



Courtyard

The palace was built in 1782, at the end of eighteenth century, when the baroque style started to fade away in favor of the neoclassical style. This is the reason why the facade of Palazzo Castelluccio resembles a classic "Roman" palace, the most popular architectural trend at that time. The palace was built for the family Di Lorenzo which carried the noble title of Marquis of Castelluccio. The family was very powerful from the 18th until of the beginning of the twentieth century. In that period the family was strongly tied with the Court of Naples, governed by the Bourbons back then, especially when Ferdinand and Queen Marie -Caroline ruled the Kingdom of Naples and the Two Sicilies. The carved stones, placed in the walls, are family mementos (probably funeral slabs) brought from the ancient city Noto Antica after the famous earthquake of 1693. They date to 1602.

1/ Staircase

The stone staircase is the access point to the main floor. It was painted with egg tempera and to date the gilding, thanks to a careful restoration work non-invasive, has been preserved. The lithographs, papers, paintings (souvenirs that tell of Grand Tour and great travelers) that characterize the wall decoration, belong to the private collection of the current owner. The choice of having symmetrical filling of the space is deliberately sought in the decorative style of the eighteenth century.

2/ Entrance

On the ceiling of this hall you can see the coat of arms of the Marquis, with its full name, Corrado di Lorenzo del Castelluccio and Borgia, Cavaliers of the Order of Malta. The Order of Malta inherited the Palace after the death of the last Marquis in 1980. It remained closed and uninhabited until the current owner bought it in 2011. Its conditions worsened dramatically after being unoccupied for thirty years. Restoration works which started in 2011, carried in the respect of the history and the soul of the palace, brought it back to its original aspect. The frescoes were restored only when it was necessary, otherwise they were simply cleaned. We renovated the ceilings, the low paneling, the doors, the windows, the electricity ... but we kept all the original floors with their beautiful patina.

3/ Billiard room

The frescoes on the ceiling and the low paneling date to period of 1782 and represent neoclassical taste that can be find in the Neapolitan and Sicilian palaces. Please see the portrait of Lady Hamilton. She was the wife of the British ambassador in Naples and the muse of the Grand Tour. In the eighteenth century. The Grand Tour was an initiation journey for all "well-born" people that had to discover for example the Antique art and frescoes of Pompeii. The painted secretary desk below come from the same period.

4/ Ballroom

Now we are in the ballroom with its neoclassical ceilings and low paneling, dating to 1782, the origins of the palace. The Sicilian ceramic floor also dates to the origins of the palace. The staff passage over time left its pathmark ...On the wall, the large portrait of Ferdinand, King of Naples and Sicily. He was nicknamed "Nazione". Naso in Italian means "nose" and as you can see on the portrait he had a big nose...On the opposite wall, the troops of Murat fighting at the entrance to Naples, with the eruption of Vesuvius in the background... The Italian gilded wood sofas, date to the late eighteenth century.

5/ Music Room

We are now in the music room where the musical duet or trio could be placed in the center of the alcove, with a passage on each side for the staff so they could serve without disturbing the musicians. The neoclassical ceilings and date to the construction of the palace in 1782. They were restored and cleaned retaining their original colors and patina. You can also admire these 2 rare Sicilian Baroque pieces of furniture: a secretary and a painted wooden dresser. The tea table has a pastel illustration that represents the Royal Palace in Caserta, a city near Naples...

6/ Pink Gallery

This series of drawings shown in the gallery represents Sicily in the early nineteenth century. The two seats covered with leather are from the same period and come from northern Italy. Both, the Roman console table in gilded wood and a French gaming table date to eighteenth century. Two silver lustres which you can see on the ceiling date to eighteenth century and come from Messina in Sicily.

7/ Room of volcanoes

In this room you can see different paintings that show the eruption of volcanoes which attracted tourists to the south of Italy back then.. The silver wallpaper, which dates to nineteenth century, was completely restored. Only a piece of wallpaper, found in a poor condition, remained on the wall when the owner acquired the palace. This piece was used as a pattern to bring the wallpaper to its original look

8/ Room of the Throne

In this room you can find spectacular objects that represent the great Sicilian furniture art. The large clock dates to the first half of the eighteenth century. It comes from a church in Palermo. Its mechanism is currently under repair, but its ornaments are completely original. The two consoles facing each other with an imitative decoration type, with a top in "lumachella" marble come also from Palermo and date to the early eighteenth century. The sofas and armchairs are typically Sicilian and come from the same Baroque period. The throne with gilded wood comes from the region of Florence. It features a coat of arms that symbolizes the union of two families and was probably made for a wedding.

9/ Joaquim Murat's room

The next room is dedicated to Gioacchino Murat and his wife Caroline Bonaparte, the sister of Napoleon. Murat reigned over the Kingdom of Naples and the Two Sicilies in the early nineteenth century. A marble profile above the mahogany console represents Caroline Bonaparte. Above the door you can see a portrait of Murat painted by Girodet. The walls, decorated in imitative way, represent the Empire style popular at that period in the Neapolitan and Sicilian palaces. The late eighteenth-century benches and two stools are Neapolitan. The mahogany armchair is made by Jacob and dates to early nineteenth century.

10/ Chapel

The room we are in leads us the chapel. It is not a chapel in its strict definition (the real chapel it is located on Via Cavour, in the front of the palace, with the emblem of the family on it). It is more of a private "oratory", where the members of the family could pray and stay alone. The chapel is decorated with Sicilian and Neapolitan reliquaries

from the 17th and 18th century. The Christ is from the 18th century and has a French origin. The Sicilian confessional comes from Palermo. On the pedestal table you can see an exceptional object: St Sebastian alabaster statue which comes from Trapani and dates to the early eighteenth century. The beautiful crib behind you is Neapolitan. The reliquaries on the wall were made by religious congregations in Italy or France in the eighteenth or nineteenth century. They are made in "paperolles" technique.

11/ Terrace

The terrace offers a views of the interior Marquis' private oratory, the owner's private library and the dining room, well-preserved stucco decorated ceiling with hare and partridges painted in the corners, clearly indicates that the room was used to dine. The circular wear of the ceramics tiles around the table reminds us of the Marquis' main dining room function.

12/ Old kitchen

You will now discover the kitchens of the palace preserved in their original state, just as found by the current owner. He didn't want to modify them, nor to renovate them so we could see what the equipment of a kitchen in the past centuries was. Nothing has changed, not even the everyday kitchen accessoires. A family that lived in this type of palace was numerous and occupied different apartments. Please see the dumbwaiter, bread and pizza oven and the dining room staff. (original handmade soap under the sink).

13/ Stable

We are in the stable that has been renovated recently. In the next room the chaises and carts were kept. The feeders are decorated with Sicilian ceramics, so they could be cleaned easily. The bite marks on the wood of the feeders confirm the activity that took place here. The cool temperature, maintained thanks to the thick walls, allowed horses to withstand the heat of the Sicilian summers.