

by
IK8HEQ DORINA



58° Congresso Internazionale
dei Ferrovieri Radioamatori - F.I.R.A.C.

58th International Congress - F.I.R.A.C.
58ème congrès international - F.I.R.A.C.
58. Internationaler Kongress - F.I.R.A.C.

- ITALY -

CASERTA 19-23 settembre 2019

by
IK8HEQ Dorina
in collaborazione con
IK8HIS Luigi
I3RXJ Gianfranco



Programme 58th F.I.R.A.C. Congress

Caserta, September 19-23, 2019

THURSDAY SEPTEMBER 19, 2019

- Arrival of the participants and accreditation in the Hotel
- Welcome dinner
- Presidents meeting

FRIDAY SEPTEMBER 20, 2019

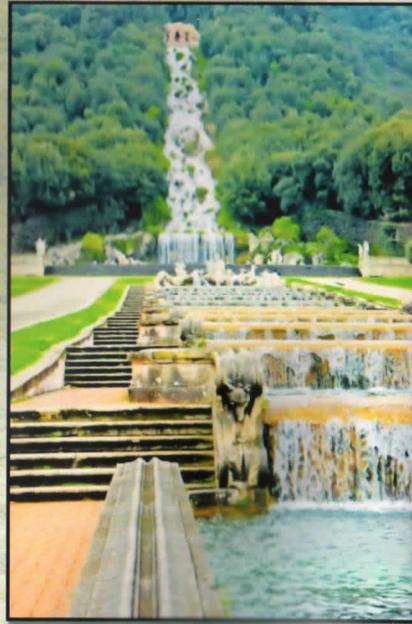
- 7.30 - 8.00 am Breakfast
- 9.00 - Radio Station Opening
- 10.00 Coffee break
- 10.30 Congress Opening
- 13.00 Lunch
- FREE TIME
- 20.30 Dinner

SATURDAY SEPTEMBER 21, 2019

- 8.00 Breakfast
- 9.30 Trip to the Museum of Pietrarsa (Naples)
- 13.30 Lunch
- 7.00 pm Return to the Hotel
- 9.00 pm Dinner

SUNDAY SEPTEMBER 22, 2019

- 8.00 Breakfast
- 9.30 Trip to the Royal Palace of Caserta
- 13.00 Lunch
- Visit to the city of Caserta Vecchia
- 7.00 pm Return to the Hotel
- 9.00 pm Dinner and closing of the Congress



Programma 58° Congresso F.I.R.A.C.

Caserta, 19-23 Settembre, 2019

GIOVEDÌ 19 SETTEMBRE 2019

- Arrivo dei partecipanti ed accreditamento in Hotel
- Cena di benvenuto
- Riunione presidenti

VENERDÌ 20 SETTEMBRE 2019

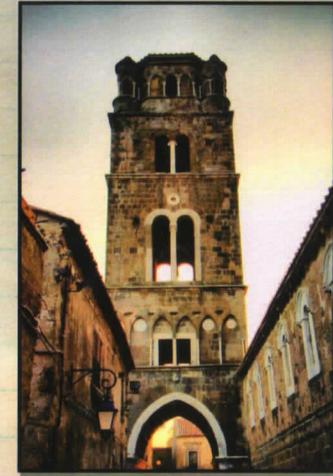
- 7.30 - 8.00 Colazione
- 9.00 - Apertura Stazione Radio
- 10.00 Coffee break
- 10.30 Apertura Congresso
- 13.00 Pranzo
- FREE TIME
- 20.30 Cena

SABATO 21 SETTEMBRE 2019

- 8.00 Colazione
- 9.30 Gita al Museo di Pietrarsa (Napoli)
- 13.30 Pranzo
- 19.00 Rientro in Hotel
- 21.00 Cena

DOMENICA 22 SETTEMBRE 2019

- 8.00 Colazione
- 9.30 Gita alla Reggia di Caserta
- 13.00 Pranzo
- Visita nella città di Caserta Vecchia
- 19.00 Rientro in Hotel
- 21.00 Cena e Chiusura Congresso



JEUDI 19 SEPTEMBRE 2019

- Arrivée des participants et accréditation à l'hôtel
- dîner de bienvenue
- réunion des présidents

VENDREDI 20 SEPTEMBRE 2019

- 7h30 - 8h00 Petit-déjeuner
- 9h00 - Ouverture de la station de radio
- 10h00 Pause café
- 10h30 Ouverture du congrès
- 13h00 Déjeuner
- TEMPS LIBRE
- 20h30 Dîner

