a child. In the Chiesa del Gesù Nuovo (p69), entire rooms are dedicated to Dr Giuseppe Moscati, a much-loved local medic canonised in 1987. Covering the walls are miniature silver body parts representing the miracle cures put down to the good doctor's advocacy.

Not all petitions to one's haloed chums are of a grave or spiritual nature, either. It's not unusual to hear insouciant requests for a lucky lottery ticket or help with scoring a date.

That Gennaro is the most common boy's name in the city is no surprise; San Gennaro is Naples' patron saint and without doubt the city's heavenly hero. Every year thousands of Neapolitans cram into the **Duomo** (p75) to witness the blood of San Gennaro miraculously liquefy in the phial that contains it. Of course, very few believe that it's a real miracle, and science has a ready explanation. Apparently, it's all to do with thixotrophy, which is the property of certain compounds to liquefy when shaken and then to return to their original form when left to stand. To verify this, however, scientists would have to analyse the blood, something the Church has effectively blocked by refusing permission to open the phial.

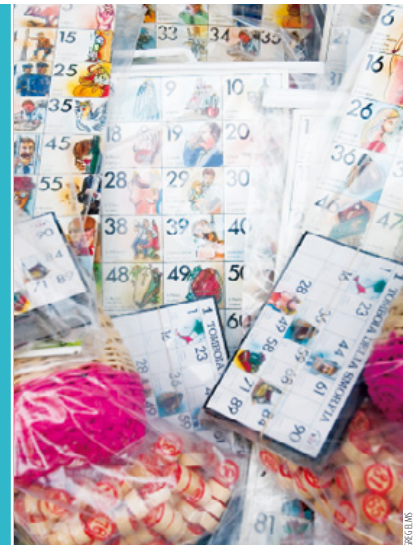
Still, the fact remains that when the blood liquefies the city breathes a sigh of relief – it symbolises another year safe from disaster. A coincidence maybe, but when the miracle failed in 1944 Mt Vesuvius erupted, and when it didn't happen again in 1980 an earthquake struck the city on 23 November of that year.

The whole miracle scenario illustrates the way in which religion and superstition have become entangled in this city. Here, votive shrines flank shops selling shiny red horns to ward off curses, bulbs of garlic hang from the odd balcony to stave off bad vibes, and the same Neapolitan who makes the sign of the cross when passing a church will make the sign of the horns (by extending their thumb, index finger and little finger) to ward off *mal'occhio* (the evil eye). Even the Chiesa del Gesù Nuovo has a superstitious twist – its diamond-stoned façade was designed to deflect bad luck. In Naples, the Catholic and the cultish walk hand in hand.

The Cult of the Purgative Souls is one of the most macabre examples of this alliance. Widely practised until the 1970s, it involved adopting a skull at the infamous Cimitero delle Fontanelle (Fontanelle Cemetery; p96), where thousands of plague victims were unceremoniously dumped and forgotten. Cult followers would lavish their adopted skull with gifts and prayers, hoping to release its soul from purgatory and earn themselves good fortune in return. So popular was this practice that until the 1950s a tram serviced the cemetery, which was packed with flower-laden devotees. In 1969 Cardinal Ursi officially banned the cult, branding it fetishistic. And yet, some say this cult is far from dead.

LOTTERY DREAMS

In every visible aspect the Neapolitan lottery is the same as every other lottery – tickets are bought, numbers marked and the winning numbers pulled out of a closely guarded hat. It differs, however, in the way that Neapolitans select their numbers. They dream them, or rather they interpret their dreams with the aid of *La Smorfia*, a kind of dream dictionary. According to the good book, if you dream of God or Italy you should pick number one; for a football player choose number 42 (Maradona, a football-playing god, is 43). Other symbols include dancing (37), crying (21), fear (90) and a woman's hair (55). Some leave the interpreting to the lotto-shop expert by whispering their dreams into the shop owners' ears (no-one wants to share a winning combination) and letting them choose the numbers. According to the locals, the city's luckiest *ricevitoria* (lotto shop) is the one at Porta Capuana. Run by the same family for more than 200 years, the shop's current owner's grandmother was considered a dream-theme expert. To this day, people bring their dreams here from as far afield as the US, Spain and Switzerland.



GETTY



JEAN-BERNARD CARLETT

PORT OF CALL

Punchinello-selling Poles and Chinese *pizzaioli* (pizza makers) – welcome to new-millennium Naples.

Like the rest of Italy, Naples is fast becoming a multiethnic melting pot. Camorra is making way for curry in the Quartieri Spagnoli, Chinese paper lanterns are spreading across Mercato, and Polish delis are popping up on Piazza Garibaldi. Officially, Naples and its province are home to 45,000 foreign-born residents. Americans and Canadians form the largest group (8000), many working at the city's NATO base. Close behind are Sri Lankans and Filipinos (7500), followed by Moroccans, Tunisians and Algerians (4000), as well as sizable communities from West Africa, Eastern Europe and the Dominican Republic. In reality, the numbers are higher, with thousands of *clandestini* (illegal immigrants) living in limbo across the region.

While an increasing number of Chinese and Eastern Europeans are opening their own small businesses, the majority of immigrants are employed by the locals – in factories, on construction sites and in private homes. Indeed, 70% of immigrants in Naples work as housekeepers, baby-sitters or domestic carers for the elderly. In the 1970s and 1980s, housekeeping was a veritable dream job for the newly arrived. Having a maid was the ultimate status symbol for the city's rich, and as a result many immigrant workers enjoyed long-term job security and friends in high places. Since the 1990s, however, increased demand has come from the time-pressed middle class. Unlike their upper-class counterparts, most of these newer clients can't afford to offer workers the same economic and legal perks. What was once a relatively secure job is now fraught with risk.

More precarious is the life of the street sellers, many of whom are *clandestini* from Senegal. Known as *vù cumprà* – named for their trademark catchphrase, 'Do you want to buy?' – they sell counterfeit goods displayed on sheets along the pavement. When the police cruise by, the sellers swoop up their stock and flee, fearing arrest and possible deportation.

Outside the city the situation is worse for *clandestini*, who mostly find short-term seasonal work in the agricultural sector. The work is hard and lowly paid, and some employers are more than happy to exploit their illegal employees' vulnerable position.

The paradox of immigration in Naples is that the most invisible in the system are the most visible in the community. Marginalised and poor, they are often the ones caught begging, scamming or stealing, creating bad PR for immigrants at large and fuelling a mostly right-wing sentiment that Italy and immigration are a bad match.

Even more ironic is that while an increasing number of foreigners move in, a growing number of young university-educated Neapolitans move out, in a case of *fuga dei cervelli* (brain drain). Faced with a 20.9% unemployment rate and underfunded universities, some of the city's brightest minds are heading north and abroad in search of better career prospects in their chosen fields.

Not that Naples is a stranger to exodus. Between 1876 and 1976, a staggering 2,700,000 people from Naples and Campania left their motherland behind in search of better opportunities across borders and seas. So monumental was this chapter in the city's history that it became a major theme in many a Neapolitan song, the most famous of which is the melancholic 'Santa Lucia Luntana'. Indeed, the huge Neapolitan diaspora managed to turn Neapolitan song into the most internationally recognisable form of Italian music. When the sheet music to the Italian national anthem was lost at the 1920 Olympic Games in Antwerp, the orchestra broke into 'O Sole Mio' instead... It was the only Italian melody that everyone knew.

