



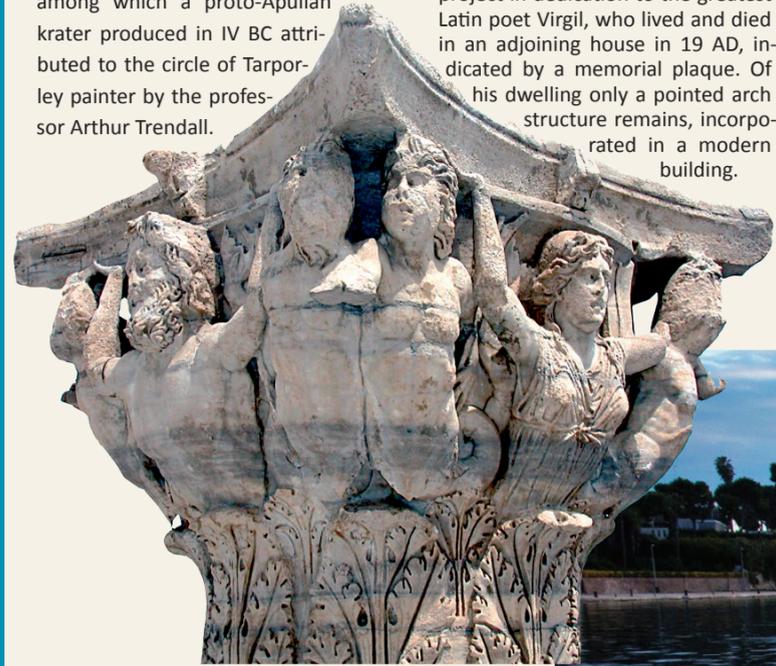
There are many legends about the foundation of Brindisi. The most beautiful of which is the story of the mythical Brento, son of Heracles, who shaped the city in his own image: the two branches of the harbor on his arms, the peninsula between them on his head and the middle port on his body. It is from the amazing and unique natural harbor, and its privileged geographical position, that every story proceeds. The port was inhabited since the prehistoric era, as attested by the archaeological finds which date back to at least 12.000 years ago. It started commercial exchanges during the intermediate Bronze age, when Mycenaean settlers, interested in its strategic position for their traffics.

The foundation of the city, in VIII century BC, is due to Messapians who renamed it as Brenton, i.e. 'head of deer' because of the particular shape of its harbor. However it was after the Roman conquest, and the foundation of the colony of Brundisium in 244 BC that the city had a long period of social and economic development, which made it an irreplaceable commercial hub for trades with the opposite shore, as well as the starting point of the Roman expansion. After the fall of the Roman empire, the commercial vocation of the port attracted several people, such as Normans, Swabians, Angevins, Aragonese, Bourbons and Austrians. Until, with the opening of the Suez channel it became the European terminal of the Imperial Indian Mail and the port of shipment of the main communication route between western Europe and the East. Currently the city, besides its industrial activity, preserves its connection with the sea and it is one of the most frequently chosen port for those who travel to Greece and Albany.



The elegant Belvedere building was built in occasion of the restoration work of the Virgil staircase in 1930. Its name is due to the amazing terrace that provides a great panoramic view over the harbor of Brindisi. It houses the Faldetta Archaeological Collection that holds very important and assorted finds from Apulia, such as Mycenaean, Corinthian, Attic and Italiote ceramics, along with black, dark and red glazed paste, of Gnathia style and of Messapian production, coroplastic and Indian artefacts.

The potential of the collection lies in the uniqueness of some of its finds, among which a proto-Apulian krater produced in IV BC attributed to the circle of Tarporley painter by the professor Arthur Trendall.



This monument is the hallmark of the city. Situated just in front of the harbor entrance, it was once made up of two white marble columns surmounted by Corinthian capitals. Now, only one complete column remains with a height of 19 meters, along with, the pedestal and only one part of the shaft of the second column, because it was donated to the city of Lecce in XVI century. The original capital, replaced with a copy, is on display at the palace of the former Court of Assize on Via Duomo. It is decorated with sea gods and acanthus leaves. Above it is an abacus that probably once held a statue. There are many theories about their dating and original function, for a long time it was widely believed to have been a burial site along the Appian way. But according to further studies based on morphological, topographical and archaeological considerations, they date back to III AD, had a commemorative purpose and were constructed with reused materials. The staircase where the column is located, was built in 1930 as part of an urban restoration project in dedication to the greatest Latin poet Virgil, who lived and died in an adjoining house in 19 AD, indicated by a memorial plaque. Of his dwelling only a pointed arch structure remains, incorporated in a modern building.