SAMEDI 21 SEPTEMBRE 2019

- 8h00 Petit déjeuner
- 9h30 Visite du musée de Pietrarsa (Naples)
- 13h30 déjeuner
- 19h00 Retour à l'hôtel
- 21h00 Dîner

DIMANCHE 22 SEPTEMBRE 2019

- 8h00 Petit déjeuner
- 9h30 Visite du palais royal de Caserte
- 13h00 Déjeuner
- Visite de la ville de Caserta Vecchia
- 19h00 Retour à l'hôtel
- 21h00 Dîner et clôture du congrès



DONNERSTAG, 19. SEPTEMBER 2019

- Ankunft der Teilnehmer und Akkreditierung im Hotel
- Willkommensabendessen
- Sitzung der Präsidenten

FREITAG, 20. SEPTEMBER 2019

- 7.30 - 8.00 Uhr Frühstück
- 9.00 - Eröffnung des Radiosenders
- 10.00 Kaffeepause
- 10.30 Uhr Eröffnung des Kongresses
- 13.00 Uhr Mittagessen
- FREIZEIT
- 20.30 Abendessen



SAMSTAG, 21. SEPTEMBER 2019

- 8.00 Frühstück
- 9.30 Uhr Ausflug zum Museum von Pietrarsa (Neapel)
- 13.30 Mittagessen
- 19.00 Uhr Rückkehr zum Hotel
- 21.00 Uhr Abendessen

SONNTAG, 22. SEPTEMBER 2019

- 8.00 Frühstück
- 9.30 Uhr Fahrt zum Königspalast von Caserta
- 13.00 Uhr Mittagessen
- Besuch der Stadt Caserta Vecchia
- 19.00 Uhr Rückkehr zum Hotel
- 21.00 Uhr Abendessen und Abschluss des Kongresses

The History of Caserta

The ancient Galatia owes its origins to the Etruscans. Around 423 B.C. it was conquered by the Samnites and chose to remain on Hannibal's side against the Romans; for this reason it was punished, in 211 B.C., with the expropriation and the centuriation, that is the subdivision of the whole territory into large square plots. Until the fall of the Roman Empire, after 476 AD, Galatia remained a colony. With the subsequent barbarian invasions the city began its slow decline until the devastating destruction of 863 AD. by Pandone the Raptor who forced the inhabitants of the ancient city to take refuge on the nearby hills.

The whole period of the Longobard domination was affected by violent succession struggles: from this period is the quadrangular tower around which an urban center rose.

Caserta, with the Norman invasions, was subjected to the new lords in the form of a county, then the Caserta State was established, feudalism and cavalry were introduced and in 1113 the construction of a Cathedral was started.

From the point of view of the configuration, the feudal "state" of Caserta, an ancient dominion of medieval ancestry in the domain of prestigious and historic lineages, while being territorially reduced with the advent of the modern age, remains the prerogative of the old aristocracy and it is structured as a "city of hamlets", a type of urban agglomerate very present in the Kingdom of Naples and often coinciding with the geographical-administrative articulation of the universitates within large feudal complexes. The "multiple" nature of the Caserta center, divided into 22 farmhouses, each expressing its own dimension of "small homeland" connoted by the prevalence of specific activities and the dominance of some ancient families of notables, is balanced by the administrative unit concentrated in the institute universitas.

The city experienced a period of considerable development during the reign of Count Roberto and, after the Cathedral, the Palazzo Vescovile and the Canonica House were built, which defined the rectangular layout of the square.

Subsequently the kingdom passed into the hands of the Swabians, the Angevins then Alfonso V of Aragon. Caterina Della Ratta married Cesare d'Aragona, the natural son of the king, who first faced the troops of Charles VIII and, later, those of Louis XII. Defeated by the French he was forced into exile until his death in 1504.

In 1509 Caterina Della Ratta married again with Andrea Matteo Acquaviva, duke of Atri and count of Conversano, one of the richest feudal lords of the kingdom, with whom the Lordship of Acquaviva began, which continued until 1634. After the marriage with Caterina Della Ratta also agreed the marriage between the nephew Giulio Antonio and the great-grandson of the Countess of Caserta, Anna Gambacorta. The new lords enriched and strengthened the castle and the city by adding a new city wall and several towers.