THE GOOD, THE BAD & THE TYPECAST

Neapolitans proudly see themselves as a tolerant bunch. Centuries of foreign influence and rule have created a city with a knack for absorbing and appropriating the distant and the exotic. Yet, as in any society, commonly held prejudices about foreigners exist. Some cultures fascinate, others provoke suspicion or just plain resentment. The undisputed darlings of the city's foreign set are the Americans. Despite growing support for the 'no-global' movement, most Neapolitans refer to Uncle Sam's own as *gli alleati* (the allies); indeed, many local WWII survivors still call them *i liberatori* (the liberators). Of the poorer immigrants, the Sri Lankans and Filipinos are considered the most diligent, honest and hard-working. A soft spot is reserved for the Senegalese and Ghanans, seen as friendly and willing to integrate into the mainstream. Indeed, Neapolitans will proudly point out that many of their West African neighbours master Neapolitan (Neapolitan dialect) long before they ever learn Italian. More mysterious to the Neapolitans are the Chinese, whose community is tightknit and relatively self-sufficient. Some locals see them as an economic threat because cheap Chinese imports saturate the market. Less favourably considered are the Eastern Europeans. It's not uncommon to hear Ukrainian and Polish women described as 'home-wrecking gold-diggers' and Eastern European men as 'public drunks'. But at the bottom of the barrel are the North Africans and Roma. Marginalised and much maligned, their reputation for petty theft and crime has earned them few fans in the shadow of Vesuvius.



JEAN-BERNARD CARLETT

SEXUAL POLITICS

Sisters are (almost) doing it for themselves...

In the first vignette in Vittorio de Sica's 1963 film *Ieri, Oggi, Domani* (Yesterday, Today, Tomorrow), Sophia Loren plays Adelina. Caught selling contraband cigarettes to support herself and her layabout husband (Marcello Mastroianni), she is arrested and thrown into jail. When her husband discovers that under Italian law a woman cannot be imprisoned until six months after childbirth, they seize the moment to produce a string of babies. Despite the comic opportunism, Adelina encapsulates the 'ideal' Neapolitan woman in many ways. She is fertile, earthy, shrewd and fiercely devoted to her husband and children. She defines herself through motherhood and marriage.

Neapolitan families are still among Italy's largest; their average size is 3.23, compared to the national average of 2.6. It's still the norm to live at home until you marry and one-third of husbands still visit their mothers every day. Yet, despite this old-school picture, gender norms are changing. Twenty years ago most Neapolitan men couldn't fry an egg; today you can find them cooking dinner for their working wives. In 2004, Italian women owned 25% of the country's companies, up from 15% in 1993, and today Naples has a female mayor, Rosa Russo Jervolino. A narrow job market has seen women's educational careers lengthen; there are more women than men studying medicine in the city, and 40% of Neapolitan women are enrolled in universities compared to 31% of men.

But, while women are moving forward, obstacles remain. Although more women graduate than men, only 53.7% of them find employment within three years of receiving their degree compared to 69.2% of men. Furthermore, men receive roughly 10% more in their pay packet than their female counterparts. Antidiscrimination laws are slowly making a difference, although some employers still see women as a risk, likely to ditch their jobs to raise a family. Indeed, ineffective childcare infrastructure makes work and motherhood an often stressful combination for many Neapolitan women. These days, Adelina may carry a briefcase, but her frantic juggling act is still in evidence and far from being relegated to celluloid history.

ACTION-PACKED CLOSETS

The hedonistic islands off the coast of Naples have long been a hit with gay pleasure-seekers. On Capri, Emperor Tiberius entertained a legion of male escorts, while WH Auden ruled the roost over Ischia's gay expat colony. On the conservative mainland, however, sexuality is a more ambiguous affair. While gay clubs teem with happy punters, few of the clubbers tell their *mammas* where they are going. Although attitudes are changing, double lives are still common and it's not unusual for gays and lesbians to play happy hetero couples with each other to keep the family off their back. As in much of southern Italy, the Catholic Church remains a powerful sociopolitical force. Yet, few cities are so erotically charged as Naples. Lingering looks fill the streets and propositions pop up in the strangest of places – from shop counters to taxis. Switch that gaydar into overdrive – you're in for a lusty ride.

top five PLACES TO FALL IN LOVE

Marechiaro (p99)

Borgo Marinaro (p83)

Lungomare (p88)

Piazza Bellini (p72)

Teatro San Carlo (p87)



ARTS & ARCHITECTURE





Tempio di Apollo (p163), Pompeii

MARTIN MOOS

top five NEAPOLITAN READS

La Virtù de Checchina
Matilde Serao (1884)

The Story of San Michele
Axel Munthe (1929)

L'Isola di Arturo
Elsa Morante (1957)

Nan Goldin: Ten Years After
Nan Goldin, Guido Costa, Cookie Mueller (1998)

Betrayal in Naples
Neil Griffiths (2003)

THE ANCIENTS

Greek temples, Roman amphitheatres and erotic frescoes testify to the skill and creativity of the ancient artists and architects.

People have been building in Naples and the surrounding countryside for almost three thousand years. First the Greeks came and went, and then the Romans arrived, developing the area into a trendy holiday destination until Vesuvius erupted in AD 79. In terms of classical archaeology, there are fewer areas on earth as rich as Naples and the Amalfi Coast.

Considered to be among the best examples of classical Greek architecture in Italy, the temples at Paestum are a legacy of Magna Grecia, the Greek colony that covered much of southern Italy until the 3rd century BC. Further north the ruins at Cuma tell of a thriving settlement and a superstitious population; it was in the Antro della Sibilla Cumana (Cave of the Cumaean Sibyl; p106) that the Sibyl is said to have made her prophecies.

Little remains of the art that must once have adorned these great Greek cities. Notable exceptions are the *Tomba del Truffatore* (Tomb of the Diver) frescoes of the 5th-century BC in the museum at Paestum (p168).

Evidence of Roman life is more widespread. In Naples the centro storico (historic centre) is based on the three *decumani* (main streets) of the Roman city of Neapolis. You can still see plenty of evidence of the ancient city, especially if you head underground.

Duck beneath the Chiesa di San Lorenzo Maggiore (p70) and you'll find yourself walking down an eerily quiet Roman street. Similarly, the Duomo (p75) stands atop a series of Graeco-Roman remains, and the network of tunnels beneath Piazza San Gaetano dates to ancient times. Recently, workers on Naples' new metro unearthed a 2nd-century AD Roman spa and parts of temple near Piazza del Municipio (see p86) from the same period.

The real archaeological gems, however, are not in Naples itself but peppered throughout the surrounding region. To the north, the Anfiteatro Flavio (p103) in Pozzuoli is the third largest amphitheatre in Italy; to the southeast Pompeii and Herculaneum need little introduction. Nearby, in Torre Anunziata, Villa Poppaea is a stunning example of the holiday homes that upmarket Romans maintained at Oplontis (p157). On Capri enough remains of Tiberius' Villa Jovis (p176) to sense the scale of the Roman emperor's lifestyle.