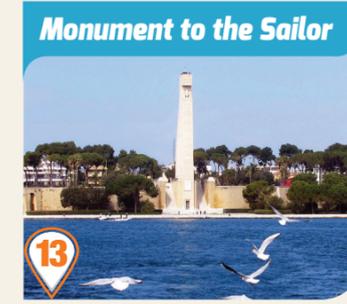
The Renaissance palace, with Baroque influences was built by the Granafei family in 1565. The family fled from Constantinople after the Turkish occupation led by Mehmet II. They first settled in Oria and then moved to Brindisi in 1508, thanks to the incentives offered by Ferdinand of Aragon for repopulating the city. In 1862 Giorgio Granafei sold the palace to two brothers, Luigi and Giuseppe Nervegna, who belonged to a merchant family hailing from the city of Ortona, Abruzzo. They have been the owners until 1921, when they sold it to the Catholic Credit (Piccolo Credito Cattolico). From the 1930 to 1976 it has been the Court of Assize, city-owned property. Currently on display, in the main hall is the original capital of the Roman column, situated on the Virgil staircase. The façade is divided into three sections by the cornices on which are visible four Latin aphorisms. It has decorated balconies and windows each of which has a distinct woven motif. Above the portal is the Granafei Family Coat of Arms that displays a shield, supported by two angels, with a cross and a rampant lion. The symbol of the lion holding a sheaf of wheat in the forelegs, seems to validate the theory that the first Granafei was a grain merchant hence grana fert (Latin for grain bringer). On the ground floor, the original polychromatic mosaic flooring attests the presence of a Roman domus of the second half of the Roman Imperial period, i.e. I-II century AD.



The archaeological area of the district of S. Pietro degli Schiavoni provides an example of the city during Roman times. Its name derives from the church named after Saint Peter (the exact original location is unknown) attended by the Schiavoni, a Greek-Albanian population of Slavic race who had populated the area during the XVI century. This 4,800 Sq m wide area was discovered in 1964 during the construction work of the new Palace of Justice and the demolition of decaying houses. Unfortunately, because of the construction of the new Verdi Theatre, many remains have been lost. The excavation area is divided in two by a north-south oriented walkway paved with stones, which was one of the main streets of the Roman Brindisi; it is 60 meters long and 4,5 meters wide; in some areas the furrows left by wagon wheels are still visible. On both sides of the walkway, the remains of houses can be distinguished, along with a mosaic flooring and the baths, probably opened to the public. The thermal area shows the foundation of a semicircular structure, built probably in the Late Imperial Age, as assumed thanks to the reused materials that were employed.



The temple was built approximately around the end of the XI century by the Norman prince Bohemond on the ruins of a Roman domus which dated back to the I century AD. It represents a combination of the artistic expression of Eastern and Western architecture. The walls, made up of the typical local tufa called 'carparo', display a circular plan similar to the 'anastasis' of the Holy Sepulchre of Jerusalem, confirming the link between the Holy Land and Brindisi. The temple has three entrances: The main portal, oriented to the North, consists of an architrave and a prothyrum sustained by two column-bearing lions proceeding from a single block of marble. The jambs of the main entrance are enriched by complex decorations from ancient Christianity symbolism and by a typical Apulian Romanesque style, called 'inhabited branch'. The portal oriented to the South is simply surmounted by part of a cornice; the west-oriented portal, was once the main entrance, which now leads to the communal gardens named in memory of Matteo Farina; it is decorated with animal motifs and geometric patterns. From the inside, the perimeter walls show fragments of frescoes portraying the standing Virgin Mary and Child, Virgin Mary and Saint Anne, Saint George and the Passion of Christ. Utilized as a museum from 1850 to 1955, it was a location for cultural gatherings that hosted important figures such as, Mahatma Gandhi.



The monument located in the district of Casale, was inaugurated by King Vittorio Emanuele III on the 4th of November, 1933. It was constructed by the winners of a national competition project, the sculptor, Amerigo Bartoli Natinguerra and the architect, Luigi Brunati. The rudder-shaped structure is made up of reinforced concrete, clad in 'carparo' stone (the local tufa). With its 54 metres from the upper square, 68 metres from the lower, it provides the best panoramic view of the city, including views of its natural harbor, port, airport and the Adriatic sea. The small terrace on the top is accessible by the helical stairs or by elevator. On both sides of the monument were positioned two anchors belonging to Austro-Hungarian battleships and two guns from World War I, made by the German Krupp's weapons factory. The chapel at its foot contains, engraved marble slabs with the 5922 names of the sailors who died during World War I, in addition to, the number of those who died in World War II and that of the sunken ships of the Italian navy. It houses the statue of the Madonna of the sea, sculptured by Amerigo Bartoli Natinguerra and the bell of the Benedetto Brin battleship that sank in the port of Brindisi on the 27th of September, 1915. In 1955, in memory of the Marian year, a statue of the Virgin Mary that weighs 10 Tons, was collocated beneath the top of the monument, in the so called 'tooth' of the rudder.