The period of greatest development of the village near the tower came with Giulio Antonio and Andrea Matteo who became prince, while the ancient medieval village continued its lining of bourgeois decline. Caserta had to face many troubles including the plague of 1656 which decimated the population. the Caserta area in the central centuries of the modern age presents itself as a valid observatory for the analysis of the phenomena of Mediterranean feudalism. It falls into the category - clearly prevalent in the Kingdom of Naples - of the territories "indirectly" administered by the State through the delegation to baronage and maintains its feudal status unchanged over time, even subject to the inevitable repercussions resulting from some incisive steps from a family to another. In particular, the "state" of Caserta, whose genesis dates back to the Middle Ages, faces the thresholds of the modern age with the title of county and with a significant extension, which make it one of the main aristocratic complexes of the Terra di Lavoro. But his destiny is subject precisely to those processes of difficult assimilation of the



proud aristocracy in the monarchical politics of affirmation of sovereignty. With the passage from the accounts of the Ratta to the Acquaviva d'Aragona, Caserta becomes an instrument of regal politics towards the nobility, a policy founded on the prize / punishment binomial of which the feuds represent the main object of exchange. With the prevailing reconciliation of the compromise between crown and baronage, the Acquaviva find themselves inaugurating a new branch of the family, which holds its own feudal complex and travels through a singular and incomparable *cursum honorum*, albeit in a situation of drastic territorial reduction. compared to the previous feudal structure of Caserta. With the Viceroy of Toledo, which confirms the possession of the fiefdom to the Acquaviva, a new era begins for Caserta, characterized by a narrowing of the extension of the fiefdom, which is counterbalanced by an exponential increase in the political weight of its lords inside and outside exterior of the Kingdom, in the vast scenario of the Hispanic empire. The international dimension of the prestige of the Acquaviva di Caserta, sanctioned but at the same time favored by the elevation to the rank of princes obtained at the end of the sixteenth century, reverberates on the city, invested by the glories, social obligations and lifestyle of the feudal acquavivian court. And even with the arrival of the Caetani, less assiduous in their stays in Caserta, although there is a palpable decline of the princely court, the positive reflection on the city is undeniable.

Starting from 1734 Caserta, with the arrival of Charles of Bourbon (depicted in the painting on the right), lived a period of splendor and saw the construction of the Royal Palace and a general rebuilding of the city. Caserta thus assumed the features of a court city and soon even the diocesan headquarters moved to give life to a new cathedral. With Ferdinando II Caserta lived a new development and became the center of court and state affairs.

After the defeat of the Bourbon army in the battle of Volturno, Garibaldi placed his headquarters in Caserta. The victory of Garibaldi led to the annexation of the Kingdom of the Two Sicilies to the Kingdom of Sardinia. From 1860 to 1919 followed the period related to the vicissitudes of the Savoy. From 1926 until 1943 it was the seat of the Italian Air Force Academy, in December 1943, after the landing in Salerno, it was occupied by the allied troops. In 1945 he welcomed the plenipotentiaries who signed the surrender of Germanic arms in Italy.

Hotel Pisani

We have 59 rooms furnished in a modern and functional style, all equipped with private bathroom, telephone, television, safe, fridge. We offer discretion and comfort; the kitchen is available both according to the local tradition and in the regional and national breath.

Available for guests:

- terrace-solarium;
- american bar;
- Convention Center;
- two large rooms for receptions and weddings: the 500 seat "Carlo III" and the "Anema e Core" hall with 250 seats;
- in addition, the meeting rooms from 30 to 500 seats.

We are in a strategic position: a few kilometers from the Royal Palace of Caserta and 1 km from the Caserta Sud motorway toll booth, stop for excursions to Naples, Capri, Pompeii, Sorrento, etc ... Dancing evenings are organized every Saturday. Although we have specialized staff, we endeavor to adopt a family-run business, with more than 30 years of experience in the hospitality industry. It is a philosophy that has often given us official support. We are in a strategic position: a few kilometers from the Royal Palace of Caserta and 1 km from the Caserta Sud motorway toll booth, stop for excursions to Naples, Capri, Pompeii, Sorrento, etc ... Dancing evenings are organized every Saturday.



