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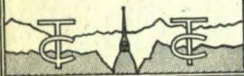
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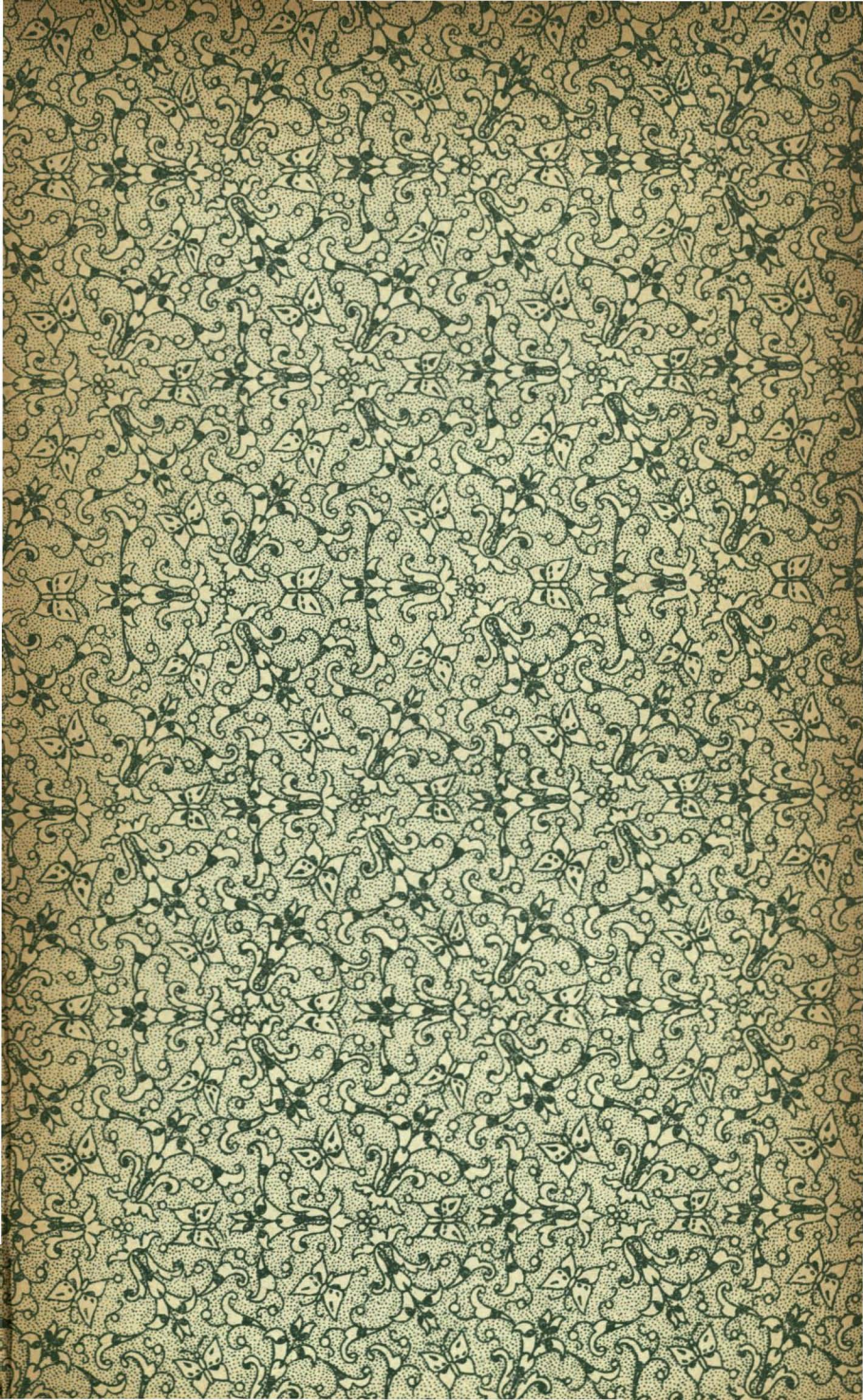


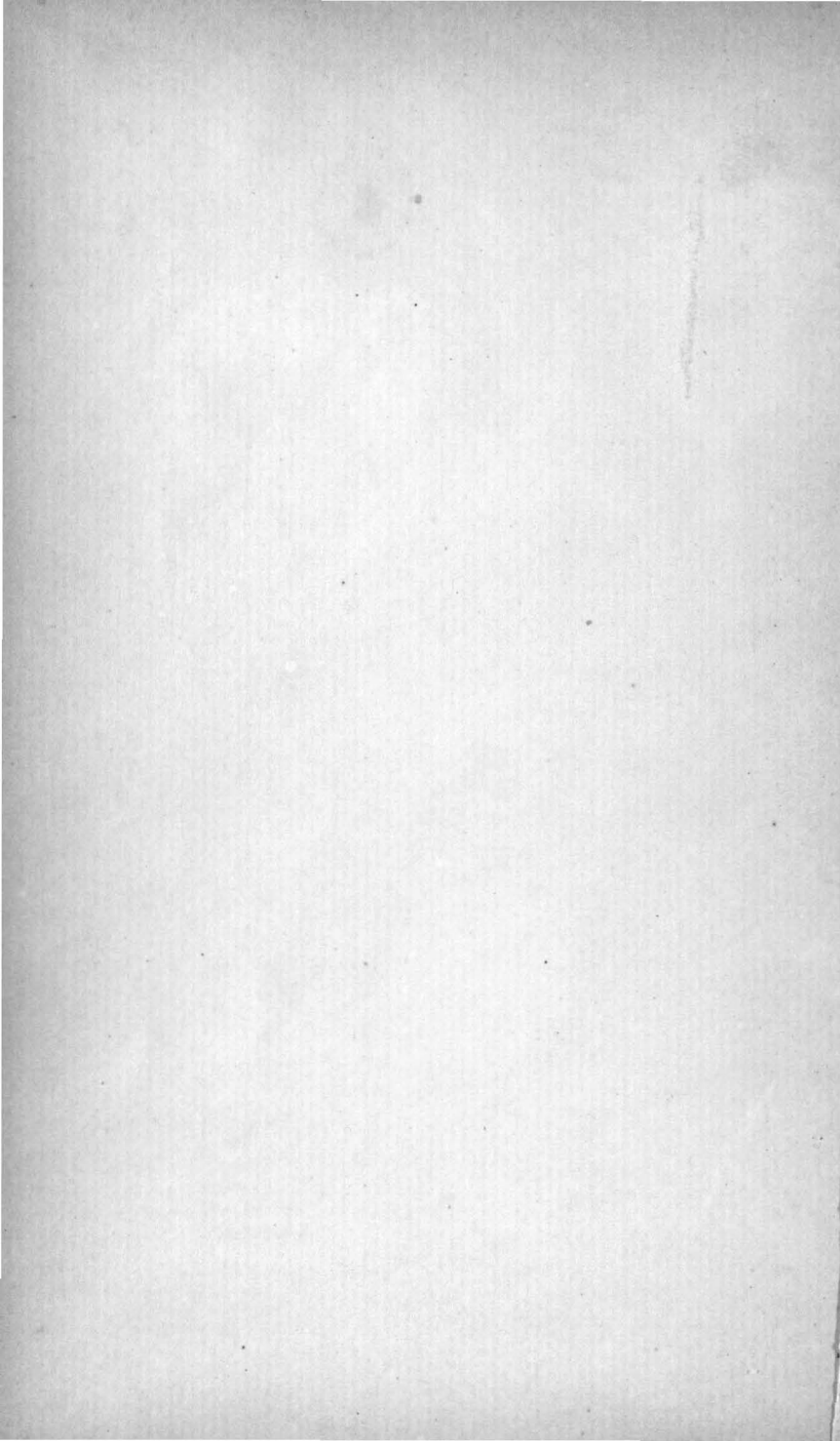
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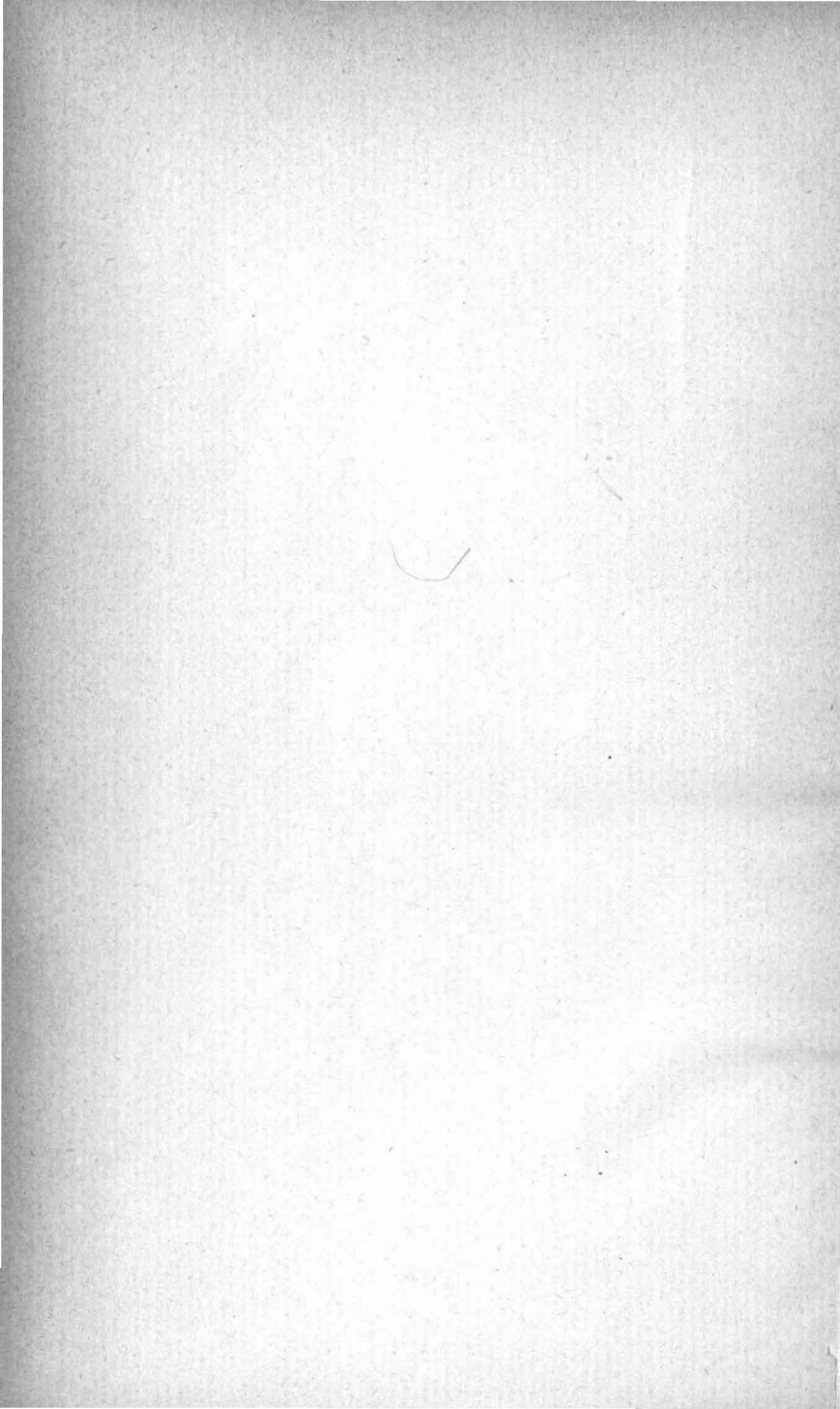
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TURIN

AND ITS
NEIGHBOURHOODS

ILLUSTRATED PUBLICATION
BY THE "*PRO TORINO*," ASSOCIATION
UNDER THE
AUSPICE OF THE TOWN CORPORATION

Translation by M. & T. MARCHESI



TURIN
G. B. PARAVIA & COMP.

23, via Garibaldi and 29, via Arsenale.

1911

NOTE BY THE TRANSLATORS

We have thought it best to retain the Italian words for streets, squares, etc. as follows; and also the names to be found on buildings, to facilitate making inquiries in the street.

street = via.	barrier = barriera.
streets = vie.	bridge = ponte.
square = piazza.	arcade = galleria.
avenue = corso.	porticoes = portici.
road = strada or stradale.	mansion = palazzo.

The *lira* (L.) is the same value as a *franc* (equal to ten pence), consisting of 5 pieces of 20 cent. (nikel), or 10 of 10 cent. (copper), or 20 of 5 cent. (copper).

M. & T. M.

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Map of Turin for the urban and suburban tramways (Scale 1 : 30,000).

Railway guide of international communications.

Intercommunal and interprovincial railway and tramway guide.



