

a number of new churches and added the magnificent baroque façade to Palazzo Madama, giving Piazza Castello a dramatic new architectural focus. He also created a symmetrical piazza at Porta Palazzo to serve as a dramatic new entry-way on the northern side of the city. Much of his work was done outside Turin, at the royal palaces at Venaria Reale and Rivoli, both of which had to be reconstructed after the French wars, at the dynastic mausoleum atop the hill at Superga, and at the elegant hunting-lodge at Stupinigi, which he designed for Victor Amadeus II at the very end of his reign.

Juvarra forms a link in the continuum of talented architects who completely transformed the face of Turin between the mid-seventeenth and mid-eighteenth centuries, creating the baroque city we admire today. Guarino Guarini's late seventeenth-century designs for the church of San Lorenzo, the chapel of the Holy Shroud, and Palazzo Carignano, provided models of daring architecture that later architects would seek to emulate. Juvarra on the other hand used the architectural language of the high Roman baroque to dignify and glorify Turin in a style befitting its new status as a royal capital. His pupil Benedetto Alfieri continued in this tradition, while Alfieri's contemporary Bernardo Vittone pursued an entirely different path: schooled by a close study of Guarini's work, he specialized in designing small churches, like Santa Chiara or Santa Maria di Piazza, whose delicate curves and subtle light effects usher in the rococo. The work of these architects was admired by the travelers who visited Turin, and – especially in the cases of Guarini and Juvarra – influenced architects far beyond Piedmont. In their hands Turin evolved from an undistinguished provincial center into a definitive exemplar of baroque architecture and urbanism.

We have a very good idea of the people who lived in the city from the census taken at the time of the siege in August 1705, which gives us a detailed snapshot of Turin's population. It is especially valuable because censuses as detailed as this are a rarity, not just in the Savoyard state but in all of Europe at the time. Some of the original census returns are lost, but most remain, so that we possess the data for over 33,000 people, or roughly three-quarters of the population within the city walls. The census rolls list the city's inhabitants block by block, house by house, enumerating each family member by name, with their ages, places of birth, and occupations. We can extrapolate from this information to form a general picture of Turinese society in the last century of the Old Regime. But at the same time we must be aware of what the census does not tell us. It does not count the ducal family; or the monastic clergy (numbering almost two thousand according to a sepa-