Railway National of Pietrarsa

The Museum collection

The Old Bourbon Factory

This is where the history of the Italian railway began. On the 3 October 1839, in the Kingdom of the Two Sicilies, Italy's first railway track was inaugurated, stretching from Naples to Portici, the same route that runs by the museum today. A year later, a Royal Decree was issued for the purchase of the initial parcel of land on which the Pietrarsa complex would go on to be built. Ferdinand II had an ambitious goal in mind: to liberate his kingdom from the technological supremacy of England and France. The workshop was initially used to produce mechanical and pyrotechnical material to meet the requirements of the Italian Navy and the war effort, but later went on to build and repair locomotives and railway carriages. The very first locomotive made in Italy that was delivered to the Royal Railroads bore the factory's name: Pietrarsa. The structure of the workshops was completed in 1853. This was the first industrial complex in Italy, preceding the founding of Breda and Fiat by 44 and 57 years respectively. Around 20 soldiers, 619 labourers and 40 prisoners worked there.



Pavilion A Steam Locomotives

The former "Assembly" Workshop. Also known as the "Steam Locomotive Hall", this is the museum space dedicated to exhibiting the most important FS steam locomotives. With its 5,000 m² of space, it is undoubtedly the biggest hall inside the museum. The entire structure is supported by iron plinths with a metal trussed roof. Originally, the pavilion was used for assembling/disassembling and repairing steam locomotives. The inspection pit in the centre of the room is evidence of these activities, which were once carried out by dozens and dozens of workers. You'll find one of the most famous pieces right as you enter, the reproduction (1939) of the Bayard locomotive, the twin of the Vesuvio locomotive that pulled the inaugural convoy of the Naples-Portici line on 3 October 1839. On the two sides of the hall, lined up opposite one another, you'll see the steam locomotives that made steam traction history in Italy. You can admire the following machines: the 290 locomotive, one of the oldest, whose prototype dates back to 1889; a few locomotive tenders; the 477, a massive locomotive made in Prague which passed into the service of the FS after the First World War; the 640.088, which was the last machine to be repaired in Pietrarsa; the 740.115, which transported the remains of the Unknown Soldier from Aquileia to Rome in 1921; the 680.037, which set record in 1907 for reaching a speed of 118 km/h with a 210-tonne train and, lastly, the 625, given the nickname "la signorina" – the young lady – by railwaymen due to its slim lines.

At the end of the tour, before exiting on the left, you'll find a few famous three-phase electric locomotives.



Pavilion B-C Carriages and “Littorine” Cars and the Electric Locomotives Gallery

“Former Boiler and Furnace” Workshop

Pavilion B used to be the space within the workshop for the boilers and furnaces used for melting metal. On the wall that backs onto Pavilion C you'll find a rare example of the deep devotion of those who worked in Pietrarsa Factory: a votive shrine dedicated to St. Ciro and St. Gennaro, created in the early twentieth century to replace the old nineteenth-century chapel. Today this space exhibits diesel and electric railcars, carriages and some direct current electric locomotives.

And it is here that you will find some of the most valuable pieces in the museum, including the “Royal Carriage S10”. The carriage stands out with its fine decorations and furnishings and is a dining room complete with a large table for receptions. The train, built by Fiat in 1929 from the design of architect Giulio Casanova, was commissioned by the royal house for the wedding of Prince Umberto of Savoy to Princess Maria José of Belgium. Some “Littorine” diesel railcars from the 1930s stand out from the vehicles on display with their classic “chestnut” and “Isabella-chestnut” colours, as well as an “ABZ 66546 ‘centoport’ carriage”, also from the 1930s and, last but not least, the original prototype for the E 444.001 “Tartaruga” electric locomotive from 1967 that exceeded 200 km/h during its maiden voyage on the Campoleone-Latina stretch of the Rome-Naples mainline.

Pavilion C, which adjoins and is an extension of Pavilion B, the “former boiler and furnace pavilion”, houses a few 3000-V direct current electric locomotives which were used from the end of the 1920s on the national network to pull goods and passenger trains. From the second half of the 1930s the adoption of direct current traction on the Italian railway network became final with the entry into service of three new classes of locomotives: the E.428 class to pull heavy trains, the multi-purpose E.626 class and the E.326 class, a machine designed to be a light locomotive for high speed passenger trains. These classes were integral to the history of railway electrification in Italy and you'll find the following models displayed in our pavilions: a powerful E 428.209 built by Tecnomasio Brown-Boveri in 1934 featuring an aerodynamic head that was able to reach 130 km/h, which was in service until the end of the 1950s, pulling the large mainline trains that connected the north and south of Italy (like the Freccia del Sud from Milan to Palermo-Siracusa); an E 626.005 locomotive built in 1927 and an E 326.004 (manufacturing years 1930-1933).