PREFACE

The « Pro Torino » Association — which arose with the aim of keeping our city on a level with the intellectual and economical modern activity; with the intention of drawing here by means of skilful attractions, visitors from all parts to appreciate the beauties, comforts and progress of the Town, — in occasion of the solemn festivities of the fiftieth anniversary of the constitution of the Kingdom — wishes to offer to those who flock to the International Exhibition, a Guide Book of Turin, worthy, not only of this event, but also of the renown of the City.

With the desire to do something which will be interesting and of real practical use to the citizens and the foreigners; the « Pro Torino » — with the valuable aid both of cultivated and willing persons and of the Town Corporation, ever ready to favour every initiative for the advantage and decorum of the City — profiting of a similar highly appreciated publication, formerly edited by the firm G. B. Paravia and Co. — is pleased to present this volume, in which is resumed all that our cherished City has been able to assemble, concerning Arts, historical memories, commerce and industries, with the noble intention of rivaling with the finest cities of Italy and Europe.


In these pages therefore is illustrated a City, which possesses treasures of Art almost ignored; which presents beautiful panoramas, illumined by the limpid Italian sky, and framed in the majestic circle of the Alps; which offers bountiful traditional hospitality, combined with courteous manners; which by means of its monuments recalls the historical memories of our national past.

The « Pro Torino » gives a cordial welcome to the visitor, inviting him to return frequently to our city, to the fulgid gem of the noble Piedmont.

January, 1911.

CARLO MONTÙ

President of the « Pro Torino » Association.

 The « Pro Torino » Association, 28, Via Roma, Galleria (arcade) Nazionale, B stairs, 1st floor, has a permanent Office for informations during the Exhibition.

UN SALUTO A TORINO

Salute a Te, o sacra Città delle antiche speranze, prima legislatrice e guerriera della libertà, che schieri, fra il Po e la Dora, le tue nitide case uniformi in ordine severo di milizie, allineate, fronteggianti silenziosamente, ad onore, dove un tuo Duca, dove un Re, dove un fiero Capo militare, dove un sapiente Ministro, imperiosi ancora nel marmo e nel bronzo. Ritrova in te, vecchia Torino, il virile spirito del tuo tempo migliore, infondilo a questa Italia manifatturiera, commerciante, artista, oziosa, che viene a Te per aver lucro, plausi, onori, piaceri. Le ricorda l'austero tuo costume antico, il viver civile retto come le tue vie, il dovere compiuto da' tuoi in ogni ufficio e sul campo, senza vanto nè orgoglio, il vigore di una proba, parca, non dolente povertà, l'intelletto degli ordini liberi, la fede in essi. Merita pur con i rinnovati esempi, o seconda madre della Patria nostra, che noi ti rendiamo il nome di *Augusta*.

ANTONIO FOGAZZARO.

(Dalla *Roma Letteraria*).

INTERNATIONAL EXHIBITION OF INDUSTRIES AND LABOUR TURIN 1911

*The year 1911 being the 50.th anniversary of the proclamation of the Kingdom of Italy — having been declared in Turin by the law of 17.th March 1861, and followed, in a few days, by the proclamation of Rome as the Capital of the new Kingdom — Rome and Turin join together in the idea of solemnly celebrating the great national event, and for that circumstance proclaim an **International Exhibition** to be held contemporarily, the **historical-archeological and art section in Rome**, and the **industrial section in Turin**.*

Thus Italy presents herself to the World in all her manifestations of civil, economical and intellectual progress, obtained in the first glorious fifty years of her national life.

The International Exhibition of Industries and Labour, proclaimed under the high patronage of H. M. the King, is held in the pleasant *Park of the Valentino*, also extending along the green *Hill* on the opposite bank of the Po, joined by four specially constructed bridges and foot-ways over the river.

In the Exhibition will officially take part England, the English Colonies and India, France and the French Colonies, Germany, Portugal, Belgium, United States, Rumania, Mexico, Peru, Columbia, Siam, Bavaria, Japan, Switzerland, Guatemala, Costarica, Russia, Bolivia, Argentine, Hungary, Holland, Austria, Brazil, Spain, Servia, Uruguay, Venezuela, Chili, Nicaragua, Equator and other foreign States; therefore the **Exhibition of Turin** occupies an area of over a million square meters, of which three hundred thousand are under cover.

Turin has prepared itself with love and a sentiment of pride. And, while the *Exhibition* — by means of the valid national and international concourse — will be a magnificent gathering of all the newest progress in the world's sphere of industry and labour, *Turin* will appear in its genial aspect of *modern town*, where, in the incomparable landscape of the Hill, the plain and the Alps, Art is cultured, studies are praised and there is richness of labour, courtesy of manners, cordial hospitality and the comforts of life.

Turin, conscious of its progress and confident in the mission undertaken in the name of *Working Italy*, awaits with eager hopes the welcome guests. And this *« Guide »*, which carries its name about the world, bears to the expected visitors the classical salutation *« Salve »*, in which is the *invitation to the worldly meeting*, and the wish that all may receive here such pleasant impressions, which will make them always desirous of returning to the regal Town.

The Seat of the Committee is in Via Po, 2.



I.

PRACTICAL INDICATIONS

Railway Stations. = State Railway. — *Central, or Porta Nuova Station, for all the lines, Piazza Carlo Felice.*

On the right of the terminus (*Arrival platform*), towards Via Sacchi are the offices for the withdrawal and deposit of luggage, the customs and the town duty; omnibuses of the principal hotels marked * on page 2, and numbered cabs belonging to this station (page 5), are in waiting.

On the left (*Departure platform*), towards Via Nizza, are the Telegraph offices and those for the registering of luggage, besides the offices and docks for Grande Vitesse baggage. Here also are the passages leading, inside the station, *under the main roof* where are the ticket offices (1).

The principal entrance to the Station, for the ticket offices and the departure platforms, is in the center of the chief front of the Station, facing Piazza Carlo Felice.

Under the main roof besides the ticket offices, are also letter boxes for letters to various destinations, which are cleared five minutes before the departure of the respective postal trains.

Inside the Station (*Departure platform*) are Interpreters, and Agents for Sleeping-cars (Wagons-lits) and the Lubin Agency (International Tourist Office).

(1) Tickets at reduced or whole prices can also be bought at the Railway Agency Carpaneto, Subalpina Gallery, with the faculty of getting them 24 hours before departure.

One can reach the Café, a first class restaurant also greatly frequented by the Turinese, either by the chief front entrance or the entrance in Via Nizza.

— *Porta Susa Station*, Piazza San Martino (1). For the Milan-Venice and relative branch lines: these are for Casale, Ivrea, Biella, Borgomanero, Arona, Sempione; service of hotel omnibuses and numbered cabs called « *vetture cittadine* ».

— *Dora Station*, Barriera di Lanzo (2). A local service for the Milan-Venice and relative branch lines; the *expresses only* stop here.

— **Torino-Ciriè-Lanzo Line** (3) — *Station* Corso Ponte Mosca, No. 13; cab service (*vetture cittadine*) (page 6); telegraph office.

— **Central Canavese Line** for Castellamonte and for Cuorgnè-Pont. The two lines divide at Rivarolo. — Starting from the *Station of Porta Susa* (Piazza San Martino) and the *Dora Station* (Barriera di Lanzo) by the State Railway.

— **Rivoli Line** (the transformation from a steam to electric traction being deliberated). — *Station* in Piazza dello Statuto, at the beginning of Corso Francia.

Stations along the line: Pozzo Strada - Regina Margherita - Leumann - Cascina Vica.

— **Superga funicular** (now the Agudio system: but shortly this system will be substituted by the electric traction). — Starting point in Piazza Castello from the Belgian-Turinese tram station (north side).

— **Funicular to the Monte Cappuccini**. — Starting point Via Moncalieri (the other side the Po).

Porters at the railway stations. — *Porterage from cabs to the luggage offices, waiting rooms, and railway carriages and viceversa.* — For every package that cannot be carried by hand 10 cent.; for each small package, 5 cent.

— *Porterage home.* — For every kilogram 1 cent. with a minimum of 40 cent. for every load of luggage.

— *Public porters and commissioners* (page 13) are not admitted to the service inside the Station.

Special stand of cabs at the Central or Porta Nuova Station. — See **Vetture di Piazza** (cabs) (page 6).

(1) See the following page: *Canavese central railway*.

(2) A continuation of this line up to Ceres adopting the electric traction is being deliberated on.

(3) This line between Turin and Lanzo passes the following municipalities: Venaria Reale - Borgaro - Caselle - San Maurizio - Ciriè - Nole - Mathi - Balangero.

Hotels (1):

Grand Hôtel d'Europe*, 19 Piazza Castello. — Palace Hôtel, Grand Hôtel Turin et Trombetta, 8-10 via Sacchi. — Bonne Femme et Métropole*, 3 Via Pietro Micca. — Suisse et Terminus*, 2-4 Via Sacchi. — Fiorina* (Grand Hôtel Meublé), 22 Via Pietro Micca. — Ligure et Angleterre (Meublé), 9 Piazza Carlo Felice. — Central et Continental*, 2 Via Finanze. — De la Ville et de Bologne, 60 Corso Vittorio Emanuele II. — Hôtel du Nord*, 32 Via Roma. — Tre Corone et Victoria*, 41 Via Venti Settembre. — Roma et Rocca di Cavour, 14 Piazza Carlo Felice. — France et de la Concorde*, 20 Via Po. — Pozzo et Grande Bretagne*, 5 Via Bogino. — Dogana Vecchia et Pensione Svizzera*, 4 Via Corte d'Appello. — Nazionale, 33 Via Lagrange. — Campo di Marte, 7 Via Venti Settembre. — Venezia, formerly Bue Rosso*, 70 Via Venti Settembre. — Gran Mogol, 41 Via Lagrange. — Caccia Reale, formerly Londra*, 18 Piazza Castello. — Gran Cairo*, 16 Via Roma. — Cavallo Grigio, 38 Via Roma. — Persico Reale, 26 Via Lagrange. — Rosa Bianca et d'Italia, 1 Piazza Emanuele Filiberto. — Pension Internationale de Famille, 5 Via Ospedale.

Restaurants:

Cambio, 2 Piazza Carignano. — Molinari, via Santa Teresa, corner of Piazza Solferino. — Voigt, 22 Via Pietro Micca. — Meridiana (Galleria Geisser formerly Natta), 18 Via Roma and 4 via Santa Teresa. — Central Station, departure side. — Milano, 2 Via Barbaroux. — Ligure, Corso Vittorio Emanuele II, between Piazza Carlo Felice, and 9 via Lagrange. — Commercio, 74 Via Venti Settembre and 7 Palazzo di Città. — Posta, 12 Via Principe Amedeo. — Dilei, Via Po corner of Via Carlo Alberto. — Restaurant degli Specchi, 18 Via Pietro Micca. — Alfieri Theatre corner of Piazza Solferino and Via Cernaia. — Piemonte, 16 corner Piazza Carlo Felice and 58 Corso Vittorio Emanuele II. — Restaurant du Parc, Valentino Park.

Trattorie (Lunch and dining rooms):

Lagrange, Corso Vittorio Emanuele II corner of Via Urbano Rattazzi. — Nazionale (with large garden courtyard from May to October) 33 Via Lagrange. — Genio (grill room), Corso Vittorio Emanuele II corner of Via Saluzzo. — Cuccagna, 18 Via Garibaldi. — Sussambrino, 23 Via Po. — Oriente, 43 Via Lagrange. — Pace, 1 Via Rossini. — Masserano, 1 Piazza Solferino. — Pastore, 16 Piazza Castello. — Zecca, 36 Via Roma. — Rebecchino, Via Nizza corner of Via Berthollet. — Osteria di San Giorgio, in the Medioeval Village in the Valentino Park.

In general all the second class hotels are open to nonresidents, and many cafés and beer-hall give lunchens à la fourchette.

Caffè:

Ligure (with orchestra), Piazza Carlo Felice and Corso Vittorio Emanuele. — San Carlo (with orchestra every evening, inside in the winter and outside in the summer), Piazza San Carlo, corner of Via Santa Teresa. — Nazionale (evening orchestra in the winter), 20 Via Po. — Romano (with underground Music Hall, and open air summer theatre in Piazza Castello) Galleria Industria Subalpina. — Alfieri, 9 Via Po. — Dilei, Via Po corner of Via Carlo Alberto. — Caffè degli Specchi, corner of Via Pietro Micca and Via dei Mercanti. — American Bar, Via Roma (Galleria Nazionale). — Alfieri Theatre, Piazza Solferino, corner of Via Cernaia. — Fiorio, 8 Via Po. — Costituzionale, Via

(1) The hotels that send their omnibuses to the Stations of *Porta Nuova* and *Porta Susa* are marked*.

Garibaldi, corner of Via Porta Palatina. — Alpi, Via Garibaldi, corner of Via Consolata. — San Filippo, Via Lagrange, corner of Via Maria Vittoria. — Barone, Via Garibaldi, corner of Via Conte Verde. — Châlet Svizzero, Valentino Park.