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BRINDISI: A WELCOMING CITY FOR THOUSANDS OF YEARS.



# Brindisi POCKET

For those who have only one day to visit Brindisi, we suggest a city tour that touches on the main attractions in art, history and culture of Brindisi. From the Terminal Levante, we will take the boardwalk, Regina Margherita to reach the Palazzina del Belvedere, a palace which houses the **Faldetta Archaeological Collection** (1) and preserves important artifacts dating back to the period between the 1300 BC and 2 AD. It is the ideal starting point to the roam the city center. From its terrace, you can admire the splendid views of the port, declared by Unesco, as the "Monument of Peace and Understanding amongst People".

A few meters on our right, are the **Colonne del Porto** (2); the site of the surviving column, replaced in 2003 with a copy (the original is housed at a museum in Palazzo Nervegna), unites the city to the sea by depicting divine figures associated with navigation and escape from shipwrecks. In the distance, at the ancient entrance of the port, we can see the skyline of the fortresses on the island of Sant'Andrea, which are divided into the hornwork, the fort and the red castle, **Castello Rosso**. The structures were built in the time period ranging from 1481 to the early seventeenth century.

Continuing on Via Colonne, you will feed into Piazza Duomo, which leads to Via Santa Chiara, where you will find a former convent which later became the **Santa Chiara Conservatory**. Remaining along the Portico de Cateniani, also known as, the Knights Templars, perhaps since the fourteenth century, you enter the area of the **Archeological Museum "Ribezzo"** (3). Medieval materials and Roman lead anchors are displayed in the atrium of the structure; on the inside, historical documentation of the cultural changes that took place in the Brindisi area until the Roman conquest. We recommend a visit to the exhibit room which hosts the bronze artifacts recovered in 1992 in the depths of Punta del Serrone, datable between the Hellenistic age and the III century AD.. Next, we have the **Cathedral** (4), which persists, despite the fact, that it was built between 11th and 12th centuries, collapsed in the eighteenth century due to an earthquake and was damaged by the aerial bombardments of the First and Second World Wars. It was here, that **Federick II of Svevia** joined in matrimony with Isa-

bella of England on November 9, 1225 and before that, in 1192, Roger I of Normandy married with Irene, daughter of Isaac II Angelos, Byzantine Emperor of Constantinople. Fragments of the mosaic floor from the Norman Conquest still remain near the sanctuary and the right semi-dome. The late fifteenth-century wooden choir is reminiscence and the ecumenical chapel holds the relics of **Saint Theodore of Amasea**, patron saint of the city. Next, the Seminary Palace, designed in the early 1700s by the architect Mauro Manieri. On the façade, eight female statues symbolize the eight arts that were taught here: Mathematics, Oratory, Ethics, Theology, Philosophy, Law, Poetry and Music. In the square, there is access to the archbishopric library "Annibale De Leo", active since 1789. **The Loggia Balsamo**, from the 14th century, was part of a pentagonal-shaped building whose purpose remains unknown. Its highly detailed sculptures animate the cornice, made into eight small arches that support the balcony. From Via Tarantini, turning right onto Via de 'Moricino, you reach Piazza Santa Teresa, which overlooks the seventeenth-century **church, Santa Teresa** and its convent with cloister, currently, the State Archives building. Crossing over the plaza on Via Ercole Brindisino and continuing onto Via Camassa, you reach the fourteenth-century **church of San Paolo Eremita**, the first great Gothic style monument in the land of Brindisi. Inside are baroque altars, fourteenth-century frescoes and paintings from the 16th, 17th and 18th centuries, and the heavily devoted statue of the Immaculate Virgin, the Madonna dello Scampo, who saved the city from an earthquake on February 20, 1743. Continuing our journey to Largo Guglielmo from Brindisi on Via dei Mille, the towers of **Castle Svevo** emerge, which is now, the base of the military marines. Frederick II had the castle constructed using the remnants of a nearby Roman amphitheater. Its Swabian core was improved upon during the Aragonese period expanding the size and making it more resistant to withstand the power of new firearms. We continue following the fifteenth-century defensive curtain wall and wall walk, until reaching the Torrione dell'Inferno (Hell's Tower) on Viale della Libertà. Turning to the right onto Via de 'Carpentieri, one can see the entire complex consisting of the **Porta Mesagne**, the viceroy towers and the limestone pipes, once part of the Roman aqueduct. Walking along the aged road, Strade del Carmine and, shortly after, veering onto Via