Almost as if to highlight the strong link Pietrarsa has with the history of Italy, two nineteenth-century busts depicting Pope Pious IX and Giuseppe Garibaldi are also found in this room.



Pavilion D-E-F – Diesel Locomotives and Workshop Machinery

“Former Forge and Boiler Pipes” and “Spring Centre” Workshop

Pavilion D resides in the spaces that used to be occupied by the steam boiler pipes. The warehouse also contained the forges for hot working metal. The building features a remarkable roof, made from wooden trusses, that dates back to the 1846. Today you'll find a few examples of diesel shunter locomotives here, which were designed to move vehicles in rail yards and railway premises. From the models on display, we'd like to point out the famous D 207.020 diesel shunter due to the originality of its design. It was also

known as the “sogliola” – sole – due to the unusual flattened shape of the cabin that was reminiscent of the fish. This locomotive was built by the Antonio Badoni di Lecco (ABL) company under licence of the German company Breuer starting from 1931 and remained in production until 1952. Its size and rather flattened shape allowed it to be used to perform manoeuvres even in small spaces and on private rail crossings.

A cinema room was created in Pavilion E with modern equipment. Here you can watch vintage films on the history of the railway.

Pavilion F is the “former spring centre” and is dedicated to the manufacturing history of the Pietrarsa Factory and its machinery. You'll see enormous hammers for forging iron, which were first powered by steam and then by compressed air; a huge American-made “rolling machine” for folding metal sheets; an imposing crane and a double vertical borer, used to pierce the locomotives' piston rods.



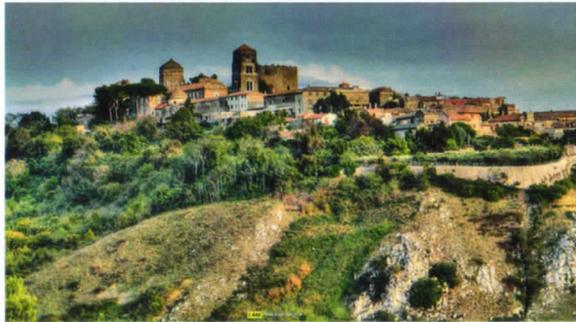
Pavilion G – “Models”

“The Former Turning” Workshop

In the past Pavilion G was the workshop department that was installed with the lathes for “fine” machinery work. It is also the oldest and most architecturally fascinating building in the Pietrarsa museum complex. Known as “the cathedral” due to its grandiose pointed arches that distinguish its naves, here is where vintage furnishings, railway memorabilia, old ticket machines and railway models are displayed. The curiosities include elegant wooden seating from the old waiting room in Rome Trastevere station, an example of the old “Neapolitan track” with a double mushroom-shaped rail profile on blocks of lava rock and many railway models that recreate stations and railway premises from across the entire national grid. The large, plastic “Trecento treni” model is

particularly significant as it extends for an astonishing 40 m². It was once installed in Rome Termini station and now, recovered and restored, works perfectly, much to the joy of adults and children alike. In the centre of the two naves, magnificently illuminated by the large windows on the sides, is the first vertical steam engine, built in 1846, with a cast iron base, in neoclassical style: it is a sort of Greek temple, devoted to the cult of steam technology.

The Medieval Village - Caserta Vecchia



Casertavecchia (fraction of Caserta) is a medieval village located on the slopes of the Tifatini mountains about 401 meters high and 10 km away in the North-East direction from Caserta. The origins of Casertavecchia are still uncertain, but according to some information extrapolated from a written by the Benedictine monk Erchemperto, already in the year 861 d.C. there was an

urban nucleus called "Casahirta" (from the Latin house which means village and hirta which means sour). The village has undergone various dominations throughout history. Originally belonging to the Lombards, it was ceded in 879 to the Count Pandulfo di Capua. Following the Saracen raids and the devastation of Capua, the inhabitants and the clergy of the surrounding areas found a safe haven in Casertavecchia, protected by the mountains. During this period the population increased so considerably that the transfer of the bishop's residence to the village was determined.

In 1062 the Norman domination began, which brought the country to its highest level of splendor with the construction of the current cathedral, consecrated to the cult of St. Michael the Archangel. With alternating events the village passed under the Swabian domination with Riccardo di Lauro (1232-1266), which increased the importance of the village also from a political point of view.