Beer-halls:

Voigt (Fiorina), 22 Via Pietro Micca, where it enters Piazza Solferino. — Molinari, Via Santa Teresa, corner of Piazza Solferino. — Pilsner Urquell, 15 Via Genova. — Gambrinus Hall, Piazza Solferino, corner of Via Cernaia. — Dreher, 6 Piazza Carignano. — Bürger-Bräu München, 58 Corso Vittorio Emanuele II. — Lump, 22 Via Alfieri. — Gambrinus, 78 Corso Re Umberto. — Cerri, 9 Via Palazzo di Città. — Châlet Svizzero, Valentino Park. — Taboga, Corso Vittorio Emanuele, the other side the Po. — Casa-legno, at the Foro Boario (Cattle Market).

— Breweries:

Boringhieri, at the western extremity of Corso Vittorio Emanuele II. — Bosio and Caratsch, 81 Corso Principe Oddone. — Durio (with bowling green, beer-hall, and concert room), 34 Via al Fortino, in Valdocco; (selling depôts), 12 Via Consolata, and 40 Via Bogino. — Metzger, 68 Via S. Donato.

Confectioners and Liqueur Venders (Vermouth):

Stratta, 7 Piazza S. Carlo. — Romana, 23 Piazza Castello. — Baratti e Milano, Galleria Industria Subalpina (Piazza Castello). — Gabutti, 48 Via Po. — Allaria, Via Roma, corner of Piazza Carlo Felice. — Leone Luigi, 78 Corso Vittorio Emanuele II. — Pavesio, 42 Via Po. — Ghiotti e Talmone, 7 Via Nizza. — Querio Pietro, 22 Via Cernaia. — Pavesio P., 7 Via San Massimo, corner of Via Principe Amedeo.

American Bar, Via Roma and Galleria Nazionale. — Rolando et Brosio, 14 Via Roma, and at the corner of Vie Garibaldi and Genova. — Mulassano Amicare, 26 Piazza Castello. — Carpano Giuseppe B.no, 18 Piazza Castello. — Faija Cesare, 8 Via Pietro Micca. — Bergia, Corso Vittorio Emanuele II, corner of Via Lagrange. — Caffaratti Ernesto, 40 Via Cernaia. — Faramia Brothers, 2 Piazzetta B. V. degli Angeli, 19 Piazza Castello, and 4 Via Po. — Battaglio Giovanni, formerly Cora, 10 Via Santa Teresa. — Prato Enrico, Via Milano next to the Town Hall. — Platti Pietro, 72 Corso Vittorio Emanuele II.

Post offices. — *The General*, Via Alfieri.

— *Branch Offices*:

12 Via Sacchi. — 6 Corso Quintino Sella. — Barriera di Francia, 76 Stradale di Francia. — Barriera di Milano, 47 Corso Vercelli. — 124 Barriera di Nizza. — Barriera S. Paolo, 36 Via Monginevro. — Borgo della Vittoria, 68 Stradale di Lanzo. — Borgo del Rubatto, 3 Corso Vittorio Emanuele II (the other side the Po). — 36 Borgo S. Donato. — Borgo Vanchiglia, 11 Via Vanchiglia. — 86 Corso Vittorio Emanuele II. — Galleria Nazionale. — 1 Piazza Statuto. — 1 Via Lagrange. — 3 Piazza Solferino. — 30 Via Po. — 4 Via Barbaroux. — 13 Via Berthollet. — 22 Via Garibaldi. — 34 Via Mazzini. — 71 Via Nizza. — 4 Via Ponte Mosca. — 1 Via Reggio. — Tetti (Buildings) Varrò, 800 Road to Stupinigi. — 35 Via San Secondo. — 14 Piazza Gran Madre di Dio. — Crocetta, 27 Via Cristoforo Colombo. — 1 Piazza Palazzo di Città. — Barriera Martinetto, 428 Strada (road) Circonvallazione.

Apposite the Post Office at 4 Via Barbaroux are letter boxes for letters to various destinations which have a clearance 20 minutes before the departure of the respective postal trains from Porta Nuova Station, to start rapidly on the various lines.

— *Parcels Post Office (Pacchi Postali)*, 4 Via Bogino.

Telegraph offices. — *Central office*, open continuously day and night, Piazza Carlo Alberto, corner of Via Principe Amedeo.

— *Branch Offices*: All the above named post offices minus the one in Tetti Varrò (Varrò Buildings).

— *Office at Porta Nuova Station*, departure platform, open continuously.

— *Office at the station on the Torino-Lanzo Line*, Corso Ponte Mosca; open for a limited time between the departure of the first train and the arrival of the last.

Telephones. — *Central Office*, Via Roma (Galleria Nazionale).

— *Public telephones*, at 10 cent.

Central Office, Galleria Nazionale. — Public writing room annexed to the General Post Office, 10 Via Principe Amedeo. — Kiosque near Porta Nuova Station, arrival side (right).

Guides and Interpreters. — To be had at the *Pro-Torino* Association, Galleria Nazionale, B stairs; the hotel in which one resides or at the Travel Agencies.

Tariff. — An hour or fraction of an hour, 1 lire; for each extra hour or fraction of an hour, 75 cent.: for a day of eight hours (from 9 a. m. to 5 p. m.) 6 lire,

Public writing Offices.

The Hall of the General Post Office, Via Alfieri. — Kiosque near the Porta Nuova Station, right side. — Kiosque apposite the Old General Post Office in Piazza Carlo Alberto.

Italian and French Shorthand Offices.

At the Italian Shorthand Society (Stenografia) 6 Via Melchior Gioia.

Banks, Bankers, Change Agents. — *Credit and Savings Institutes.*

Banca (Bank) d'Italia, 8 Via Arsenale. — Banco di Napoli, 8 Via Cavour. — Banca Commerciale Italiana, 9 Via S. Teresa. — Società Bancaria Italiana, 11 Via Santa Teresa. — Credito Italiano, Via Arsenale, corner of Via Arcivescovado. — Credito Fondiario dell'Opera di San Paolo, 32 Via Monte di Pietà. — Cassa di Risparmio (Savings Bank) (Chief Office), 7 Via Alfieri. — Banco di Roma, 20 Via S. Teresa. — Cooperativa di Credito «l'Unione», 76 Via Venti Settembre. — Banca Torinese, 15 Via Arsenale.

Private Bankers. — Blanc e C., 20 Via Bogino. — De Fernex Gio. e C., 15 Via Alfieri. — Donn comm. G. e Comp., 25 Via San Tommaso. — Kuster e Comp., 14 Via Arsenale. — Luigi Marsaglia, 1 Piazza San Carlo. — Pellegrini e Moris, 6 Piazza Solferino. — Rito e Comp., 5 Via Ospedale. — Ceriana Fratelli, 3 Via Lagrange.

Change Agents. — De Regibus cav, uff. Federico, 25 Via Bogino. — Velasco, 15 Via Finanze. — Ovazza cav. Ernesto, 18 Via S. Francesco di Paola. — Bauer Adolfo, Galleria Nazionale, A stairs. — Ramella avv. (sollicitor) Umberto, 12 Via S. Tommaso.

Cabs « Vetture di Piazza » (cittadine). — Cabs (one horsed) are numbered with Arabique cyphers and have blue lamps; except those belonging to the stand of the Central Station or Porta Nuova, which have the indication « Strade Ferrate » (Railways) Roman cyphers and green lamps.

The Tariff, the same for all is fixed by the Town Corporation and the card must always be kept in a place easily seen.

	By day from 6 to 24. (6 a. m. to midnight)	By night from 24 to 6. (midnight to 6 a. m.)
For one journey within the barriers	L. 1,00	L. 1,20
> the 1 st half hour > > >	> 1,00	> 1,50
> > > hour > > >	> 1,50	> 2,00
> each extra half hour > >	> 0,75	> 1,00

For every package (collo) that cannot be placed inside the cab, 20 cent.: Umbrellas, parcels, travelling-bags etc. which the traveller can carry are not considered packages (colli).

— By way of experiment many cabs have applied the **taximeter** with the following tariff, approved by the Town Corporation.

For service within the barriers :

For the first 1000 meters	L. 0,70
> every 500 met. & for every 4 minutes wait	> 0,10
> > package unable to be placed inside	> 0,20

For night service (from midnight to 6 a. m.) and outside the barriers :

For the first 600 met. or 8 minutes wait	L. 0,70
> every 300 > > 4 > >	> 0,10
> > package unable to be placed inside	> 0,20

When the taximeter is not in use it has a little red flag bearing the inscription « libero » (free); to prepare it for use, with the day tariff within the barriers, the little red flag is lowered and contemporaneously, and automatically in the fan-shaped space in the face of the taximeter appears the number 1, if for the night tariff or outside the barriers, appears the number 2.

Public Motor-cars (automobili di piazza). — *Stands :* Piazza Carlo Felice, laterally to the statue of Massimo d'Azeglio; Piazza Palazzo di Città, near the Town Hall; Piazza San Carlo; Piazza Solferino; Piazza Castello. — From 8 a. m. to midnight.

— *Tariff with taximeter* approved by the Town Corporation.

Day service within the barriers :

For the first 2000 met. :	L. 1,20
> every 400 > extra and for every 4 min. wait	> 0,20
> > big package	> 0,20

Service after dusk :

For the first 1500 met.	L. 1,20
< every 300 > extra and every 4 min. wait	> 0,20
> > package	> 0,20

Day and night service outside the barriers :

Fares to be agreed upon with chauffeur.

— From Piazza Castello (south side) start *motor-buses* going *exclusively* to *Cavoretto*, on the Hill (going 60 cent. coming back 40 cent.).

Livery carriages (Vetture di rimessa).

To be had at the livery stables of Borgo Giovanni, Piazza Castello opposite to No. 19, and 10 Via San Quintino. — Culla e Cerrato fratelli, 53 Via Ospedale. — Gazzera Bartolomeo, 9 Via Cavour and 37 Corso Vittorio Emanuele II. — Lafleur Giorgio (now A. Goretta), 125 Corso Regina Margherita and 18 Piazza Castello. — Pavese Enrico, 4 Via Governolo, and office in Corso Vittorio Emanuele II, between Via Saluzzo and Via Nizza.

Urban and Suburban Electric Trams. — The stopping points are at fixed distances. — *Lines, distances, fares and signs.*

— **Società Anonima (Society Ltd) of the Tramways of Turin and Società Torinese of the economical Tramways and Railways** (usually called Belga-Torinese « Belgian-Turinese »). Office: 114 Corso Regina Margherita; electric station, 24 Via Pisa.


These companies' lines are traced in green on the map of the urban electric trams.

Tariff of season tickets. — One year: L. 1,30; Nine months: L. 1,00; Six months: L. 75; Three months: L. 45; One month: L. 20. — *Monthly tickets:* For one line: L. 10; For two lines: L. 15.

Notice. — The fares of the ordinary journeys vary according to the length of the lines, some of which are divided into sections.

There are corresponding tickets at 15 cent. with which one can journey on two sections of different lines, and are valid for one hour. Those issued after 8 p. m. are valid till the last trams. One is not allowed to return on the same lines with the corresponding tickets.

In the mornings, from the first journey till 8 a. m. from March 16 to November 15, and till 9 a. m. from November 16 to March 15 tickets at 5 cent. only are issued, unchangeable for each line, with the faculty to journey along from one and to the other even if normally the line is considered divided into two or more sections.

 On the lines marked * (*Barriera Casale-Porta Susa, Barriera Casale-Porta Nuova, Barriera Casale-Ospedale, Amedeo di Savoia*) one can have a 15 cent. ticket, which besides permitting one to go along more than one of the above named lines in the same day and within an hour of its being issued, permits one to go along the interurban line Barriera Casale-Madonna del Pilone.

Linea dei Viali

(*Line of the Viali.*)

Corsi Beccaria, Principe Eugenio, Regina Margherita, Piazza Emanuele Filiberto, Corso S. Maurizio, Via Bava, Piazza Vittorio Emanuele I, Via Bonafous, Corsi Cairoli, Vittorio Emanuele II, Re Umberto, Piazza Solferino, Via Cernaia, Piazza and Corso S. Martino, Piazza Statuto and viceversa.

Distance: about 7300 met. — Fares: 10 cent. every two sections, 15 cent. for every three, 20 cent. for the whole distance. Terminal points of the sections of the line: Piazze Statuto, Em. Filiberto, Vittorio Eman. I, Porta Nuova. — Colour: red labels, green lamps.

Barriera di Piacenza-Barriera del Martinetto

with continuation from Piazza Gran Madre di Dio to the town dues office at the Villa della Regina.

Barriera of Piacenza, Via Moncalieri, Piazza Gran Madre di Dio, Piazza Vitt. Eman. I, Via Po, Piazza Castello, Via Garibaldi, Piazza Statuto, Via San Donato, Barriera of Martinetto or viceversa.