Impressive as they both are, Pompeii and Herculaneum would look far grander if they hadn't been systematically pillaged since they were unearthed in the 18th century. Today many of their greatest mosaics are in Naples' Museo Archeologico Nazionale (p80). Happily you can still see one of the ancient world's largest paintings, the *Dionysiac Frieze*, in the Villa dei Misteri (p162).

The Romans used painting and mosaic work, legacies from the Etruscans and Greeks, to decorate houses and palaces from about the 2nd century BC. Many of the mosaics from Pompeii date from this period, created by skilled craftsmen from Alexandria. Similarly, many early Roman sculptures were either made by Greek sculptors or were copies of imported Greek works. A classic example is the 3rd-century AD *Toro Farnese* (Farnese Bull) in the Museo Archeologico Nazionale.

CHURCH FROWNS ON ANCIENT PORN

The Catholic Church's role in Italian art is an important one. Historically a major patron, it's still a force in the art world today. The Vatican's collection is among the most spectacular in Italy, and the wealth of art housed in the nation's churches is staggering.

Naturally the Church's tastes are conservative and the censored authorities take a dim view of anything they consider corrupting, which is exactly how they regarded the opening of the *Gabinetto Segreto* (Secret Chamber) in the Museo Archeologico Nazionale (p80) in 2000.

Central to the controversy was the museum's collection of 250 works of erotic art. Pillaged from Pompeii and Herculaneum, the collection includes a number of paintings that depict sex acts, numerous figurines of small men with large phalluses, and a small but perfectly formed statue of Pan caught in flagrante delicto with a goat. Originally unearthed in the mid-19th century, the collection had been kept under royal lock and key for some 170 years – and would have remained so if the Church had had its way.

A year on from this opening and the Church was once again spluttering with fury. In December 2001 a series of seven explicit panels were revealed to the public for the first time (one is pictured at right). The frescoes, which had been discovered in the 1950s in the Terme Suburbane in Pompeii (p158), where they remain to this day, depict what is perhaps the only lesbian sex scene in ancient art.



GREGG DEGUAN

THE CITY ON CANVAS

Brash, arrogant and full of fire, Naples' 17th-century artists brushed aside artistic tradition as the city was rebuilt around them.

The 17th and 18th centuries were exciting times for Naples. Under Spanish rule, the city became Europe's biggest, until plague decimated up to three-quarters of the population, economic depression provoked rebellion and Vesuvius erupted. Later, the Bourbons transformed Naples into *the* place to live. Against this background, art flourished and a new wave of aggressive young painters rewrote the rule books.

The main influence on 17th-century Neapolitan art was Caravaggio (1573–1610). A controversial character, he escaped to Naples in 1606 after killing a man in Rome, and although he only stayed for a year his impact was huge. Caravaggio's dramatic depiction of light and shade, his supreme draughtsmanship and his naturalist style had an electrifying effect on the city's younger artists. Take a look at his *Flagellazione* (Flagellation) in the Palazzo Reale di Capodimonte (p93) or *Le Sette Opere di Misericordia* (Seven Acts of Mercy) in the Pio Monte della Misericordia (p73) and you'll understand why.

One of Caravaggio's greatest fans, Giuseppe de Ribera became the city's most influential painter. His style, a combination of shadow, colour and gloomy naturalism, proved hugely popular with Naples' wealthy patrons and earned him the artistic recognition he urgently sought (see below). Of Ribera's many works, the *Pietà* in the Certosa di San Martino (p91) is considered his masterpiece.

LO SPAGNOLETTO

The leading light of Naples' mid-17th-century art scene was an aggressive, bullying Spaniard, known as much for his ruthless behaviour as for his art. Giuseppe (or Jusepe) de Ribera (1591–1652) arrived in Naples in 1616, seven years after he'd left his native Spain for Rome.

Once settled in Naples, his career took off, thanks largely to his marrying the daughter of Giovanni Battista Azzolini, an important art dealer. According to legend, Azzolini sold his son-in-law's talent to the Spanish viceroy by displaying Ribera's depiction of *The Martyrdom of St Bartholomew* (right), now in Madrid's Prado, on the family balcony. It was the break Ribera had been waiting for and the commissions began to flow in.

Success did nothing to diminish Ribera's vicious streak. Along with the Greek artist Belisiano Crenzio and local painter Giambattista Caracciolo, Lo Spagnoletto (The Little Spaniard, as Ribera was known) formed a cabal to stamp out any potential competition. Merciless in the extreme they shied away from nothing to get their way. Ribera is said, for example, to have won a commission for the Cappella del Tesoro in the Duomo by poisoning his rival Domenichino (1581–1641) and wounding the assistant of a second competitor, Guido Reni (1575–1642). The cabal eventually broke up when Caracciolo died in 1642.

Mystery surrounds Ribera's last years. Some say that he left Naples in 1648 and simply disappeared from circulation; others claim that he died peacefully in Naples in 1652.

THIS IMAGE
NOT AVAILABLE
IN PICK & MIX

THIS IMAGE
NOT AVAILABLE
IN PICK & MIX

top five ARTS READS

Palaces of Naples
Donatella Mazzoleni (2003)

Jusepe de Ribera
Michael Scholz-Hansel (2001)

Baroque Naples 1600–1800
Jeanne Chenault Porter (ed.; 2000)

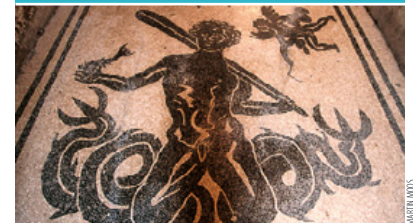
In the Shadow of Vesuvius: Views of Naples from
Baroque to Romanticism 1631–1830
Silvia Cassani (ed.; 1990)

Eros in Pompeii: The Erotic Art Collection of the
Museum of Naples
Michael Grant (1975)

Naples-born Luca Giordano (1632–1705) took Ribera's naturalism further and added his own vibrant touch. An exceptionally prolific artist, Giordano's works can be seen in churches throughout the city, including the Certosa di San Martino and the Chiesa del Gesù Nuovo (p69). A contemporary of Giordano, Francesco Solimena (1657–1747) was also influenced by Ribera, although his use of shadow showed a clearer link with Caravaggio.

Artists continued to be in demand after the accession of the Bourbons to the Neapolitan throne in 1734. As Charles VII set about building the Reggia di Caserta (p101) and refurbishing the Palazzo Reale (p85), his wife Maria Amalia began decorating the family properties. To do so, she turned to a willing group of painters, which included Francesco de Mura (1696–1782), Domenico Antonio Vaccaro (1678–1775) and Giuseppe Bonito (1707–89).

The master sculptor of the age was Giuseppe Sanmartino (1720–93), whose technical brilliance reached its apogee in the sensational 1753 *Cristo Velato* (Veiled Christ), now in the Cappella Sansevero (p68).



