

the duke's sons), and the painter Federico Zuccaro, who decorated the long gallery between the ducal palace and the old castle, to show off the duke's collections of art and curiosities. Dynastic occasions – triumphal entries, marriages, births and baptisms, the conclusion of treaties – were celebrated with sumptuous festivities, indoors in the great hall of the old castle, or outside in Piazza Castello. Charles Emanuel took a leading part in devising these entertainments. Typical of the outdoor festivities was the tourney staged in 1608 for the double marriage of two of his daughters to princes from Mantua and Ferrara. The leading courtiers, decked out in bizarre finery and mounted on caparisoned steeds, acted out jousts and mock combats before a throng of spectators. The indoor entertainments were equally extravagant; in 1618 Charles Emanuel had a naval combat staged in the hall of the Castle, with a fantastical ship and sea monsters disporting themselves in an artificial lake.

4. *Architectural Transformation: Baroque Turin.*

The creation of a grand ceremonial space in front of the ducal palace and the old castle initiated a sequence of changes in the city's layout. This development started as a consequence of the festivities for the marriage of the heir to the throne in 1619 to Princess Marie-Christine, daughter of King Henry IV of France. To welcome the couple, a new gateway was erected well to the south of the city wall. This "Porta Nuova" was then joined to the rest of the city by a loop of new walls, fortified with bastions at intervals. Inside the new extension a straight axis linked the ducal palace and Piazza Castello to the new gateway – today's Via Roma – designed as a processional route for formal entries. Halfway along it a piazza was laid out – today's Piazza San Carlo – lined with the residences of noble families, fronted by porticoes. The remaining space in the new zone was arranged as a grid extending the Roman street-plan, but with wider thoroughfares to accommodate the wheeled traffic – including carriages – that was becoming increasingly common. Turin was beginning to break out of its original Roman perimeter, in the first of three phased extensions that in the course of the coming century would roughly double the area enclosed by its fortifications.

To direct Turin's development Charles Emanuel created a special panel of architects and military engineers (whose expertise was essential for laying out the new fortifications), charged with overseeing every aspect of planning. This panel, named the Council of Buildings and Fortifications, was headed by the chief ducal architect. It determined the