Distance: 5550 met. — Dittance of the continuation to Villa della Regina: 628 met. — Fares: The whole distance 15 cent; from Barriera of Piacenza to Piazza Statuto 10 cent; from Barriera Martinetto to the Piazza Gran Madre di Dio 10 cent. — Colour: red labels and lamps.

Piazza San Martino-Madonna del Pilone

(called *Line of Porta Susa*).

Piazza S. Martino, Vie Cernaia, S. Teresa, Piazza S. Carlo, Via Maria Vittoria, Piazza Carlo Emanuele II, along Via Maria Vittoria, Via Bonafous, Piazza and Ponte (bridge) Vittorio Eman. I, Piazza Gran Madre di Dio, Corso Casale, Barriera Casale, Madonna del Pilone or viceversa.

Distance: 4755 met. — Fares: 10 cent. to the Barriera of Casale, and 15 cent. to the Madonna del Pilone (See the asterisk at the foot of the list of the Società Belga-Torinese Lines). — Colour: pale blue labels, red lamps.

Barriera di Lanzo - Barriera di Orbassano

(called *Line of the Crocetta « Gross »*).

Dora Staion, Barriera and provincial road of Lanzo, Corso Emilia, Via Ponte Mosca, Piazza Eman. Filiberto, Via Milano, Piazza and Via Palazzo di Città, Piazza Castello, Via Roma, Piazza S. Carlo, continuing along Via Roma, Piazza Carlo Felice, Via Sacchi, Corsi Duca di Genova, Re Umberto, Peschiera, Borgo (borough) Crocetta, Barriera Orbassano or viceversa.

Distance: about 6100 met. — Fares: All the distance 15 cent; from Crocetta to the railway station of the Torino-Ciriè-Lanzo line or from the Barriera Lanzo to Piazza Carlo Felice, 10 cent. — Colour: green labels and lamps.

Corso Vinzaglio

Barriera and road of Francia, Piazza Statuto, Via Garibaldi, Piazza Castello, Via Roma, Piazza S. Carlo, continuing along Via Roma, Piazza Carlo Felice, Corsi Vitt. Eman. II, Vinzaglio, Via Cernaia, Piazza and Corso S. Martino, Piazza Statuto, Via Cibrario, Ospedale Maria Vittoria or viceversa.

Distance: 6950 met. — Fares: all the distance 15 cent. from Barriera Francia to monument of Vittorio Emanuele II, going along by Piazza Castello and Piazza Carlo Felice 10 cent.; from Ospedale Maria Vittoria to Piazza Castello passing by Piazza Carlo Felice 10 cent. — Colour: white label and lamps.

Barriera di Nizza - Piazza Emanuele Filiberto

Barriera Nizza, Via Madama Cristina, Via Accademia Albertina, Piazza Carlo Eman. II, continuing along Via Accademia Albertina, Via Rossini, Corsi S. Maurizio, Regina Margherita, Piazza Emanuele Filiberto or viceversa.

Distance: 4560 met. — Fare: 10 cent. — Colour: yellow label, white lamps.

Barriera di Milano - Ponte Isabella

Ponte (bridge) Isabella, Corsi Dante, Massimo d'Azeglio, Raffaello, Via Madama Cristina, Corso Vittorio Eman. II, Piazza Carlo Felice, Via Roma, Piazza

S. Carlo, continuing along Via Roma, Piazza Castello, Via and Piazza Palazzo di Città, Via Milano, Piazza Eman. Filiberto, Via Ponte Mosca, Corsi Emilia and Vercelli, Barriera Milano or viceversa.

Distance: 6337 met. divided into two sections. — Fares: All the distance 15 cent.; from Barriera Milano to Corso Valentino or from Ponte Isabella to the railway station of the Torino-Ciriè-Lanzo line 10 cent. — Colour: pale blue labels, red lamps.

Barriera di Nizza - Piazza Castello

Barriera Nizza, Vie Nizza, Lagrange, Accademia delle Scienze, Piazza Castello or viceversa.

Distance: 3420 met. — Fare: 10 cent. — Colour: red labels and lamps.

Barriera di Casale - Porta Nuova

(called *Line of Vanchiglia*).

Ponte (Bridge) and Corso Regina Margherita, Via Vanchiglia, Piazza Vittorio Emanuele I, Vie Principe Amedeo, Accademia delle Scienze, Lagrange, Piazza Carlo Felice or viceversa.

Distance: 3332 met. — Fare: 10 cent. — Colour: green labels and lamps.

Corso Valentino - Piazza Emanuele Filiberto

(called *Line of Borgo (Borough) San Salvatore*).

Corso Valentino, Vie Ormea, Berthollet, Nizza, Piazza Carlo Felice, Via Venti Settembre, Corso Regina Margherita, Piazza Emanuele Filiberto or viceversa.

Distance: 3280 met. — Fare: 10 cent. — Colour: green labels and lamps.

Barriera di Casale - Ospedale Amedeo di Savoia

Barriera Casale, Corso Regina Margherita, Piazza Emanuele Filiberto, continuing along Corso Regina Margherita, to the Hospital Amedeo of Savoia or viceversa.

Distance: 4635 met. — Fares: All the distance 15 cent.; from Barriera Casale to the rondò (Circus) Valdocco, or from Ospedale Amedeo of Savoia to Via Rossini, 10 cent. — Colour: white labels and red lamps.

Ospedale Umberto I^o - Piazza Emanuele Filiberto

(called *Line of San Secondo*).

Ospedale Mauriziano Umberto I, Road to Stupinigi, Vie Magellano, San Secondo, Arsenale, Corsi Oporto, Re Umberto, Piazza Solferino, Via Alfieri, Piazza Venezia, Corso and Via Siccardi, Via della Consolata, Corso Regina Margherita, Piazza Emanuele Filiberto and viceversa.

Distance: 3820 met. — Fare: 10 cent. — Colour: green labels and lamps.

Valentino

Ponte Umberto I, Parco (Park) Valentino, Corso Valentino, Via Nizza, Piazza Carlo Felice, Corso Vittorio Emanuele II, Via Arsenale, Corsi Oporto, Re Umberto, Piazza Solferino, Via Alfieri, Piazza Venezia, Corso and Via Siccardi, Via della Consolata, Corso Regina Margherita, Piazza Emanuele Filiberto, Vie Venti Settembre, Barbaroux, Piazza Castello, Vie Accademia delle Scienze, Lagrange, Mazzini, Corso Cairoli, Ponte Umberto I (Valentino Park) or viceversa.

Distance: 7550 met. — Fares: the whole distance 15 cent.; for two sections 10 cent. The sections end at the following given points: Piazza Emanuele Filiberto, Bodoni, Castello of the Valentino, Corso Oporto. — Colour: white labels and lamps.

Piazza Emanuele Filiberto - Foro Boario

Birraria (Beer-Hall) Boringhieri, Corso Vittorio Emanuele II (Barriera Foro Boario [Cattle market]), Corsi Vinzaglio, Oporto, Via Venti Settembre, Corso Regina Margherita, Piazza Emanuele Filiberto or viceversa.

Distance: 3760 met. — Fare: 10 cent. — Colour: red labels and lamps.

Piazza Castello - Cavoretto

Piazza Castello, Via Po, Piazza Vittorio Emanuele I, Piazza Gran Madre di Dio, Via Moncalieri, Barriera Piacenza, Strada (Road) of Cavoretto.

Fare: 10 cent.

— Tranvie (Tramways) Municipali (formerly of the Northern Italy Electrical Company Ltd).

These lines are traced out in red on the map of the urban electric tramways.

Season tickets. — *All the lines:* One year: L. 90; Six months: L. 50; Three months: L. 28; One month: L. 10. — *One line:* One year: L. 60; Six months: L. 30; Three months: L. 15; One month: L. 5.

Notice. — The fares are: **10** cent. for the lines whose length is less than 5 kilometers, **15** cent. for those longer than 5 kilometers and shorter than 7,5 kilometers; and **20** cent. for the lines which are longer than 7,5 kilom.

The fares are reduced to half in the morning, till 8 a. m. in summer and 9 a. m. in winter.

There are besides, corresponding tickets at 15 cent. which enable one for a whole day to make a journey on two sections of the line on which they are distributed, and another journey equally on two sections, either on the line on which they are distributed or on any other line.

Itinerary of the various lines:

Piazza Castello

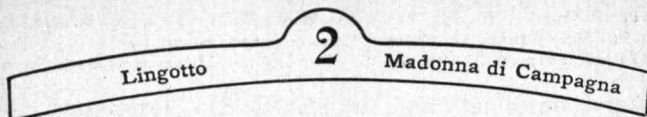
1

Cavalcavia

Piazza Castello, Vie Carlo Alberto, Cayouf, San Massimo, Corsi Vittorio Emanuele II, Massimo d'Azeglio, Via Valperga Caluso, Cavalcavia, Corsi Som-

meiller, Peschiera, Siccardi, Piazza Vittorio Emanuele II, Corso Siccardi, Via Giannone, Piazza Solferino, Via Pietro Micca, Piazza Castello.

Distance: about 6648 met. — Fares: All the distance 15 cent.; a journey on two sections 10 cent. — Sign: Red label with No. 1.



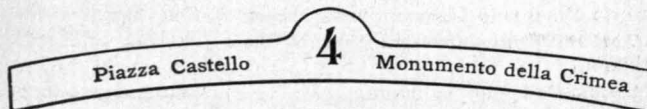
Lingotto, Barriera di Nizza, Vie Nizza, Cellini, Ormea, Corsi Dante, Massimo d'Azeglio, Vittorio Emanuele II, Vie Carlo Alberto Cavour, Arcivescovado, Arsenale, Alferi, Piazza Solferino, Via Giannone, Corso Siccardi, Via Bertola, Piazza S. Martino, (Porta Susa Railway Station), Corso S. Martino, Piazza Statuto, Corso Principe Oddone, Barriera Lanzo (Dora Station). Provincial road to Lanzo, Avenue of the Madonna di Campagna.

Distance: 11,390 met. — Fares: All the distance, 20 cent.; a journey along three sections consecutively 15 cent.; along two sections 10 cent. — Sign: Green label with No. 2.



Barriera Casale, Ponte (Bridge) and Corso Margherita, Via Napione, Corso S. Maurizio, Via della Zecca, Piazza Castello, Via Pietro Micca, Piazza Solferino, Via Giannone, Corso Siccardi, Via Bertola, Piazza S. Martino, Station Porta Susa, Corso Principe Oddone, Via Duchessa Jolanda, Barriera Francia e Pozzo Strada.

Distance: 5300 met. — Fares: all the distance 15 cent.; along two sections 10 cent. — Sign: white label with No. 3.



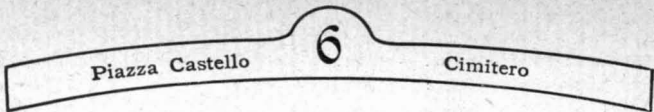
Piazza Castello, Via Carlo Alberto, Corso Vittorio Emanuele II, Monumento Crimea.

Distance: 2330 met. — Fare: all the way 10 cent. — Sign: white label with No. 4.



Barriera Casale, Ponte (Bridge) and Corso Regina Margherita, Via Napione, Piazza Vittorio Emanuele I, Vie Lungo Po, Ospedale, Carlo Alberto, Corso Vittorio Emanuele II, Piazza Carlo Felice, continuing along Corso Vittorio Emanuele II, Via Principi d'Acaia, Barriera S. Paolo, Via Monginevro up to Corso Racconigi.

Distance: 6464 met. — Fares: All the distance 15 cent.; along two sections 10 cent. — Sign: Green label with No. 5.



Piazza Castello, Via della Zecca, Via Montebello, Corso Regina Margherita, Ponte (Bridge) Rossini, Via Catania, Piazzale of the Cimitero (1).

Distance: 2115 met. — Fare: All the way 10 cent. — Sign: green label with No. 6.

Intercommunal and Interprovincial Tramways. —

Line Torino-Madonna del Pilone-Sassi-San Mauro-Gassino-Chivasso-Brusasco (37 kilometers); starting from Piazza Castello. (An electric traction upto Chivasso; and from Chivasso to Brusasco a steam traction).

Torino-Madonna del Pilone-Sassi-Superga (9 kilometers, 5 of which to Sassi, 4 to Superga); starting from Piazza Castello. (From *Sassi* to *Superga* is a funicular railway, Agudio system).

Torino-Cavoretto-Moncalieri-Trofarello-Cambiano-Poirino (electric traction) (26 kilometers); starting from Piazza Castello. Near to Moncalieri is a small branch line to the Castle of Moncalieri.