WORTHINGTON

DOLAN STRELET



Ceramic-tile detail from the Basilica di Santa Chiara | JEAN-BENOÎT CARLLET

top five MUSEUMS

Certosa di San Martino (p91)

MADRE Museo d'Arte Contemporanea Donnaregina (p75)

Museo Archeologico Nazionale (p80)

Palazzo Reale (p85)

Palazzo Reale di Capodimonte (p93)

FALLING PALACES

The innate Neapolitan extravagance found its soul mate in the baroque of the 17th and 18th centuries.

Synonymous with excess, the baroque burst onto the Neapolitan cityscape in the mid-17th century. A sensual and highly emotional style, it provided the architectural and decorative vehicle for the city's Spanish-inspired face-lift, begun under the rule of the 17th-century viceroys and continued in the 18th century under the Bourbon monarchs. But more than the Spanish authorities it was the Catholic Church that set Naples' baroque bandwagon in motion.

Determined to reaffirm their authority in the wake of the Protestant Reformation, the Catholic Church turned to baroque art and architecture to conquer the hearts and minds of the masses. The result was an ecclesiastical building boom – up to 900 churches were built between 1585 and 1650 – and the make-over of some of the city's showcase churches. Most famously, the Certosa di San Martino (p91) was given a major overhaul by Cosimo Fanzago (1591–1678), the undisputed master of Neapolitan baroque. The result was a gleaming baroque design: a kaleidoscopic medley of polychrome marble, frescoed ceilings and lavish stucco work, with dark, naturalist paintings and ornate sculpture, all flooded in natural light and designed to overwhelm.

The Certosa also boasts one of Naples' most impressive collection of *presepi* (nativity scenes). The use of *presepi* and locally produced majolica tiling was a distinguishing feature of the Neapolitan baroque. A stunning case in point is the Basilica di Santa Chiara (p67), whose ceramic-tiled cloister garden was landscaped by one of the leading architects of the day, Domenico Antonio Vaccaro (1678–1745).

BOURBON BAROQUE & NEOCLASSICISM

Under the 18th-century Bourbons, Naples became one of Europe's most glamorous capitals, a model of modern baroque splendour. Royal palaces were commissioned, piazzas were designed and aristocratic palazzi sprung up across town. The architectural climax of the era, however, was celebrated 25km north of Naples in Caserta. Designed by Luigi Vanvitelli (1700–73), the monumental Palazzo Reale (usually known as the Reggia; p101) is generally considered one of the greatest examples of Italian baroque. Begun in 1752 and modelled on the French palace of Versailles, it was reputedly the largest building in 18th-century Europe. Highlights include Vanvitelli's grand staircase, a masterpiece of vainglorious baroque featuring many of the genre's telltale hallmarks – acres of inlaid marble, allegorical statues set into wall niches, raised columns and an unbridled sense of the theatrical.

The early 18th century also bore witness to a renewed interest in antiquity, largely inspired by the discovery of Herculaneum in 1709 and Pompeii in 1748. The architectural manifestation of this was the early 19th-century neoclassicist style. Marking a return to the symmetrical lines and colonnades so beloved of the ancients, it found its most obvious expression in the design of Piazza del Plebiscito and the Chiesa di San Francesco di Paola (p86), an unapologetic homage to the Pantheon in Rome.

CERTOSA DI SAN MARTINO

The most visible building in Naples, the Certosa di San Martino (right) has stood on the Vomero hill since the early 14th century. Home to one of the city's best museums, it's also a beautiful ensemble of architectural styles: originally Gothic, it was enlarged in the late 16th century and given a baroque make-over a century later.

The original monastery was commissioned in 1325 by Charles, duke of Calabria and protector of the Neapolitan order of Carthusians. Built and designed by Francesco de Vito and Tino di Camaino, it was consecrated in 1368 in honour of San Martino (St Martin; AD 316/7–397), the bishop of Tours.

But despite its Gothic origins, it owes most of its fate to two subsequent overhauls: the first, in the late 16th century, by the mannerist architect Giovanni Antonio Dosio; the second a century later by the grandmaster of Neapolitan baroque, Cosimo Fanzago.

Dosio modified the monastery's church, closing two of the three original aisles and adding six lateral chapels. He also designed two cloisters, the Chiostro dei Procuratori and the stunning Chiostro Grande, although this was later reworked by Fanzago, who added the statues above the portico, the ornate corner portals and the white balustrade around the monks' cemetery.

Fanzago started work on the complex in 1623 and continued on and off for 33 years. His crowning glory, and indeed one of the finest examples of Neapolitan baroque in existence, is the sumptuous church, whose exuberant façade he designed and whose opulent marble-clad interior contains works by most of Naples' major 17th- and 18th-century artists.

For more on the Certosa, see p91.



JEAN-BENOÎT CARLLET

NEAPOLITAN THEATRICALS

There's nowhere more theatrical than Naples, a city in which everyday transactions become minor performances and traffic jams give rise to impromptu klaxon concerts.

The drama is not confined to the streets. The city enjoys a unique musical and theatrical heritage: *commedia dell'arte* was born in 16th-century Naples, playwrights Eduardo de Filippo and Roberto de Simone have achieved international recognition, and Neapolitan songs have featured in adverts across the world.

COMMEDIA DELL'ARTE

With its origins in the earthy ancient Roman comedy theatre of *Fabula Atellana* (Atellan Farce), *commedia dell'arte* dates back to the 16th century. Like its Roman inspiration, *commedia dell'arte* featured a set of stock characters in masks acting out a series of semistandard situations. Based on a recipe of adultery, jealousy, old age and love, performances were often used to satirise local situations.

Commedia dell'arte was performed on temporary streetside stages by troupes of travelling actors and proved popular and accessible. It gave birth to a number of legendary characters, including the Harlequin and Punchinello.

Nowadays the Punchinello, the ubiquitous symbol of Naples, is a complex figure. In his white costume and black beak-nosed mask, he is exuberant and optimistic, cynical, lazy and melancholic. As a street philosopher, he is antiauthoritarian and is often seen beating the local copper with a stick (hence the term slapstick). At home, however, his wife's the beater and he's the victim, much like his English descendant Mr Punch.

Naples' great tradition of popular theatre grew out of the *commedia dell'arte*. It was a tradition in which the great dramatist Raffaele Viviani (1888–1950) was firmly rooted. His use of dialect and his subject matter – the Neapolitan working class – won him local success and the enmity of the Mussolini regime.

MODERN THEATRE

The most important figure in Neapolitan theatre was Eduardo de Filippo (1900–84). The son of a famous Neapolitan actor, Eduardo Scarpetta (1853–1925), de Filippo made his stage debut at the age of four and

LA CANZONE NAPOLETANA

Ask for a list of Italian stereotypes and you'll get the usual answers – pasta, pizza, opera and Ferrari. Ask for an Italian song and nine times out of 10 you'll get Giovanni Capurro's 1898 hit 'O Sole Mio'. Yet this Neapolitan classic is just one of the many that the early-20th-century Italian immigrants took with them to the far corners of the world.