In 1442 the village passed under the Aragonese domination, thus beginning its long and progressive decline: in Casertavecchia only the bishop and the seminary remained.

With the advent of the Bourbons and the construction of the Reggia, Caserta became the new center of all activity at the expense of Casertavecchia, to which, in 1842, the bishopric was removed, also transferred to Caserta. The village of Casertavecchia is a tourist destination for Via del Duomo, the bell tower, the remains of the castle and the streets of the village that recall the splendor of a time that was. The splendid panorama that can be enjoyed in many parts of the village, the numerous restaurants and pizzerias make it so that the inhabitants of the surroundings often spend Saturday nights in the streets of the village. Folklore events such as The return of the knights in the Borgo and September to the Borgo, which take place annually in the summer, have contributed to the revaluation of the territory.

The Cathedral



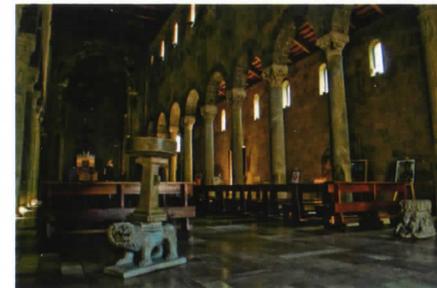
Caserta Vecchia preserves an extraordinary medieval cathedral, which combines the Sicilian-Arab style, that of the Romanesque churches of Puglia and the Benedictine style of Montecassino. Dedicated to San Michele and begun after 1113 by Bishop Rainulfo, the works continued under his successor Nicola, to be completed in 1153, as an inscription in the architrave recalls

The bell tower, which dominates the entire Caserta Vecchia, was built a few decades later (the construction was completed in 1234) and already shows some Gothic influences. Like that of Gaeta and Amalfi, it culminates in an octagonal tower that rests on two floors of mullioned windows, and is decorated with blind arches and towers at the corners.

Under the arch that crosses the road that gives access to the bishop's square from the south, four gravestones recall as many visits by Pope Benedict XIII, the Beneventano Vincenzo Maria Orsini. The octagonal dome is in turn decorated by two planes of the interwoven blind arches, and is made particularly elegant by the alternation of yellow stones and gray, which make up the stylized floral and geometric motifs.

The arch of the central portal, the largest, rests on two lions and is decorated by a bull, that of the right portal rests on two horse-like animals, the left on two centaurs. Higher up are two single windows, and the arches and columns of the tympanum. The most impressive side is the right, guarded by the bell tower and in turn decorated by single and arches.

Severe and elegant on the outside, the cathedral is particularly striking inside, 46 meters long, where the three naves are separated by eighteen columns coming from a Roman temple, with Corinthian capitals (only one is Ionic); the pulpit created in the seventeenth century is re-enacted by reusing fragments of the thirteenth-century ambos. The structure, supported by five columns, is decorated on the



mosaic ladder and the figures of "Jeremiah" and of a "snake-bitten Jew". The stoup at the entrance has been created from a Corinthian capital of the IV century and rests on a medieval lion. The fourteenth-century "Madonna with Child" on the pillar at the end of the right aisle is the only remaining fragment of medieval frescoes. Some medieval and Renaissance tombstones are also worthy of attention. Also noteworthy is the candelabrum of the Easter candle and the tabernacle of the holy oil, from the Renaissance period. In the sacristy of the cathedral is a wooden crucifix of the

fourteenth century; next to the right side of the building is the thirteenth-century church of the Annunciation, preceded by an 18th century portico.

The Castle



The town of Casertavecchia, in the absence of useful documents to date it, is by most scholars considered coeval to the Longobard conquest of the South (from 570), for expansion of a pre-existing Roman "pago" that over time had welcomed the local populations, there refugees abandoning the cities of the plain. The castle rose to guard the village, on the highest point of the hill, a sentinel on the plain and the