Torino-Carignano-Moretta-Saluzzo (54 km.): with a branch line **Carignano-Carmagnola**; starting from Via Nizza, corner of Corso V. E. II, near Porta Nuova Railway Station, departure side.

Torino-Stupinigi-Vinovo-Piobesi (17 kilom.); starting from Via Sacchi, corner of Corso V. E. II, near Porta Nuova Station, arrival side.

Torino-Orbassano-Giaveno (31 kilom.); starting from Via Sacchi, corner of Corso V. E. II, near Porta Nuova Station, arrival side.

Torino-Orbassano-Pinerolo (37 kilom.); with a branch line **Orbassano-Cumiana**; starting from Via Sacchi, corner of Corso Vittorio Emanuele II, near Porta Nuova Station, arrival side.

Torino-Lucento-Altessano-Veneria Reale (9 kilom.)

Torino-Collegno (12 kilom.)

Torino-Villa Cristina-Druent (12 kilom.)

Torino-Regio Parco-Settimo (11 kilom.), same Corso eastwards.

Torino-Leyni-Volpiano (18 kilom.); starting from Piazza Emanuele Filiberto, corner of Via Milano (2).

Starting from Piazza Emanuele Filiberto (along Corso Regina Margh. westwards).

Boats on the Po. — Landing-places on the two banks of the Po, especially on the left bank, from the Vittorio Emanuele I Bridge (Piazza V. E. I) to the Medioeval Castle (Valentino Park).

— *Fares* from 6 a. m. till dusk.

	Without boatmen	1 boatman	2 boatmen
For an hour or part of an hour	L. 1.00	L. 1.50	L. 1.80
Every extra half-hour or part of half hour	> 0,50	> 0,75	> 1,00

(1) Cimitero or Campo Santo. — Cemetery.

(2) For Intercommunal and Interprovincial motor-buses see page 22.

Motor-cars, Garages. — Turin has noted and numerous Motor-car makers; among the more important being:

Fiat, 35 Corso Dante. — Itala, 52 Strada (road) Orbassano. — Scat, 66 Via Madama Cristina. — Spa, Barriera Crocetta. — Lancia, 91 Via Ormea. — Diatto (Officine Fréjus), 21 Via Fréjus.

The principal hotels have a *Garage*; among others in Turin are:

Fiat Alberti-Storero (united garages), 16 Corso Massimo d'Azeglio. — Fabbre et Gagliardi, 62 Corso Re Umberto. — Alessio, 19 Via Orto Botanico. — Peugeot (Picena B.), 17 Corso Principe Oddone. — Thattersall Aut. Ital., Corso Peschiera, corner of Corso Re Umberto. — Quagliotti Carlo 49 Corso Re Umberto.

Public porters (facchini) and commissioners. — Have *stations* at the corners of the principal piazze and vie (squares, streets); and can be recognized by their bright red caps, bearing a number on a brass badge.

Pay of porters and commissioners.

For an errand of half an hour, and for every extra half hour	L. 0,30
> carrying a load under .15 chilos	> 0,50
> > from 15 to 50	> 0,75
> > 50 to 100	> 1,50
> > 100 to 200	> 2,25
> > 200 to 300	> 3,25
including the hire of the hand-cart, loading and unloading, and delivery.	
For each days work of 10 hours	L. 5,00
> hour of work or waiting	> 0,75

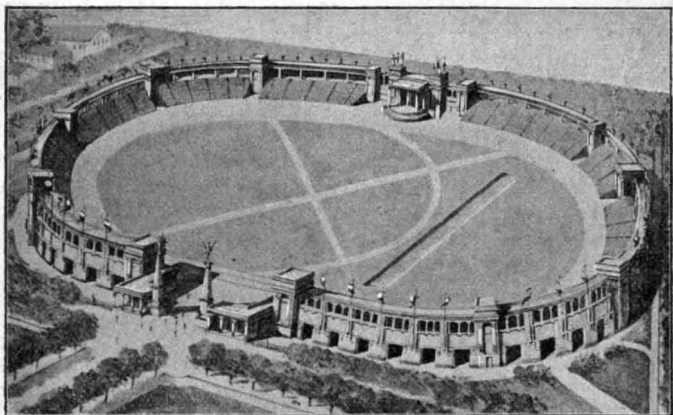
Public W. Cs., *payment of 10 cent.*

Corso Massimo d'Azeglio, near the Valentino Castle. — Garden of the Citadel, near Via Bertola. — Piazza Carlo Alberto, near Via Principe Amedeo. — Piazza Castello, north side of Palazzo Madama, near the station of the trams. — Via Roma, Galleria Geisser (with toilet room, and custody for bicycles). — 16 Via Garibaldi and 2 Via Bellezia. — 1 Via della Zecca. — 3 Via Bogino (with toilet room and custody for bicycles). — Piazza Emanuele Filiberto, right side, near Corso Regina Margherita. — Piazza Madama Cristina, on the side of Via Berthollet. — Piazza S. Martino. — Via Giacomo Leopardi, apposite No 14. — Piazzale of the Cemetery.

Theatres and Music Halls:

Regio (for grand opera, and ballet during Carnival and Lent), 6 Piazza Castello. — Carignano (for opera and comedy), Piazza Carignano. — Vittorio Emanuele (for opera and ballet and circus), 11 Via Rossini. — Alfieri (for opera, operetta, comedy and circus), Piazza Solferino. — Balbo (specially for operetta and also circus, smoking allowed), 15 Via Andrea Doria. — Politeama Chiarella (for opera and comedy, smoking allowed), 8 Via Principe Tommaso. — Scribe (for balls and carnival festivals), 29 Via della Zecca. — Rossini (chiefly for Piedmontese comedy), 34 Via Po. — Torinese (for popular plays), 106 Corso Regina Margherita. — Gianduia formerly D'Angennes (for *mariottes* or puppets), 24 Via Principe Amedeo. — Caffè Romano (music-hall), during the winter in the under-ground hall, in the summer in the garden on the Piazza), Piazza Castello. — Eden Variety theatre (Music Hall), 38 Via Bogino, with a covered in passage from Corso Vittorio Emanuele II, between numbers 44 *bis* and 46. — Varietà «Maffei» (Music Hall), 5 Via Principe Tommaso.

Sporting Grounds. — *Ippodromo of Mirafiori* belonging to the Torinese Horse-racing Society (Galleria Subalpina), on the Stupinigi Road. — *Stadium*, in Via Montevecchio, Corso Vinzaglio (1). — *Campo di tiro a segno* (Target-Shooting Ground)



Stadium.

belonging to the National Target-Shooting Society, Barriera Martinetto. — *Velodromo* belonging to the Sporting Club, Corso Re Umberto, southern extremity. — *Campo di giuoco di Foot-ball* (Foot-ball field) belonging to « La Torino » sporting Society, at

(1) The *Stadium*, a fine erection in iron-concrete, designed by the clever architect Count Carlo Ceppi with the collaboration of the engineers Gonella and Ballatore of Rosana, which stands on the vast ex-drill-ground of Corso Siccaldi, just in the rectangle formed by the Corsi Vinzaglio, Castelfidardo, Peschiera, and Via Montevecchio. It covers an area of about 100.000 sq. met. which was given by the Civic Administration; the funds for the construction of the *Stadium* being collected by public subscription.

Up to the present the *Stadium* of Turin is the largest among those already erected, with a radius 2,60 longer than that of the London stadium and can contend with those of Athens and San Francisco.

To give an idea of its amplitude we will add that over 50.000 persons can evolution in the platea; 40.000 spectators can be seated in the tribunes and on the seats; and that in case of need an immense public can be gathered in the upper perimeter passage, the radial passages, and the *parterre*, and comfortably enjoy the spectacles.

There are three tracks: the **cycle-track**, in cement, with an evolution of 769,60 met. and with a sloping grade, which can allow the greatest speed.

The **horse-track** — of tan — for races has an evolution of 732,90 met. for jumping, one of 782,26 in the form of a figure eight.

The **foot-track** — of cinders — of 500 met.

In the *parterre* there is also a pond with an amplitude 10 met. by 20 and a depth of 6 met. in the centre.

The *Stadium* will serve excellently for all the various manifestations connected with the Exhibition of Industries and Labour in Turin; and equally well for the International Gymnastic Competition, Musical Competition, Fire-mens' Competition, Horse-jumping Competition, etc.

the corner of Corso Vinzaglio and Corso Sebastopoli. — *Skating-rink* (ice) belonging to the Skaters Society, lake in the Valentino Park. — *Frozen field for skating*, at Fortino, Valdocco (Durio Beer Hall). — *Sferisterio* (*Basket-Ball*), Corso Re Umberto, corner of Corso Peschiera.

Art, recreation and sport Clubs and Societies. —

Turin holds many of these Clubs and Societies, many of these institutions having a glorious traditional history.

We note the *Accademia Filarmonica*, 5 Piazza San Carlo; *Circolo degli Artisti* (*Artists' Club*), 9 Via Bogino; *Società del Whist* (*Whist Society*), 23 Piazza Castello; *Sezione di Torino del Club Alpino Italiano* (*Turin section of the Italian Alpine Club*), 28 Via Monte di Pietà; *R. Rowing Club Italiano*, 22 Via San Francesco da Paola; *Società Nazionale Zootechnica* (*Zootechnical*), 40 Via Carlo Alberto; *Società Promotrice delle Belle Arti* (*Fine Arts Promoting Society*), 25 Via della Zecca; *Società Fotografica Subalpina*, 23 Via Maria Vittoria; *Società Torinese per le corse di cavalli* (*Turin Horse-racing Society*), Galleria Subalpina; *Società Nazionale per il Tiro a segno* (*National target-shooting Society*), Barriera Martinetto; *R. Società Orto-Agricola del Piemonte* (*R. Botanical-Agricultural Society of the Piedmont*), 4 Via Stampatori; *Sindacato d'iniziativa Italo-Francese* (*French-Italian Initiative Syndicate*), with a reading-room well furnished with French books, reviews and news-papers, 2 Via Davide Bertolotti; *Circolo Militare* (*Military Club*), 2 Via Santa Teresa; many *Rowing Clubs*; *Società Aereonautica Italiana*, 16 Via Ettore de Sonnaz; *Società Aviazione Torino*, Galleria Nazionale (Pro Torino); *Automobile Club* (*Motoring Club*), 13 Via Bogino; *Consolato del Touring Club*, 22 Via Roma; *Unione Escursionisti*, 14 Via dei Mille; *Società di Scherma*, *Podistiche*, *Ciclistiche* (*Fencing*, *Walking*, *Cycling*), *Foot-ball*, *Lawn-Tennis*, *Paper-Hunts*, *Tiro a volo* (*Shooting*), *Pattinatori* (*Skating*), etc.

Among the Associations which have for their aim the commercial and industrial increase of the town, arose in the beginning of the summer of 1903 the *Pro Torino*, with a similar program to those of the meritorious foreign Syndicates and Initiatives, of which the *Pro Torino* is an imitation, adapted to the national and local conditions.

The Offices were opened on the 18th July 1903.

The *Pro Torino* takes a direct and active part at the discussions and agitations for bettering the hygienical, esthetical and economical conditions of the Town, accordingly with the relations of this town with Piedmonte and the rest of Italy; and it also occupies itself with the Piedmontese railway problem.

The relative studies are treated by special Committees, partly taken directly from the *Pro Torino* and partly Committees drawn

from other centers, and placed under its patronage. The *Pro Collina* (Hill), *Ferroviaria* (Railway), *Edilizia* (Edilic) and *Propaganda* Committees do a very proficient work.

The Association publishes a monthly illustrated review *Pro Torino* and by means of this, guide-books, pocket-panorama-books, insertions in suitable Italian and Foreign publications, and posters, makes great propaganda for the Town and the Province.

The Association distributes medals to meritorious members, and others to Committees of Exhibitions, and for scholastical exams to be used as prizes. It keeps a vigilant but objective control on the works of the Corporation and Authorities in general, as becomes an institute absolutely free from all administrative or political party strife.

The *Pro Torino* organizes exhibitions of the town's artistic productions.

In the premises of the Society are held special assemblies and lectures on subjects of public interest.

In the same premises much active work is done by the office which gratuitously furnishes information to foreigners, and receives reclamations on public services, there is also a reading and writing room.

The *Pro Torino* has placed special indicating labels on the piazze and vie with itinerary to guide one to the monuments, museums, historical and artistic curiosities etc. The Society possesses a rich collection of diapositives illustrating Turin and the environs, with the aim of making known the beauties of the Town and Province by means of lectures and lantern-slides.

The Society also furnishes information and suggestions to hotels, caffés, etc. for the improvements required by modern *comfort*, and endeavours to render easy every thing connected with travelling (fares, the lengthening of the duration of return tickets, etc.) during exhibitions, races and festivities of every kind.