The defining moment for *la canzone napoletana* (Neapolitan song) came in 1839 when 'Te Voglio Bene Assaje' ('I Love You Loads') was released. Written by Raffaele Sacco and set to music by Donizetti, it became an instant sensation – more than 180,000 copies of the song's lyrics were sold and witnesses tell of pandemonium verging on mass hysteria. Subsequent Neapolitan hits included 'O Sole Mio' and 'Funiculi Funiculà'.

The success of the songs was largely based on their catchy melodies and lyrics, generally sung in dialect, which spoke of love and death, passion and longing.

The genre is still thriving. Kept alive by the likes of Roberto Murolo (1912–2003) and Sergio Bruni (1921–), it's been given a commercial pop sound by, among others, Nino D'Angelo (1957–) and Gigi Alessio (1967–). As a visitor, you're more likely to hear it performed by one of the many buskers who traipse around the city's restaurants doing a lucrative trade in tableside concerts.



top five
NEAPOLITAN TRACKS

Facendo La Storia
99 Posse

Il Rock di Capitano Uncino
Eduardo Bennato

'Napul é
Pino Daniele

Salvamm'o munno
Enzo Avitabile

Sanacore
Almamegretta



over the next 80 years became a hugely successful actor, impresario and playwright. His body of often bittersweet work includes the classics *Il Sindaco del Rione Sanità* (The Mayor of the Sanità Quarter) and *Sabato, Domenica e Lunedì* (Saturday, Sunday and Monday). Today Eduardo's son Luca (1948–) is a highly regarded theatre actor.

Roberto de Simone (1933–) is another great Neapolitan playwright. He's made less of an international impact than de Filippo, as much of his work is in dialect and loses some effect in translation, but his masterpiece *La Gatta Cenerentola* (The Cat Cinderella) nevertheless enjoyed a successful run in London in 1999.

Naples' contemporary theatre scene is fairly hit and miss. The leading light is Enzo Moscato (1948–), whose work fuses a vibrant physicality with skilful use of dialect and music. His most famous work is the 1991 multiple-award-winning *Rasoi* (Razors). Moscato is often found hanging out at the Galleria Toledo (p134), Naples' leading experimental theatre.

OPERA

Emotional and highly theatrical, opera has always been close to the Neapolitan heart. In fact in the 18th century Naples was the capital of the opera world, and its sparkling Teatro San Carlo (p87) attracted Europe's greatest composers.

Naples' greatest composer, Alessandro Scarlatti (1660–1725), was one of the most prolific of the early 18th century. He wrote some 100 operas, and as one of the leading lights of the Neapolitan school he helped establish the conventions of *opera seria* (serious opera). Opera buffs owe the *aria da capo* and the three-part overture to Scarlatti and company.

Running parallel to the formal *opera seria* was the more popular *opera buffa* (comic opera). Taking its cue from the Neapolitan *commedia dell'arte* it was often written in dialect with the emphasis on comedy rather than the love, duty and honour so favoured by *opera seria*.

THE SILVER SCREEN

Intense, introvert and darkly funny, Neapolitan cinema holds a mirror to the harsh realities of this most visual of cities.

Feted for his 1948 neorealist masterpiece *Ladri di Biciclette* (Bicycle Thieves), Vittorio de Sica (1901–74) was a master at depicting the bittersweet struggle at the heart of so much Neapolitan humour. His two Neapolitan classics, *L'Oro di Napoli* (The Gold of Naples; 1954) and *Ieri, Oggi, Domani* (Yesterday, Today, Tomorrow; 1963), delighted audiences throughout the country but nowhere more so than in Naples, his adopted city, where filmgoers thrilled to the sight of Sophia Loren (1934–) in top form.

More than anyone though, it was Antonio de Curtis (1898–1967), aka Totò, who best depicted the *furberia* (cunning) for which Neapolitans are famous. Born in the working class Sanità district, he appeared in more than 100 films, typically playing the part of a hustler living on nothing but his quick wits. It was a role that ensured Totò's cult status in a city where the art of *arrangiarsi* (getting by) is a way of life.

Inheriting Totò's mantle, Massimo Troisi (1953–1994) is best known abroad for his role in *Il Postino* (The Postman). Within Italy, however, he was adored for his unique brand of rambling humour. In his debut film of 1980, *Ricomincio da Tre* (I'm Starting from Three), he humorously tackles the problems faced by Neapolitans who are forced to head north for work. Sadly the message is still relevant 25 years later.

In recent times a new wave of Neapolitan directors, including Antonio Capuano (1945–), Mario Martone (1959–) and Pappi Corsicato (1960–), have turned their cameras on the city and its difficulties in films such as Capuano's critically acclaimed *Luna Rossa* (Red Moon) of 2001. Antonietta de Lillo (1960–) has also been making waves with her personal, graceful take on city life.

A FILM FOR ALL SEASONS

L'Oro di Napoli (The Gold of Naples; 1954; Vittorio de Sica)

A who's who of Neapolitan greats – Totò, Sophia Loren, Eduardo de Filippo and Vittorio de Sica – star in six episodes of city life.

Le Mani Sulla Città (Hands Over the City; 1963; Francesco Rosi)

Rod Steiger leads an amateur cast in this powerful condemnation of Naples' corrupt postwar building boom.

Libera (Free; 1992; Pappi Corsicato)

Often compared to Pedro Almodóvar, Corsicato is flamboyant, bizarre and colourful. His debut film features, in three short stories, a cast of transsexual parents, unwitting porn stars and wedding singers.

Il Resto di Niente (The Remains of Nothing; 2003; Antonietta de Lillo)

Lillo's intense take on Naples' doomed Parthenopean Republic centres on the psychological complexities of Eleonara Pimental de Fonseca, one of its tragic heroines.

THIS IMAGE
NOT AVAILABLE
IN PICK & MIX

FOOD & DRINK





FOOD FOR LIFE

Steeped in folklore, Neapolitan cuisine is a celebration of the tried and tested, of combinations that work and tastes that never tire.

It's also a culmination, a colourful *minestra* (soup) of foreign influence and local creativity. In its 3000-year history Naples has been a Roman holiday resort, a cosmopolitan centre of medieval culture and a glittering European capital. As the foreign rulers have come and gone, they've left their mark – on the art and architecture, on the local dialect and on the food.

In the very early days, it was the Greeks who introduced olive trees, grape vines and durum wheat to Italy. Later on, the Byzantines and Arab traders from nearby Sicily brought with them pine nuts, almonds, raisins and honey that they used to stuff their vegetables. They also brought what was to become the mainstay of the Neapolitan diet and, in time, Italy's most famous food – pasta.

Although it was first introduced in the 12th century, pasta really took off in the 1600s when it established itself as the poor man's food of choice. Requiring only a few simple ingredients – just flour and water at its most basic – pasta proved a life saver as the city's population exploded in the 17th century. The invention of a mechanised press further eased the situation and allowed for increased production at lower costs. The nobility, however, continued to shun pasta until Gennaro Spadaccini invented the four-pronged fork in the early 18th century.

During Naples' Bourbon period (1734–1860), two parallel gastronomic cultures developed: that of the opulent Spanish monarchy, and that of the streets – the *cucina povera* (cuisine of the poor). As much as the former was elaborate and rich, the latter was simple and healthy.