valleys of Mount Virgo. Of that first castle, a place of occasional shelter for inhabitants, animals and household goods rather than residence, the current complex maintains the irregular plan layout, roughly elliptical. It existed with certainty in 861, the year in which Erchemperto, the Longobard historian, gives a description, and from 879 received the first count of Pandolfo. With the Norman domination, "Casahirta" started to a clear feudal autonomy, increased its religious importance (for the presence of the bishop's seat) and above all political and demographic. This imposed a strengthening of the structures of the primitive fortified enclosure in the most vulnerable points with the construction of a keep and 6 towers with a square plan, erected with sack masonry, still existing today, in a state of ruin. At the Norman age one of the surviving rectangular towers could be traced, the one facing the current building, looking towards O. The working hypothesis is based on the observation of the great regularity of the cut and the size of the tuff walls in sight of the masonry wall, opus this characteristic of that age in Campania. In the Swabian period the complete renovation of the complex was commissioned and the building of the grandiose circular tower was built. Perhaps to order them was Richard, son of Thomas of Lauro, educated at the court of Emperor Frederick II, whose daughter Violante married in 1246. The tower was conceived with a block of square tufa blocks resting on a polygonal base in limestone, connected to the cylindrical volume through triangular nails. This configuration, clearly inspired by the two Federician towers of Capua, close by geographic and temporal location, induces to hypothesize that the same craftsmen capuani or anyway skilled workers well aware of that experience participated in the erection of the castle of Caserta. The tower is among the largest in Europe, second in diameter to the city wall tower of Aigues Mortes, in Provence. It is about 30 meters high and 19.14 in diameter, has three vaulted levels, of which only the first one is accessible from the outside thanks to a drawbridge that connected it to the nearby castle; the upper hall communicates with the entrance hall by means of a stone staircase built into the thickness of the wall; the lower compartment is accessible only for a trapdoor. To the cosmopolitan culture of the Swabian house, to which the Counts of Caserta were linked in kinship, it was necessary to realize the "balnea" located on the southern curtain towards the village.

Royal Palace of Caserta

THE HISTORY

In 1750 Charles of Bourbon (1716-1788) decided to erect the Palace as the ideal center of the new kingdom of Naples, now autonomous and free from the Spanish rule. The choice of the place where the new administrative capital of the Kingdom would rise fell on the plain of Terra di Lavoro, on the site dominated by the sixteenth-century Palazzo degli Acquaviva.

The project for the imposing construction, destined to rival the other European royal residences, was entrusted, after alternating events, to the architect Luigi Vanvitelli (1700-1773), son of the most important painter of views, Gaspar Van Wittel, already active in Rome under Benedict XIV in the restoration of the dome of St. Peter.



The construction of the Royal Palace began with the laying of the first stone on January 20, 1752 and proceeded briskly until 1759, the year in which Charles of Bourbon, who died the King of Spain, left the kingdom of Naples to reach Madrid. After Carlo's departure, the construction of the new Palazzo, as the palace was called at the time, suffered a significant slowdown, so that the death of Luigi Vanvitelli, in 1773, they were still far from being completed. Carlo Vanvitelli, son of Luigi and later other architects, who had trained at the school of Vanvitelli, completed this grandiose royal residence in the following century.

THE FLATS

The Royal Palace Museum of Caserta is the result of a series of installations that began in the early decades of the twentieth century, and precisely in 1919, when the Royal Palace was dismissed from the Crown of the Royal House of Savoy and became part of the patrimony of the State of Italy.



TERRAE MOTUS

The Terrae Motus Collection, established after the earthquake of 23 November 1980 that devastated Campania and Basilicata, was created thanks to the initiative and farsightedness of the Neapolitan gallerist Lucio Amelio (Naples, 1931-1994), a personality with international fame and a friend to many contemporary artists.

THEATER

The court theater was not foreseen in the original project of the building, in fact there are no information concerning the building nor in the first preparatory drawings of Vanvitelli, nor in the first tables of the first edition of the Declaration. So its construction began in 1756, three years after the beginning of the work for the Royal Palace. It can now be visited thanks to the Italian Touring Club as part of the Aperti per Voi project



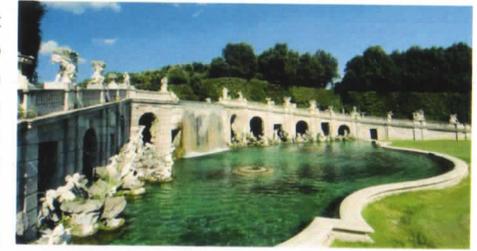
HONOR STAIRCASE



The court theater was not foreseen in the original project of the building, in fact there are no information concerning the building nor in the first preparatory drawings of Vanvitelli, nor in the first tables of the first edition of the Declaration. So its construction began in 1756, three years after the beginning of the work for the Royal Palace. It can now be visited thanks to the Italian Touring Club as part of the Aperti per Voi project

THE PARK

The Parco Reale, an integral part of the project presented by the architect Luigi Vanvitelli to the sovereigns, is inspired by the gardens of the great European residences of the time, fusing the Italian tradition of the Renaissance garden with the solutions introduced by André Le Nôtre in Versailles.