The *Pro Torino* either by its own means or co-operating with convenient private initiatives, endeavours to make known the artistic and industrial riches, the beauties of Nature, the historical monuments, the institutes of culture, and in general all the attractions of the Town and the Subalpine Province; promoting a large circulation of foreigners and trying to make their sojourn agreeable, the aim of all this being the commercial and industrial increase of the Town.

Periodical Papers. — *Political Papers.* — *Gazzetta del Popolo* (the oldest of the daily papers), morning edition. — *Offices*, 12 Via Quattro Marzo.

La Stampa, *Gazzetta Piemontese*, published in three editions, morning, afternoon and evening. — *Offices*, 1 Via Davide Bertolotti.

Gazzetta di Torino, afternoon edition. — *Offices*, 1 Via S. Anselmo.

Il Momento, morning edition. — *Offices*, 14 Via Parini.

L'Italia Reale-Corriere Nazionale, morning edition. — *Offices*, 26 Via Principe Amedeo.

Il Commercio (*Commercial paper*), published Tuesdays, Fridays and Sundays. — *Offices*, 19 Via Montebello.

Humoristical illustrated Papers. — **Pasquino**, published on Sundays. — *Offices*, 4 Via Ospedale.

Il Fischietto, published Tuesdays and Saturdays. — *Offices*, 13 Corso Oporto.

La Luna, every Thursday. — *Offices*, 13 Corso Oporto.

Il Due di Coppe, every Sunday. — *Offices*, 5 Corso Siccardi.

Society Papers. — **Il Venerdì della Contessa**, a three-weekly paper. — *Offices*, 60-62 Via Venti Settembre.

Associazione della Stampa Subalpina. — 2 Via Monte Pietà.

Sindacato Giornalisti Corrispondenti (Newspaper correspondents Syndicate). — Galleria Nazionale, E stairs.

Agenzia Telegrafica Stefani. — 22 Via Carlo Alberto.

Foreign Papers can chiefly be had from the book-stall inside the station hall of Porta Nuova, where the ticket offices are; Kiosk paper-stall in Piazza Carlo Felice (Caffè Ligure corner); Kiosk paper-stall in Piazza Castello, corner of Via Po.

Museums and Collections (1). — **Royal Armoury** * (Royal Palace), 13 Piazza Castello (page 46).

Royal Picture Gallery * or Gallery of Old Masters; Palazzo and 4 Via Accademia delle Scienze (page 67).

Egyptian, Greck and Roman Antiquity Museum *; Palazzo and 4 Via Accademia delle Scienze (page 63).

Civic Museum *, Section of *Industrial Arts* (consisting of valuable collections showing, one might say the « history of labour » from the Byzantium epoch onward: there are utensils, stuffs, furniture, arms, mouldings, bronzes, marbles, glass, engravings, books, musical instruments, etc.), 1 Via Gaudenzio Ferrari (page 76). — *Fine Arts Section* (painted, sculptured and architectural objects of art, from early in the XIX century onwards), 30 Corso Siccardi (page 100). — *Historical Museum of the Comune of Turin* which is being gathered together and arranged in the Fine Arts Civic Museum, to expose to the public all the

(1) The Museums and Collections of the greatest general interest are marked thus *.

souvenirs and citizen records existing in the Archives and the Municipal offices, not relating to the Italian Risorgimento (Resurrection), 30 Corso Siccardi (page 100).

National Museum of the Italian Risorgimento (Resurrection) *, in the magnificent Mole Antonelliana, 20 Via Montebello (page 78).

National Artillery Museum * (Donjon of the Citadel); corner of Via Cernaia and Corso Siccardi (page 121).

Natural History Museums *. There are four: *Zoological, Comparat Anatomy, Mineralogical, Geological and Paleontological* (Palazzo Carignano); Piazze Carignano and Carlo Alberto (page 59).

Alpine Museum and Panorama of the Alps * (Monte [Mount] Cappuccini, the other side the Po). Ascent from Via Moncalieri, by Via Gioanetti, the Ferretti funicular railway, and Via al Monte; or from the eastern extremity of Corso Vittorio Emanuele II, on the left of the Monument of the Crimea, up Via Bezzacca (page 152).

Collections of the Royal Albertina Academy of Fine Arts *; Palazzo and 6 Via Accademia Albertina (page 110).

Collection of the King's Medals, annexed to the King's Library (Royal Palace); 13 Piazza Castello (page 48).

Royal Italian Industrial Museum (Institute of superior instruction in industry; now the seat of the **Royal Polytechnic of Turin**, which contains itself the above named *Industrial Museum* and the *Royal School of Application for Engineers*); a permanent exhibition of scientifically arranged historical and progressive objects relating to industry; 32 Via Ospedale (page 114).

Mineralogical and Paleontological Collections and Collections of models and works of construction, in the Royal School of Application for Engineers (Valentino Castle); entrance from Corso Massimo d'Azeglio (page 60 and 61).

Botanical Garden (in the Valentino Park); joined to the north side of the Castle, with the entrance towards Corso Massimo d'Azeglio (page 139).

Commercial Museum, for information on industrial produce national and foreign, on the places of consumption, on the emporiums and largest commercial markets, on proclaimed open contracts in Italy and abroad; apply to the Chamber of Commerce and Arts, 28 Via Ospedale (page 116).

National Museum of Silk-worms and Silk-culture (Silk and Bacological Association of the Piedmont); 6 Via Arsenale (page 118).

Museum of normal and pathological Anatomy, annexed to Scientific University Establishments, 52 Corso Massimo d'Azeglio and 15 Via Esposizione (page 146).

Zootechnical Museum of normal and pathological Anatomy annexed to the Royal School of Veterinaries, 52 Via Nizza (page 147).

Craniological Museum annexed to the Royal Academy of Medicine, 16 Via Po (page 75).

Libraries. — **Academy of Medicine**, 16 Via Po (page 75).

Academy of Science, 3 Via Maria Vittoria (page 63).

State Archives, 12 Piazza Castello (page 45).

Civic Library, Town Hall (page 128).

Royal Deputation of Patriotic History, 12 Piazza Castello (page 45).

Duke of Genoa, Chiabrese Palace (page 136).

Military, 2 Via Plana (page 81).

National University, 17 Via Po (page 74).

Royal Library, 13 Piazza Castello (page 48).

Seminary, Seminary Palace (page 137).

Archives. — **Archiepiscopal Archive**, Archiepiscopal Palace, 12 Via Arcivescovado.

Capitular Archives of the Metropolitan Church.

Archives of the Commune, Town Hall, Piazza di Città (page 127).

Notarial Archive, 2 Via Assarotti.

State Archive, 13 Piazza Castello (page 45).

Important Edifices. — **Arsenal**, 22 Via Arsenale (page 118).

Medioeval Castle and Village (riproduction of life and art in the xv century in Piedmonte), in the Valentino Park, on the bank of the Po (page 143).

Valentino Castle (Castello), at the end of the Corso Valentino (page 140).

Donjon of the Citadel (Seat of the National Artillery Museum); corner of Corso Siccardi and Via Cernaia (page 121).

Mole (Tower) Antonelliana, a *National Memorial to Victor Emanuel II*, seat of the Italian Risorgimento (Resurrection) Museum, Via Montebello; from the railed gallery of the spire is seen a panorama of the Alps and the Subalpine region (page 77).

Military Academy, 1 Via della Zecca.

Academy of Science, seat of the Museum of Antiquities and Royal Picture Gallery, 4 Via Accademia delle Scienze (page 63).

Palazzo (Mansion) Barolo, 7 Via delle Orfane; formerly the residence of the noble and munificent family of the Marquis of Barolo; now the seat of the Administration of the Barolo Charitable Works (page 129).

Palazzo (Palace) Carignano (where is preserved the Hall of the Subalpine Chamber of Deputies, and in which are the Natural History Museums), Piazza Carignano and Carlo Alberto (page 58).

Palazzo (Mansion) Chiablese, residence of the Dukes of Savoy-Genoa, Piazza S. Giovanni (page 136).

Palazzo di Città (Town Hall) in the homonymous Piazza (page 127).

Palazzo (Mansion) of the Curia Maxima, 16 Via Corte d'Appello; seat of the Assizes, Court of Appeal, and the Court of Justice (page 129).

Palazzo (Castle) Madama (where is preserved the Hall of the Senate) (page 41).

Palazzo Reale (Royal Palace), 12 Piazza Castello (page 50).

Building of the Society for promoting the Fine Arts, 25 Via Zecca, where are held annually exhibitions of Fine Arts.

University Building, 17 Via Po (page 73).

Porta Palatina or Palazzo delle Torri (Palatina Gateway or the Castle of the Towers), Roman monument of the time of Augustus; Via Porta Palatina (page 132).

Catholic Cult. — Principal Churches:

S. Giovanni (Cathedral), Piazza S. Giovanni (page 130). — SS. Sindone (Chapel annexed to the Royal Palace) (page 49). — Consolata (Sanctuary of), Via and Piazzetta della Consolata (page 127). — S. Filippo, Via Maria Vittoria, corner of Via Accademia delle Scienze (page 114). — S. Lorenzo, Piazza Castello at the corner of Via Palazzo di Città (page 51). — SS. Martiri, Via Garibaldi (page 89). — S. Carlo, Piazza San Carlo (page 82). — S. Francesco da Paola, Via Po, corner of Via S. Francesco da Paola (page 71). — Santa Teresa, Via and Piazzetta S. Teresa (page 114). — S. Gioachino, Corso Ponte Mosca (page 105). — Sacro Cuore di Maria, Via Pallamaglio, corner of Via dei Fiori (page 142). — Gran Madre di Dio, homonymous Piazza (page 143).

Jewish Cult. — Synagog at the corner of Via S. Anselmo and Via Pio Quinto (page 97).

Protestant Cult:

Waldensian Church, at the corner of Corso Vittorio Emanuele II, and Via Principe Tommaso (page 95). — Christian Evangelical Church, 10 *bis*, Via Passalacqua. — Evangelical Church, 13 Via Lagrange.

Panorama of the Alps and Subalpine Region. — Alpine Museum on the Cappuccini Hill (page 152). — Mole (Tower) Antonelliana (page 78). — Ponte Mosca (Bridge) (page 106). — Superga (page 161).

Panorama of the Hill. — Piazza Vittorio Emanuele I, Via Lungo Po, Corso Cairoli (page 81). — Valentino Park (page 145). — Mole (Tower) Antonelliana, Via Montebello (page 78).

Bridges:

Mosca, over the Dora, Corso Ponte Mosca. — Vittorio Emanuele I, over the Po, joining Piazza Vittorio Emanuele I to Piazza Gran Madre di Dio. — Umberto I, over the Po, joining Corso Vittorio Emanuele II, to homonymous Corso beyond beyond the Po. — Isabella over the Po, joining Corso Dante to the Road to Piacenza, south-east of the Valentino Park. — Regina Margherita, over the Po, joining Corso Regina Margherita to Corso Casale, near the Barriera Casale. — Rossini, over the Dora, joining Corso Regina Margherita to Via Catania. — Bridge of the Via Cigna, over the Dora.

General Cemetery, the other side of the River Dora (page 155).

Environs (page 161).

Superga. — Sagra di S. Michele. — Madonna di Campagna. — Stupinigi. — Rivoli. — Sant'Antonio di Ranverso. — Racconigi. — Cavour. — Moncalieri. — Chieri. — Santena (tomb of Count Camillo Cavour). — Venaria Reale. — Lucento. — Pianezza. — Agliè. — Avigliana (Lakes). — Abbey of Vezolano.

Baths:

La Provvidenza, 7 Via Venti Settembre, hydropathic bathing establishment, with physical cure. — Annunziata, 51 Via Po. — Borgo Nuovo, 29 Via Accademia Albertina. — Cavour, 22 Via Lagrange. — Della Zecca, 39 Via della Zecca. — San Dalmazzo, 26 Via Garibaldi. — San Giuseppe, 27 Via Genova. — San Martino, 8 Corso S. Martino. — San Salvario, corner of Via Galliari and Via Saluzzo. — San Simone, 11 bis Via Garibaldi. — Società Anonima Bagni di Diana, 54 Corso Massimo d'Azeglio. — People's douch baths at 15 cent., Via Saccarelli, corner of Via Carena (Borough of S. Donato); Corso Ponte Mosca, corner of Corso Firenze (Dora Borough). — Popular baths at 50 cent, with douch at 20 cent: Piazza Donatello (Borough San Salvatore); Via Quattro Marzo; Piazza S. Secondo; Via Vanchiglia, corner of Corso Regina Margherita; 71 Via Morosini (Borough Crocetta).



Municiple Guards.

Prefecture. — 10 Piazza Castello.

Questura di Pubblica Sicurezza (Chief Police Station).

— 2 Via Ospedale (Piazza San Carlo).

Office for Passports, at the Questura (Chief Police Station).