The food of the poor, the so-called *mangiafoglie* (leaf eaters), was largely based on pasta and vegetables grown on the fertile volcanic plains around Naples. Aubergines (eggplants), artichokes, courgettes (zucchini), tomatoes and peppers were among the staples, while milk from sheep, cows and goats was used to make cheese. Flat breads imported from Greek and Arab lands, the forebear of the pizza, were also popular. Meat and fish were expensive and reserved for special occasions.

Meanwhile, in the court kitchens, the top French cooks of the day were working to feed the insatiable appetites of the Bourbon monarchy. The headstrong queen Maria Carolina, wife of King Ferdinand I, was so impressed by her sister Marie Antoinette's court in Versailles that she asked to borrow some chefs. The French cooks obviously took

to the Neapolitan air, creating among other things highly elaborate *timbali di pasta* (pasta pies) and a new potato tart known as *gattò di patate*.

CULTURE

Loud, crowded and exhilarating, Naples' great food markets are a technicolour testament to the importance Neapolitans place on their food. To watch the hard-to-please hagglers bullying vendors into giving them precisely what they want is to understand that food really matters in Naples. And it's these people, the *nonne* (grandmothers) and *casalinghe* (housewives), who are keeping the city's great culinary traditions alive.

For proof, step into a local home, preferably on a Sunday. Here you'll taste great pasta dishes – try the *pasta al ragù* (pasta with tomato and meat sauce) – and magnificent main courses such as *costata alla pizzaiola* (veal cutlet served in a tomato and oregano sauce). It's also in the home that you'll see the uninhibited pleasure locals take in eating a good meal in good company.

Neapolitan cuisine is also about street food. You might not find kiosks doling out *maccheroni* (macaroni) and tomato sauce anymore, but you'll find plenty of takeaway shops serving freshly cooked focaccia, deep-fried vegetables, pizza, *arancini* (large rice balls stuffed with meat sauce) and a whole host of other delicious nibbles.

Just don't come to Naples hoping to lose weight. To many people the south of Italy is synonymous with the Mediterranean diet – that winning combination of fruit, vegetables and olive oil. And yes, the quantity and quality of the fruit and veg served in Naples is impressive, but it takes an iron will to choose the boiled courgette over the lightly fried version, or to turn down the selection of artfully decorated desserts.

Restraint is not a Neapolitan characteristic, and when confronted with temptation the locals know which choice to make. Unfortunately, the results are showing: child obesity currently runs at an alarming 16% in Naples.

top five FOODIE READS

The Food Lover's Companion to Naples and the Campania Carla Capalbo (2005)
Exactly what it says it is: an encyclopedic guide to the region's food producers, what they make and where they serve it.

Guiliano Bugjalli's Food of Naples and Campania Giuliano Bugjalli (2003)
Prolific Italian-cookery writer Bugjalli leads readers on a culinary journey through the region.

La Pizza: The True Story from Naples Nikko Amandonico and Natalia Borri (2005)
Sumptuously illustrated history of the pizza, set in Naples' kaleidoscopic streets.

David Ruggerio's Italian Kitchen: Family Recipes from the Old Country David Ruggerio (2004)
Son of a Neapolitan mum and a Sicilian father, Ruggerio shares the secrets and atmosphere of a Neapolitan kitchen.

Naples at Table: Cooking in Campania Arthur Schwartz (1998)
Learn how *zuppa inglese* (a trifle of cream, chocolate and sponge) got its name; cook from a selection of 250 recipes.

CAFÉ SOCIETY

Short, dark and very, very strong, Neapolitan coffee enjoys cult status in this city of a million aficionados.

Nowhere else in Italy does coffee enjoy the iconic standing it has in Naples. Neapolitans will proudly tell you that their coffee is the best in the country, and they may have a point. Although many bars and cafés use the same machines that are used in the rest of the country, the espresso that drips out of the Neapolitan models seems somehow darker and richer than anywhere else. It's because of the water, they'll tell you, or the air.

More than a simple drink, *caffè* (coffee) is the city's great social lubricant, a part of life that cuts through all social barriers. Camorra bosses drink it, just as do judges and police officers; intellectuals swoon over it and students wake up to it. Elsewhere you might be asked out for a beer or for lunch; in Naples you're invited to go for a coffee.

your host will know just where to take you. Every true coffee aficionado, and there are about a million in Naples, has a favourite bar where '*fanno un buon caffè*' ('they make a good coffee').

Surprisingly, the coffee ritual is a brief affair. The coffee itself is tiny – little more than a drop – and you'll almost certainly have it standing at the bar rather than seated at a table. But the speed with which it's consumed does not diminish the importance of its quality.

According to experts, a good coffee depends on five criteria: the mix of the beans; the roasting of the beans – too much and the coffee tastes burnt, too little and it lacks body; the grinding of the beans – the resulting powder should be fine enough to ensure perfect solubility; the coffee machine; and the cup in which the coffee's served – it should be big enough to absorb some of the liquid's heat, but not so big that it absorbs too much. The human element also counts: a practised hand will always make a better coffee than a novice.

Neapolitans were not the first Italians to take coffee to their heart. Italy's first coffee house opened in 1640 in Venice, some 70 years after a certain Prospero Alpino of Padua had brought some coffee beans over from Egypt. It was an expensive luxury, and for much of the 18th century coffee remained an upper-class curiosity. Slowly it caught on, however, and by the mid-19th century coffee-drinking had become a universal habit.

Today there are any number of coffee combinations served in Naples, but the most common are: *un caffè* (a very strong espresso served in a hot cup and already sugared);



FOOD &
DRINK

GREAT EATS

Get your teeth into Naples with these city classics: **Mozzarella di bufala** On pizza, in a salad or simply on its own, there's no beating Campania's great buffalo cheese.

Pizza margherita Connoisseurs swear you can't beat the traditional tomato, mozzarella and basil topping.

Spaghetti alla puttanesca Spaghetti with a sauce of tomatoes, olives, capers and anchovies.

Sfogliatella Cinnamon-infused ricotta in a puff-pastry shell.

Espresso Hit the mark with a shot of almost pure caffeine.



top five PLACES TO BE SEEN

Intra Moenia (p119)
Bohemian centro storico café

Caffè Mexico (p120)
Cool café with hot coffee

Caffè Gambrinus (p120)
Prince of Neapolitan cafés

Moccia (p124)
Trendy Chiaia pasticceria (pastry shop)

Pintauro (p121)
The place for sfogliatelle (cinnamon-infused ricotta in a puff-pastry shell).

un caffè macchiato (an espresso with a drop of milk); and a cappuccino (generally served lukewarm rather than hot). For a more watered-down coffee ask for a *caffè lungo* or a *caffè americano*. In summer a *cappuccino freddo* (cold cappuccino) is a wonderfully refreshing drink.

SWEETS & PASTRIES

No celebration, be it a birthday party or Sunday lunch, is complete without a traditional tray of delicious Neapolitan pastries.