The works, with the delimitation of the area and the planting of the first plants, began in 1753, simultaneously with those for the construction of the Carolino Aqueduct, whose waters, from the slopes of Mount Taburno, would have fed the fountains of the royal gardens.

The formal garden, as we can see today, is only partly the realization of what Luigi Vanvitelli had conceived: at his death, in fact, in 1773, the aqueduct had been completed but no fountain had yet been built. The works were completed by his son Carlo (1740-1821), who, although simplifying the paternal project, was faithful to it, preserving the compositional rhythm of the alternation of fountains, water basins, meadows and waterfalls.

For those leaving the palace the gardens are divided into two parts: the first is made up of large parterres, separated by a central avenue leading up to the Margherita Fountain, flanked by holm oaks and hornbeam, symmetrically arranged to form a "theatrical" scene "Semicircular green.

DISCOVERING THE ENCHANTED GARDEN



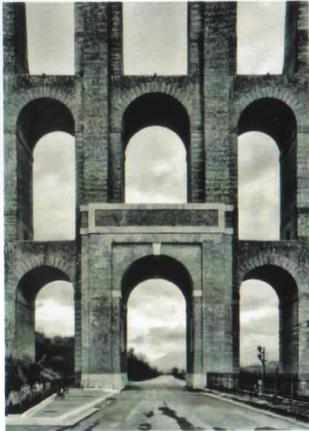
Inside the park was built by John Andrew Graefer a garden called "landscape" or "English", wanted by Queen Maria Carolina of Hapsburg-Lorraine, wife of Ferdinand IV. Graefer, known in the international botanical environment for having introduced numerous exotic plants to England.

Started in 1786, the work for the formation of the garden lasted many years: plants and seeds were introduced in Capri, Maiori, Vietri, Salerno, Cava de'Tirreni, Agnano, Solfatara, Gaeta.

Characterized by an apparent disorder, the English garden aims to emulate in all respects nature: waterways, ponds, "ruins" according to the new fashion linked to the discovery of Pompeii, native and exotic plants populate this area. The fountains are fed by the Carolino aqueduct, inaugurated in 1762, largely built in tunnels that cross 6 reliefs and 3 viaducts.

In 1798, following the arrival of the French, John Andrew Graefer left the Royal Palace of Caserta; it is thanks to his three sons, who took over the garden of the French Directory of Naples, that the latter has been saved from ruin and neglect, arriving intact to posterity.

A MASTERPIECE OF HYDRAULIC ENGINEERING : THE CAROLINO AQUEDUCT



To feed the water games of the Palace, and more generally to meet the needs of the Palace and the city, Charles of Bourbon promoted the construction of a new aqueduct, which he took the name of Aqueduct Carolino. He commissioned the project Luigi Vanvitelli, asking him to create a great company of hydraulic engineering, which at the time attracted the attention of all of Europe, and is still considered one of the most important works made by the Bourbons.

The route of the aqueduct runs mostly underground, for a length of 38 km, except for the passage on the so-called Ponti della Valle, which cross the Valle di Maddaloni. The imposing tuff structure rises to a height of 95 meters, with three rows of round arches.

THE WOOD OF SAN SILVESTRO

The Royal Estate of San Silvestro was part, together with San Leucio, the Royal Park and the Garden of English, of the Royal Delights annexed to the Royal Palace of Caserta. Located north of the monumental complex, it extends over the two contiguous hills of Montemaiulo and Montebriano. The territories that compose it were bought after 1750 at different times and then gathered in a single estate that had a first settlement in 1797, but limited only to the construction of some trillaggi in the upper garden and at the beginning of the building of the Casino, under the direction of the architect Francesco Collecini.



During the reign of Francis I, the roads inside the forest were made carriageable, the walls of fencing were renewed and a wide road was created that from the Belvedere reached the Wood.

Today the Bosco di San Silvestro is a WWF Oasis, which takes care of the site and organizes numerous initiatives and visits. A part of the Wood, originally intended for the cultivation of vines, has been entrusted to the Tenuta Fontana winery to restore the vineyard in order to produce the typical white and red Pallagrello wine.

[www:firac.dic](http://www.firac.dic)