Town Corporation. — Town Hall in Piazza Palazzo di Città (page 124). — In well chosen places is a fixed service of *Guardie Municipali* (*Municiple Guards*) provided with a polyglot guide-book for the indications likely to be asked them.

Consulates :

Argentina, 58 Via Montecitorio. — Belgium, 10 Via Parini. — Bolivia, 14 Via Asti. — Brazil, 9 Via Lagrange. — Chili, 44 Corso Vittorio Emanuele II. — Congo (Office), 10 Via Parini. — Costa-Rica, 40 Corso Valentino. — Domenicano (Republic), 33 Via Madama Cristina. — Equator, 7 Piazza San Martino. — France, 3 Via Ponza. — Germany, 38 Corso Oporto. (Registrar) 15 Via Pietro Micca. — Japan, 6 Piazza S. Carlo. — Great Britain, 8 Via S. Anselmo. — Greece, 11 Via Amedeo Avogadro. — Guatemala (Registrar), 9 Via Nizza. — Haïti, 73 Via Assietta. — Liberia, 68 Via Bertola. — Mexico, 18 Via Vallengio. — Monaco, 15 Via Alfieri. — Montenegro, 8 Piazza Cavour. — Norway, 44 Corso Vittorio Emanuele II. — Holland, 6 Via Vittorio Amedeo II. — Panamar, 24 Via Monte di Pietà. — Paraguay (transferred to Voghera). — Peru, 57 Corso Duca di Genova. — Portugal, 38 Via Mazzini. — Rumania, 12 Via Passalacqua. — Russia, 12 Via Rosine. — San Marino, 15 Piazza Castello. — Servia, 60 Via Venti Settembre. — Spain, 47 Via Bertola. — United States of America, 5 Corso Vittorio Emanuele II. — Sweden, 22 Corso Vinzaglio. — Switzerland, 26 Corso Siccardi. — Turkey (Registrar), 3 Piazza Solferino. — Uruguay (Montevideo), 11 Via Marengo. — Venezuela (United States), 11 Piazza Castello.

Offices of the Provence. — 9 Piazza Castello (page 44).

Chamber of Commerce and Arts. — 28 Via Ospedale (page 116).

Intendancy of the Customs. — 6 Via Bogino (page 73).

Travel Agencies:

Agenzia Lubin (International Tourist Office), 46 Via Roma. — Carpaneto G. B., Galleria Subalpina. — F. Brayda and Co., 43 Via Roma. — Gondrand Fratelli, 22 Via Roma.

Intercommunal and Interprovincial Motor-buses. — Torino-Cavoretto (on the Hill) starting from Piazza Castello, south side (going 50 cent., coming back 40 cent.).

Torino-Pino Torinese starting from Via Po at the corner of Via Bogino: stopping at the Barriera di Casale and the Borough of Madonna del Pilone, and on the Hill the Borough of Reagle, finally reaching Pino Torinese.

Torino-Castelnuovo d'Asti starting from Piazza Castello: stopping at the Barriera di Casale and the Borough Madonna del Pilone, and on the Hill the boroughs of Reagle-Pino-Chieri-Andezeno-Arignano-Mombello-Moriondo finally, reaching Castelnuovo d'Asti.

This motor-bus reaches a special point from whence, in about two hours, the visitor can get to the famous Abbey of Vezzolano (page 167).





II.

HISTORY, TOPOGRAPHY

AND

TOWN LIFE

1. **Historical Notes.** — Turin (1), according to Cibrario of Ligurian origin, and to Promis of Celtic origin, is the ancient *Taurasia*, the independent city of the *Taurisci*.

The Taurisci struggled long against the legions of Rome, to whom they afterwards became firm friends and allies. As such, they opposed so fiercely the invasion of Hannibal in 218 B. C. that he, having seized Taurasia after three days fight, sacked and destroyed it; but the Romans reconstructed it on the square plan

(1) The **actual coat-of-arms of Turin** is a rampant bull in a pale blue field; from what historical motive does this characteristic figure derive its origin? If one believes in the legend of Fetonte, told by the historian Thesauro, the Bull on the civic coat-of-arms of Turin derives from the great Egyptian deity API (*Hapis*) personified in the great Bull of Menphi; others wishing to give more appearance of truth to their conjectures, suppose that from the word *Taur*, which in the antique aramic language signified *monte* (mount) was derived the name *Taurini* given to the inhabitants at the foot of the Alpine mountains, and for analogy the Taurini chose the *Tauro* (bull) for their coat-of-arms. But it seems a more likely hypothesis, that Turin being situated « between the *horns of the Po and the Dora* » thus originated the name of the town and the people who built it. This would induce one to believe that the fine story by Thesauro is not only a fable, that is that the Egyptians or some kindred race were the first inhabitants of the region: imaginative and fantastic as they were in the art of symbols, emblems, and signs, they might very well have chosen the



of the encampment of their own legions. Two centuries after, to the Taurisci, who had meantime changed their primitive name into the latin one of *Taurini*, Julius Cæsar, gave the Roman citizenship, and to Taurasia the name of *Julia Taurinorum*, to this the Emperor Augustus added the title of *Augusta*, whence came the shorter name of *Augusta Taurinorum* by which name it was always designated during the Roman epoch (page 28).

In the long series of barbaric invasions, hurled on all sides against the declining Roman Empire, Turin passed from one domination to another, from the Eruleans to the Goths, Lombards and the Francks. Under the Lombards, Turin was made into a Duchy; under the Franks, into a County or Earldom.

In the first half of the xi century the Grand Countess Adelaide of Susa remained heiress to the Earldom of Turin and after 1045 took as her third husband Oddone, Count of Savoy, a descendant of Humbert Biancamano (White Hand) first Count of Savoy. It is from the union of this Alpine Prince and Princess, the former heir to the new dominions of the *Counts of Savoy*, the latter heiress to the old ones of the *Counts of Turin*, that the reigning dynasty owes its origin; and the County of Turin was the first possession and the first title of the Counts of Savoy on this side the Alps. But in 1091, on the death of Adelaide, the state on

figure of the horns of the bull, suggested to them by the configuration of the surface of the region, to name the new city. (From «*Patria*» Geography of Italy — volume *The Province of Turin*, G. I. ARNEUDO, 2nd edition).

Apropos of which are quoted the following verses of Virgil (in the «*Georgiche*») according to which Aristeo sees

the Po, shaped like a bull with gilded horns;
which, more rapid than any other (rivers) rushes to the
shining sea, between fertile fields.

But it is not sufficient. From the Tauro of Virgil we proceed rapidly, across the centuries to the Siege of Turin in 1706, at the very commencement of which on a dary dak, the sun was for many hours completely hidden, and only the *Costellation of the Bull* was visible. That was immediately taken as a presage of the defeat of the «*Sun King*» (Louis XIV of France) and the victory of the «*City of the Bull*» (Torino)!

However — with such a variety of etimological derivations and legends — one can consider natural the association of «*taur*» (aramic), «*taurus*» (latin) and «*toro*» (italian) with Taurasia, Taurini and Torino.

From the roman period there are few known coins of Turin. Pingone the antiquarian historian of the xvi century who wrote *Augusta Taurinorum* and was buried in the church of S. Domenico, quoted and illustrated some, among which the very ancient coin (according to Pingone) of Julius Cæsar of the year 42 B. C. or 705 from the founding of the city. Up to the time of the fall of the Roman Empire, all such coins bear an efigy of the bull, but in different positions, and with various emblems and symbols. From early in the xiv century the Bull ornamented the towers of the Commune and soon formed the emblem on the Acts of the Commune. The first edition (1577) of «*Augusta Taurinorum*» by Pingone has for its frontpiece the Bull surrounded by stars (Costellation of the Bull), and without a crown; in the following edition of two centuries later the coat-of-arms has a count's coronet, Turin having then the title and rights of «*Countess of Grugiasco and Lady of Beinasco*». — With the change of time and ideas these titles were omitted, and in the coat-of-arms of Turin the «*Corona comitale*» (count's coronet) was substituted by the «*Corona turrita*» (turreted coronet) which, it seems had been granted to Turin «*Roman Colony*» and fortified town provided with walls, gates and towers.

this side of the Alps was divided into several parts, giving origin to lordly feudal states and to a smaller arrangement of Communes.

Among these was Turin, governed by consuls till 1130; in which year Amadeus III, of Savoy, grand-nephew of the Countess Adelaide again took up the title of Count of Turin. But opposition and resistance to the new Earldom were not wanting; and in 1256 Thomas II was conquered and made prisoner by his citizens who shut him up in the prison of Porta Susa, and then delivered him up to the people of Asti. This time also the rule of an independent *Commune* lasted but briefly, for the town, illtreated by the fury of the contending parties, obeyed in succession Charles of Anjou, King of Sicily, and William VII, Marquis of Monferrato. In 1280 it again fell into the power of the Counts of Savoy, and in 1294 Amadeus V ceded it to his nephew Philip. He was the first branch of the line of Princes of Acaja; who governed the city nearly independently till 1418, that is till the death of Ludovico, the last of the line.

In that year Amadeus VIII, *the first Duke of Savoy*; united the dominions on both sides the Alps. He often lived in Turin, where in 1449 his successor Ludovico transferred from Pinerolo the Supreme Council of Justice.

Under Duke Charles III, called *the Good*, Turin was in 1536 occupied by the troops of Francis I King of France, and incorporated by him to crown of France. This rule lasted till 1562, when *Duke Emanuel Philibert*, was able after the battle of Saint-Quentin to recover his paternal States. He declared *Turin the seat of his Court*, provided the city with new fortifications, amongst which was the Citadel, in 1565; reconstituted the University in 1566; and first introduced in the official Acts the use of the Italian language, adding it to the French.

Memorable and worthy of the traditions of our city were the two sieges sustained against the French in 1640 and 1706.

The first put an end to the civil war for the regency of the states, after the death of Duke Victor Amadeus I (1637), that broke out between the dowager Duchess Christina of France and her brothers-in-law, Prince Thomas and Cardinal Maurice. From the city, which favoured, the princes, the Duchess, in 1639 took refuge in the Citadel; against which her brothers-in-law laid siege; and in 1640, the French, who held for the Duchess, laid siege to the city, and were in their turn surrounded by the Spaniards who held for the Princes. The siege of the town lasted five months, during which the garrison made twenty-nine sorties. But on the 20th. September 1640, Prince Thomas was obliged through famine, to deliver up the city, and the Duchess reentered it, attired in mourning for the victory gained over her own subjects.

The second siege happened in 1706 during the long war for the succession of Spain, when the Duke Victor Amadeus II, who

afterwards became the *first king of Sardinia*, allied himself with Austria against France and Spain. The siege vigorously maintained by the French troops, is remembered in our history for the invincible bravery of the troops and citizens, vigilant over the defense of Turin, and for the heroism of Pietro Micca (page 121), the humble pioneer soldier from Sagliano in the Biellese, who on the night the 29th of August to close the entrance to the invaders, set alight to a mine and buried himself with them under the ruins of an underground gallery of the Citadel. The Prince Eugene came in aid of the distressed city; and the siege terminated on the 7th September with the glorious victory of the Madonna di Campagna, gained by the two princes of Savoy, Victor Amadeus II and Eugene, over the French. — In fulfilment of a vow, the Duke erected the Basilica of Superga (page 156) on the Hill of Turin, on the spot where the two Princes of Savoy had ascended to reconnoiter the enemy's camp. — And at Madonna di Campagna (Madonna of the Country) (page 174) was erected on the square of the church an eloquent monument, for the bi-centenary commemoration, in which Leonardo Bistolfi symbolized the very high sentiment of the « Motherland » who consecrates alike to vanquished and victorious the earth which received their bodies. Inside the church is a tablet recording that there, after the battle, was buried the Marshall De Marsin, Commander-in-Chief of the French troops, and other tablets in memory of the French officers fallen on the field. — Similarly in the church of Lucento (see p. 174) was unveiled in 1906 a monument sculptured by Luigi Calderini, inspired by the conception of the three armies, commemorating, between the symbols of peace, the fierce battle of 1706.

Turin had to endure fresh foreign occupations and a long French domination following upon the invasion of the troops of the *first French Republic*. Occupied by the French in 1798, it was taken by the Austrians and Russians in May 1799. Re-occupied by the French after the battle of Marengo, in 1802 Turin was united to France, and made the *Capital of the Department of the Po*. This domination ceased with the « Restoration » of 1814; and on the 20th May King Victor Emanuel I entered Turin, which had been abandoned in 1798 by his brother Charles Emanuel IV, who took refuge in the island of Sardinia. — In commemoration of the return of the Royal House of Savoy, was erected the church of the Gran Madre di Dio (page 149).

Chosen spirits and manly souls, thinkers and poets, patriots all had meantime desired new forms of government and sown the seed of national patriotism; hence the « *Moti del Ventuno* » (Agitation of 1821).