Manzoni, and a short distance along Via Marconi, you reach the **church of San Benedetto** (10), which has been in existence even before the eleventh century, and has received a record number of restorations over the centuries. Magnificent is the cloister of the twelfth century, remodeled in the eighteenth century, built with recycled materials. Moving along Via Carmine, you reach the **church of Santa Maria degli Angeli** (11) in Largo Angioli, commissioned by San Lorenzo da Brindisi on the site which was his birthplace. The construction was completed in 1619 and is enriched by valuables donated by an Ivory school in Munich of Bavaria. The altarpiece also comes from Bavaria and is attributed to Pieter de Witte. Continuing in the direction of Piazza Vittoria, curving through Via Duomo, you reach Piazzetta Sottile - De Falco. Opposite stands the majestic facade of the late Renaissance **Palazzo Granafei - Nervegna** (5); Engraved on the ledge are wise saying, some, biblical, such as "The wise woman builds her house, but with her own hands the foolish one tears hers down...". Inside the premises of the former Court of Assizes, the original architectural crowning of the city's most well-known monument is preserved in the **Sala della Colonna** (6). It is a deeply integrated element in the history of Brindisi, so much so, it has been chosen as a symbol of the coat of arms. Close by is the new, Teatro Verdi, suspended over the **Archaeological Area of San Pietro degli Schiavoni** (7), which preserves the remains of a Roman town and is clearly visible either through glass casings placed in the large foyer of the theater, or near one of the city's foundational or thermal areas. Returning to Via Tarantini you can visit the seventeenth-century **former Convent of Scuole Pie** (8). Further on, cross Via San Giovanni, which overlooks the **temple of San Giovanni al Sepolcro** (9). The church, with a circular structure, was perhaps requested in the eleventh century by the Norman, Bohemond of Antioch, in the memory of the Holy Sepulcher of Jerusalem. From here, crossing the lively, market area, distinguished by its array of Liberty canopies, we return to Piazza Vittoria, the heart of the city, here is the seventeenth-century Fountain de Torres, commissioned by the governor of the realm, Pietro Luigi de Torres in response to the shortage of water for citizens and Spanish soldiers in transit; from the opposing Piazza del Popolo, going up Via Santa Lucia, you arrive to the thirteenth-century

**church of Santissima Trinità or Santa Lucia** (12), joined by a crypt and a superior church. From here, a few steps ahead, you reach the large square of San Domenico di Guzman which extends onto the plateau above Porta Lecce, one of the ancient gates of the city, built, together with the columns and the defensive curtain walls of the east, behind the Church of Christ, in the sixteenth century by Charles V. In the square, with the bichromatic Romanesque façade and magnificent rose window, stands the (chiesa del cristo) **Church of Christ**, completed in 1232. Inside you will find the thirteenth-century wooden statues of the Madonna of Light and the Crucifix. Going down the stairs of **Porta Lecce**, and turning left, heading towards Corso Roma and continuing forward until the port is reached at the cross of Corso Garibaldi. After a short browse of the gardens of Piazza Vittorio Emanuele where the **Monumento a Virgilio by Floriano Bodini** is located, you can trace back along the Regina Margherita promenade where you come across the former hospital, (ospedale di Gerosolimitani) and the **Palazzo Montenegro**. Along the pier are the landing docks of the shuttle boats that can transport you across the harbor to Casale, a district on the opposite bank of Seno di Ponente, structured nearby is the **Monumento Nazionale al Marinaio d'Italia** (13). The monument, 53 meters high, built in 1933 following a national competition of ideas, depicts the rudder of a ship in memory of those slain in the war. Engraved along the side walls are the names of all the sailors who died at sea for their country. Not far away, is the magnificent **church, Santa Maria del Casale** (14), beloved to sailors as a place of refuge from the dangers of the sea; its construction developed between the thirteenth and fourteenth centuries representing an ideal moment for architectural transition from Romanesque to Gothic. Inside are frescoes that portray grand dignitaries of the kingdom departing for the Balkan Peninsula or the Mediterranean Levant; widespread are the signs and symbols that represent the political presence of the principality of Taranto. Returning to the city, one passes through the **Parco Urbano Cillarese**, one of the largest parks in southern Italy, in proximity of La Stele, artwork of Marcello Avenali, a commemoration to the victims of terrorism and the medieval fountain, **Fontana Tancredi**.



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