The city's most famous cake is the *sfogliatella*, a flaky seashell-shaped pastry filled with cinnamon-infused ricotta and candied fruit. Debate rages about its origins: some say it was created by French chefs for the king of Poland in the 18th century, others that it was invented by 18th-century nuns in Conca dei Marini, a small village on the Amalfi Coast. Nowadays it comes in three forms: soft and doughy, deep-fried, and the justifiably popular crispy version.

The *babà* is another favourite. Invented by the French chefs sent to Maria Carolina from Versailles, it's a delicious mushroom-shaped sponge cake soaked in rum and sugar.

To celebrate the feast of San Giuseppe (19 March), Neapolitans eat *zeppole*, deep-fried doughnuts stuffed with custard.

For more on cakes, pastries and sweets see p121.

CUCINA POVERA

Pizza and pasta encapsulate Naples' earthy attitude to food – keep it simple, keep it local and keep it coming.

Food fashions come and go but some things never change. Naples will always be Italy's pasta and pizza capital. Ever since pasta was used to feed the city's burgeoning 17th-century population, it's been a mainstay of *cucina povera* and the foundation on which Naples' gastronomic reputation stands. Pizza, already a popular snack by the 16th century, may not have been invented in Naples, but the city has long claimed it for its own – and nowhere does it better.

Although the Neapolitans profess to have created spaghetti, no-one is quite sure who first made pasta. The generally accepted view is that it was Arab traders who developed it for use on their desert caravans. And certainly pasta arrived in Naples via Sicily where it had first been introduced by Arab merchants. The dry windy Campanian climate was later found to be ideal for drying pasta, and production took off in a big way, especially after the 1840 opening of Italy's first pasta plant in Torre Annunziata.

Pasta is divided into *pasta fresca* (fresh pasta), which is eaten within a few days of purchase, and *pasta secca* (dried pasta), which can be stored for as long as you want. Naples is famous for its *pasta secca*, the most obvious examples of which are spaghetti, *maccheroni*, penne (smallish tubes cut at an angle) and rigatoni (similar to penne but with ridges on them).

Pasta secca is, and always has been, made from *semolino* (durum wheat) flour and water, and is often served (*al dente*, of course) with vegetable-based sauces, which are generally less rich than the traditional *pasta fresca* sauces.

Of the vegetables that Neapolitans consume with such gusto, none is acclaimed more than the simple tomato. Discovered by Spanish colonialists in the New World, it was first introduced to Naples by the city's 16th-century Spanish viceroys. Some five centuries later, it's not only a mainstay of the local cuisine but also of the region's

top five DOS & DON'TS

As a foreigner, any faux pas you make will be forgiven as long as you've enjoyed your meal and done so visibly. There are, however, some dos and don'ts to observe when eating in Naples.

Pasta is eaten with a fork only.

Bread is not eaten with pasta – unless you're cleaning up the sauce afterwards.

It's fine to eat a pizza with your hands.

If in doubt, dress smart.

If you're invited to someone's home, the traditional gift is a tray of *dolci* (sweets) from a *pasticceria* (pastry shop).



FOOD &
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THE QUEEN OF PIZZA

Naples' most famous contribution to world cuisine is startlingly simple. Yet, over the centuries, pizza has become the stuff of gastronomic legend: there are museums dedicated to it, festivals held in its honour and websites devoted to it. Italians debate its merits and are split between those who favour the thin-crust Roman variant, and those who go for the thicker Neapolitan version. Whatever your choice, the fact remains that the pizza they make in Naples is quite superb.

A derivation of the flat breads of ancient Greece and Egypt, it was already a common street snack by the time the city's 16th-century Spanish occupiers introduced the tomato to Italy. And it was this, the addition of tomato, that ensured the pizza's huge popularity. *Pizzerie* (pizza restaurants) began to appear across the city – the first to open was Port'Alba (p119) in 1738 – and *pizzaiooli* (pizza makers) became minor celebrities.

During a visit to Naples in 1889, the Italian king Umberto I and his wife Queen Margherita were so curious to try pizza that they summoned the city's top *pizzaiaola*, Raffaele Esposito, to cook for them. In order to impress the royal couple, Esposito based his creation of tomato, mozzarella and basil on the red, white and green flag of the newly unified Italy. The resulting topping met with the queen's approval and was subsequently named in her honour.

More than a hundred years later, traditionalists claim you really can't top Esposito's classic combo when made by a true Neapolitan *pizzaiaola*. Nor when it's made by Makoto Onishi, the 31-year-old Japanese cook who was voted Naples' best pizza maker at the 2006 Pizzafest.

chilli. Tomatoes also make the local *parmigiana di melanzane* (fried aubergines layered with hard-boiled eggs, basil, tomato sauce, onion and mozzarella) indelicately good.

Seafood is often used with pasta, and you'll rarely find a restaurant that doesn't offer *spaghetti alla vongole* (spaghetti with clams) or *alle cozze* (with mussels). *Acciughe* (anchovies) also crop up in a number of local dishes.

Before leaving Naples you should also try some of the fabulous *mozzarella di bufala*. It's the high fat content and protein in the buffalo milk that gives the distinctive, pungent flavour so often absent in the versions sold abroad. Mozzarella made from cow's milk has a milder taste and is known as *fior di latte* (flower of milk).

agricultural income. The most famous and most cultivated tomato in Italy is grown in the volcanic soil near the small Vesuvian town of San Marzano. Its sauce, *conserva di pomodoro*, is made from super-ripe tomatoes, which are cut and left to dry in the sun for at least two days to concentrate the flavour. This is the sauce that adorns so many of Naples' great pasta dishes.

A classic Neapolitan dish is *maccheroni al ragù* (macaroni in a tomato and meat sauce), with the *ragù* left to simmer for hours before serving. Another favourite is *pasta al forno* (baked pasta), a combination of macaroni, tomato sauce, mozzarella and, depending on the recipe, hard-boiled egg, meatballs and sausage. The most colourfully named pasta dish in Naples is *spaghetti alla puttanesca* (whose's spaghetti), which is spaghetti served with a sauce of tomatoes, black olives, capers and anchovies. Some cooks like to tart this up with a dash of red

CAMPANIAN WINES

Revered by the Romans, loved by Renaissance writers and snubbed by modern critics, Campanian wine is making a comeback.

Despite wine-making traditions that date back to the 4th century BC, Campanian wine was for a long time disregarded by critics. This is no longer the case. Regional wine makers have recently raised their game and are now producing exciting wines that the experts cannot ignore.

Producers such as Feudi di San Gregorio, Mastroberardino, Terredora di Paolo and Mustilli have returned to their roots by cultivating grape varieties that have flourished in the region's volcanic soils since Greek and Roman times. The red Aglianico grape is thought to be the oldest cultivated grape in Italy; the whites – Falanghino, Fiano and Greco – were all growing long before Mt Vesuvius erupted in AD 79. As if to labour the point, in 2003 Mastroberardino presented the first wine produced in Pompeii's ancient vineyards in 2000 years, a robust limited edition red called Villa dei Misteri.

