

ment, in which the chief protagonists were the professional middle classes and the urbanized nobility. In an effort to integrate the old and the new, the monarchy provided tax breaks and other incentives to steer expansion along the extended historic arteries of the city, emphasizing the pivotal role of large piazzas and broad, straight avenues for private residences beyond the perimeter of the old eighteenth-century city walls. New construction in these years took place largely to the south with the development of the Borgo Nuovo, an area that became the privileged locale of the wealthy propertied classes between the 1820s and 1840s. At the same time, the king oversaw a number of important public initiatives that included the construction of new bridges and the restoration of the palace of the Accademia delle Scienze as well as various historic churches and government buildings in the center of the city.

Despite the restrictions imposed on intellectual activity during the reigns of Charles Felix and his predecessor, important developments also took place within Turin's artistic, literary, scientific, and publishing communities. A number of prominent local artists like Giacomo Spalla and Giuseppe Pietro Bagetti, who had established their reputations under the French imperial regime, were quickly readmitted to the Savoyard court and received important commissions from the Restoration government in the years after 1814. For his part, Charles Felix dedicated himself to the revival and restructuring of the Accademia di Belle Arti under the direction of the painter from Nice, Giovanni Battista Biscarra. The official reopening of the Academy in 1824 coincided with the purchase by the throne of the Egyptian archeological finds gathered by Bernardo Drovetti who had served as French ambassador to Cairo. The Drovetti collection, which contained artifacts spanning virtually the entire history of that culture, provided the basis for the Museo Egizio in Via Accademia delle Scienze, which became the second most important museum of Egyptian antiquity in the world after the Cairo museum. Moreover, the 1820's also saw a flowering of interest in historical narratives, especially on the Middle Ages. By the end of the decade, Turin provided a home for the first great archival collection of Italian medieval documents. Likewise, the city's scientific community benefited, after the heavy purges of 1821, from growing investments by the monarchy in the education of doctors and surgeons that rewarded, in particular, a generation of internationally known medical experts, who had received their training under the French Empire. In a similar vein, the "rigid and suffocating" censorship of the early years of the Restoration did not prevent Turin from becoming a major center of the Italian publishing industry. Ambitious local entrepreneurs like