Campania's three main wine-producing zones are centred around Avellino, Benevento and Caserta. And it's in the high hills east of Avellino that the region's best red is produced. Taurasi, a full-bodied Aglianico wine, sometimes known as the Barolo of the south, is one of southern Italy's best known labels and one of only three in the region to carry Italy's top quality rating, DOCG (Denominazione di Origine Controllata e Garantita; Controlled & Guaranteed Denomination of Origin). The other two wines that carry this rating are Fiano di Avellino and Greco di Tufo, both whites and both from the Avellino area.

Wine is also produced on the Amalfi Coast and Capri, although here you're more likely to come across *limoncello*, the canary-yellow lemon liqueur. A simple concoction of lemon peel, water, sugar and alcohol, it's traditionally served in a frozen glass after dinner. But don't let the sweet, syrupy taste fool you: this is a powerful liqueur that should be treated with the utmost respect.

PICK YOUR PLONK

To help you navigate Campania's ever-growing wine list, here are some of the region's top wines:

Taurasi A DOCG since 1991, this dry, intense red goes well with boiled and barbecued meat.

Fiano di Avellino A dry, fresh DOCG white wine, this is one of Campania's historic wines. Ideal with seafood.

Greco di Tufo Another long-standing favourite, this DOCG white comes in both dry and sparkling versions.

Falerno del Massico Its red and white versions originate from the volcanic slopes of Mt Massico in the north of the region.

Aglianico del Taburno Good all-round red, white and rosé from near Benevento.



EAT YOUR WORDS

USEFUL PHRASES

I'd like to reserve a table.	Vorrei riservare un tavolo.	<i>vo-ray ree-ser-va-re oon ta-vo-lo</i>
I'd like the menu, please.	Vorrei il menù, per favore.	<i>vo-ray eel me-noo per fa-vo-re</i>
Do you have a menu in English?	Avete un menù in inglese?	<i>a-ve-te oon me-noo een een-gle-ze</i>
What would you recommend?	Cosa mi consiglia?	<i>ko-za mee kon-see-lya</i>
May I see the wine list, please?	Mi fa vedere la lista dei vini, per favore?	<i>mee fa ve-de-re la lis-ta day vee-nee per fa-vo-re</i>
Can you recommend a good local wine?	Ci può consigliare un buon vino locale?	<i>chee pwo kon-see-lya-re oon bwon vee-no lo-ka-le</i>
Please bring the bill.	Mi porta il conto, per favore?	<i>mee por-ta eel kon-to per fa-vo-re</i>
I'm a vegetarian.	Sono vegetariano/a. (m/f)	<i>so-no ve-je-ta-rya-no/a</i>
I'm a vegan.	Sono vegetariano/a. (m/f)	<i>so-no ve-je-ta-lya-no/a</i>
I'm allergic (to peanuts/to shellfish).	Sono allergico/a (alle arachidi/ ai crostacei). (m/f)	<i>so-no a-ler-jee-ko/a (al-le a-ra-kee-dee/ a-ee kros-ta-che-ee)</i>

Basics

cameriere/a <i>ka-mer-ye-re/ra</i>	waiter (m/f)	limone <i>lee-mo-ne</i>	lemon
cena <i>che-na</i>	dinner	miele <i>mye-le</i>	honey
coltello <i>kol-te-lo</i>	knife	olio <i>o-lyo</i>	oil
cucchiaio <i>koo-ky-a-yo</i>	spoon	olive <i>o-lee-ve</i>	olive
forchetta <i>for-ke-ta</i>	fork	pane <i>pa-ne</i>	bread
(non) fumatori (non) <i>foo-ma-to-ree</i>	(non) smoking	panna <i>pan-na</i>	cream
pranzo <i>pran-dzo</i>	lunch	peperoncino <i>pe-pe-ron-chee-no</i>	chilli
prima colazione <i>pree-ma ko-la-tsyo-ne</i>	breakfast	riso <i>ree-so</i>	rice
spuntini <i>spun-ti-ni</i>	snacks	rucola <i>roo-ko-la</i>	rocket
		sale <i>sa-le</i>	salt
		uovo/uova <i>wo-vo/wo-va</i>	egg/eggs
		zucchero <i>dzoo-ke-ro</i>	sugar

Staples

aceto <i>a-che-to</i>	vinegar		
acqua <i>ak-wa</i>	water		
aglio <i>a-lyo</i>	garlic	arrosto/a <i>a-ros-to</i>	roasted
burro <i>bu-ro</i>	butter	bollito/a <i>bo-lee-to/ta</i>	boiled
formaggio <i>for-ma-jo</i>	cheese	cotto/a <i>ko-to/ta</i>	cooked
latte <i>la-te</i>	milk	crudo/a <i>kroo-do/da</i>	raw

Cooking Methods



JEAN-BERNARD CABILLET

fritto/a *free-to/ta*

fried

alla griglia a la *gree-lya*

grilled (broiled)

Meat, Fish & Seafood

acciughe *a-choo-ge*

anchovies

agnello *a-nye-lo*

lamb

aragosta *a-ra-go-sta*

lobster

bistecca *bi-ste-ka*

steak

calamari *ka-la-ma-ree*

squid

capretto *kap-re-to*

kid (goat)

coniglio *ko-nee-lyo*

rabbit

cozze *ko-tse*

mussels

fegato *fe-ga-to*

liver

frutti di mare *froo-tee dee ma-re*

seafood

gamberoni *gam-be-ro-nee*

prawns

granchio *gran-kyo*

crab

manzo *man-dzo*

beef

merluzzo *mer-loo-tso*

cod

ostriche *os-tree-ke*

oysters

pesce spada *pe-she spa-da*

swordfish

pollo *pol-lo*

chicken

polpi *pol-pee*

octopus

salsiccia *sal-see-cha*

sausage

sarde *sar-de*

sardines

seppia *se-pya*

cuttlefish

sgombro *sgom-bro*

mackerel

tonno *ton-no*

tuna

trippa *tree-pa*

tripe

vitello *vee-fe-lo*

veal

vongole *von-go-le*

clams

Fruit & Vegetables

arancia *a-ran-cha*

orange

asparagi *as-pa-ra-jee*

asparagus

carciofi *kar-cho-fee*

artichokes

carota *ka-ro-ta*

carrot

cavolo *ka-vo-lo*

cabbage

ciliegia *chee-lye-ja*

cherry

cipolle *chee-po-le*

onions

fagiolini *fa-jo-lee-nee*

green beans

finocchio *fee-no-kyo*

fennel

fragole *fra-go-le*

strawberries

funghi *foon-gee*

mushrooms

mela *me-la*

apple

melanzane *me-lan-dza-ne*

aubergine/eggplant

patate *pa-ta-te*

potatoes

pepe *pe-pe*

pepper

peperoni *pe-pe-ro-nee*

capsicum

pera *pe-ra*

pear

pesca *pes-ka*

peach

piselli *pee-se-lee*

peas

pomodori *po-mo-do-ree*

tomatoes

spinaci *spee-na-chee*

spinach

uva *oo-va*

grapes

Drinks

birra *bee-ra*

beer

caffè *ka-fe*

coffee

tè *te*

tea

vino rosso *vee-no ro-so*

red wine

vino bianco *vee-no byan-ko*

white wine

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