From 1821 to 1848 the germ flourished, and in 1848 *King Charles Albert* openly maintained the Italian Cause. From Turin, the 4th March 1848, he promulgated the **Constitution**; and on

the 23th of the same month he proclaimed from the Royal Balcony, in Piazza Castello (p. 43), *war for the independence of Italy*.

From 1849 to 1861, all eyes in Italy were turned to Piedmont where *Victor Emanuel II the King Galantuomo* (man of honour), was reigning, and Count Camillo Cavour leading the Italian politics; and Turin revived into one conception the thoughts of Italy, and gathered all the strength there of into one nucleus.

On the 26th April 1859 at 5.30 P. M., Camillo Cavour consigned to the Austrian envoy at the Foreign Office, in Piazza Castello, the negative reply to the *memorandum* of the Austrian government, the 30th April at 9 A. M. the first French soldiers arrived in Turin and defiled in Piazza Castello amongst enthusiastic acclamations for the allies in the War of Italy.

On the 26th February 1861 by the Senate, and on the 14th March by the Chamber of Deputies, Victor Emanuel II was proclaimed *King of Italy*; the Law being proclaimed the 17th March. In the same year on the 27th March the Chamber, and on 9th April the Senate declared *Rome the Capital of the Kingdom of Italy*.

In 1864 the seat of the government was removed to Florence. But Turin wished to and knew how to provide for herself; and changing her secular way of living as a capital, sought for and found new sources of activity, progress, and prosperity in studies and labour; whence the title *Città del Lavoro* (*Town of Labour*).

The Exhibitions of 1880, 1884, 1898, and 1902 were splendid manifestations of this new economical life, and which Turin takes as a lucky omen for the *International Exhibition of 1911*.

2. Topographical notes. — Topographical position according to the data given by the Astronomical Observatory of Turin :

North latitude	45°, 4', 8"
Longitude west from Rome (Collegio Romano)	4°, 47', 4" = 19 ^m , 8 ^s , 31 in time
> east Greenwich	7°, 41', 49" = 30 ^m , 47 ^s , 24 in time
Difference between the medium time of Turin and that of Central Europe	29 ^m , 12 ^s , 76
<i>Height above the sea level.</i>	
Threshold of Palazzo Madama (Piazza Castello) metres	238.90.
Astronomic observatory on Palazzo Madama >	276.

In the upper basin of the Po, between the Alps on the west and the Hill on the east, near the junction of the Po, which runs south east, with the Dora Riparia which runs north-east, stands Turin built in the form of a chess-board, its diagonal lines following nearly always the direction of the meridians and terrestrial parallels.

— **The Alps, Collina, (Hill), Po, Dora.** — The portion of the Western Alps that closes round the basin of Turin is formed of the Cotian Alps, formerly called Taurine, and the Graian Alps.

The Hill of Turin forms part of the high plain, circumscribed by the Po and the Tanaro, to which the hills of Moncalieri, Chieri,

Asti, Valenza, and Casale also belong. It rises, on one side towards Moncalieri, first with gentle and then with steeper slopes to the so-called « *Bricco della Maddalena* » (Summit of the Magdalen) which is the highest point of the hill, and rises to 716 met.; on the other side, towards Cassino it rises to the historical *Hill of Superga*, which measures 672 met. at the base of the Basilica.

The Po — called by the Greeks *Eridanos*, by the Latins *Padus* — has its source in the glacier existing on the north-east side of Monviso (that is from the side seen from Turin, which rises in an elegant pyramid) and in the small torrent which descends more to the north from Mount Granero and Mount Meidassa. But the name of « Source of the Po » is commonly given to a spring in the Plateau of the King lower down, at 2041 met. above sea-level.

The Dora Riparia called *Duria minor* by the Latins, descends from Monginevro and falls into the Po north east of Turin, after a course of about 96 kilometers.

— The soil of the Turinese plain has a greater pendency towards the Po, and a lesser one towards the Dora Riparia, the sub-soil is alluvial, gravelly, permeable.

— **Structure, and aspect of the town.** — From the time of Emanuel Philibert (1562-1580), and more especially from Charles Emanuel I (1580-1630) began those successive enlargements, which slowly at first, then more rapidly, and in our days almost feverishly, with general vicissitudes of pause and work — pushed beyond the walls surrounding the *old city*, to give origin to the *modern city* and to the *recent city*. The building developement of Turin during the different ages is noteworthy for the fact that the recent city harmonizes perfectly with the modern city, as did this with the *old city* (1). Except for the wider streets, the variety of the architectural lines adopted instead of the sever uniformity of the fronts of whole streets and squares, the lightness of the porticoes

(1) Of the **Roman city** — the Augusta Taurinorum (page 23) constructed on the square plan of the encampments of the Roman legions of Julius Caesar, enlarged and beautified by the emperor Augustus — one can approximatively trace the *perimeter of the walls by the names of the actual streets*.

North side, by Via Giulio (Julius), to Via della Consolata, and by Via Bastion Verde (Green Bastion), to the Royal Gardens; along this side opened the « *Porta (Gateway) principalis dextera* » now Porta Palatina (page 129); at the corner of Via Consolata and Via Giulio, the base of the North-West corner Tower of the walls has been clearly exposed to view (page 128); near the North-Eastern corner, in Via Venti Settembre (Royal Palace Garden) was the Roman Theatre (page 132).

— **East Side**, from the Royal Garden to the Occidental Towers of Palazzo (Castle) Madama (between which is the Decumana Gateway, page 37), and by a middle line between Via Roma and Via Accademia delle Scienze. — **South Side**, from this line, along Via S. Teresa and Via Cernaia, to Corso Siccardi; along this side was the Gateway called in the Mediæval ages Marmorea — **West Side**, from Via Cernaia by Corso Siccardi and Via della Consolata to Via Giulio; along this side was the « *Praetoria Porta* » called Segusina in the Mediæval ages.

The North and South sides, the longest in the Roman circuit, measure each about 770 met., the East and West, each 710 met.; along the perimeter rose 29 towers, besides the 8 of the *four principal gates*, nominatively indicated.

The Mediæval Turin, depopulated, impoverished (page 23) did not stretch beyond the Roman city, of which it preserved the planimetry.

with colonades, and a practical conception of modern esthetics, the City has conserved the characteristic features of rectilinear direction.

The suburbs and boroughs were little by little joined to the town, and now form an integrant; outside the circuit stretch new artisan quarters, constituent centers of works, shops and factories, with all the facilities of modern living.

In the triple **arrangement** of the *old* (which is being modernised) the *modern* and the *recent* city (with neat *industrial suburbs* at the periphery, and here and there elegant *quarters of villas*) Turin has a very varied **aspect**.

The silent, dull, monotonous, neglected or unknown city through the bad customs of other times, is no longer. Turin, cultured, genteel and laborious, pleasing and animated, is worthy of the beautiful frame in which nature has circumscribed the Subalpine plain on which the town vaguely extends itself.

And in the characteristic **rectilinear structure** — ancient boast of Turin and much sought after and praised in all the great modern towns — Turin, with the spacious *piazze* (squares), the long and wide *corsi* (avenues), flanked by trees, the large regular streets opening frequently into squares, the numerous gardens and lofty porticoes, offers a practical model of easy communication, comfort and distractions to the citizens.

— **Traffic and porticoes, blocks of buildings, road of circumvallation.** — In a rounded cipher the city streets measure 192.000 met.; the *corsi* or avenues and roads 45.000 met.; the squares or *piazze* 4600 sq. met.; the porticoes 10.800 met.; the bridges 1030 met.; the public gardens and platbands 360.000 sq. met. Along the streets, squares and *corsi* the length of the electric and steam tram lines reaches 130.000 met.; the lines of trees 80.000 met.

In the plan of the *porticoes*, lofty and spacious, that have long constituted a special characteristic of Turin, we would indicate four groups, each forming a long, convenient and uninterrupted promenade, sheltered from the intemperate weather.

1st Piazza Castello, Via Po, Piazza Vittorio Emanuele I; about 2700 met. in length. — From the porticoes of Piazza Castello stretch along one side of Via Pietro Micca spacious porticoes of a fine architecture 500 met. in length leading to Piazza Solferino, at a short distance from the porticoes of Via Cernaia, which starting beyond the Lamarmora Garden form the fourth group.

2nd Piazza Carlo Felice, Corso Vittorio Emanuele II (right-side), Corso Vinzaglio, measuring about 2200 met; this second group from Corso Vinzaglio leads into the fourth, of Via Cernaia, Piazza and Corso S. Martino.

3rd Corso Vittorio Emanuele II (left side), Via Sacchi; measuring over 600 met.

4th Via Cernaia, Piazza and Corso S. Martino, Piazza Statuto, measuring about 1600 met.

The streets and avenues of the town, chiefly straight, are usually cut at right angles, forming quadrilaterals of houses called *isolati*. On the two sides of each block are indicated: the name

of the street, square or avenue; the number of the urban section, and number of the block according to the section.

Round the *city-dues-circuit*, runs externally a road divided in two parts by the Po; that on this side is called *Via Circonvallazione Nord* from the Barriera Po, to the Barriera Valdocco; *Via Circonvallazione Ovest* from the Barriera Valdocco to the Barriera Orbassano; and *Via Circonvallazione Sud* from the Barriera Orbassano to the river Po near the Isola Armida; that on the other *Via Circonvallazione oltre Po*.

— **Artisan dwellings.** — To better satisfy the new need for providing a *hygienical and economical house for the middle and popular classes of the town* — where the progressive industrial movement has increased the population, specially in the working classes, and the continual work of making sanitary the central part, has dispersed the old unwholesome quarters — was started in 1907, by the initiative of the Town Corporation, the **Institute for artisan dwellings**.

It is a special institute, without a speculative conception, constituted into a legal being with the *precise aim of building edifices for popular habitation and to let them in flats*; it has a patrimony of three million lire, provided by the Town Corporation, from the Cassa di Risparmio (Savings Bank) and the Institute of the Charitable Works of S. Paul, having become associated with the intention of doing a work of social assistance.

On the alacrious projects quickly followed, in 1908 the workings; so that, in the first half of 1911, on the area given gratuitously by the Town Corporation (about 50.000 sq. met., besides the initial pecuniary concourse) or bought by the Institute for Artisan Dwellings with the concurrence of some industrial houses, will be ready 9000 rooms, of which one part is already inhabited since 1909. They are divided up into lodgings of one, two or three rooms, at the medium rate of L. 100 a year (£ 4).

The lodgings are quite independant from each other, and each has a separate entrance from the landings of the staircase, a W. C. and portable water, etc. The blocks of houses are separated by large court-yards planted with trees; and for each block there is a place reserved at the lavatoio (the place where the women do their washing) and at the childrens recreation ground. All has been admirably done.

— **Climate.** — From its geographical and topographical position, Turin is in very favourable and salubrious climatic conditions. The town, sheltered on all sides from the fury of heavy gales, is not troubled by sudden or great changes of temperature; it is not subject to excessive heat or intense cold; and the action of the damp sea-currents is so tempered, that neither damp, rain nor snow are excessive.

The climate of Turin, on account of its goodness and constancy is considered among the best of the Italian towns, and in a special way of those far from the sea.

— **Hygiene and Public Health.** — Salubrious and charming position; the land cultivated in fields, meadows, orchards, gardens; a hill covered in woods and vineyards; Alps that ward off hurricanes; deep running rivers; wide, long, straight streets, intersected by many squares; a developed system of lofty and convenient porticoes that shelter from the burning rays of the sun, from rain, snow, or danger

from vehicles; large gardens and avenues, which are the real lungs of a great town, houses not higher than five stories; potable water; rational and wellconstructed drainage; prompt and continual cleansing of the streets, squares and courtyards; a prudent, severe and efficient surveillance of the alimentations in the market as well as in the shops; a prudent and continuous prophylaxis on infectious diseases; popular education diffused;

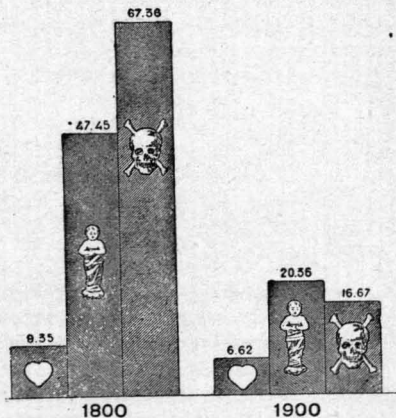
school-buildings constructed according to modern exigency; the new hospitals and charitable institutions planned according to the last dictates of science; the old ones corrected and rebuilt in the best possible manner — are the conditions, combined together of nature and human intelligence, that explain why **Turin, from an hygienic and healthy point of view, is amongst Italian cities, one that approaches nearest to the desired ideal.**

Nor is this a generic statement, seeing that the death rate, which is the real thermometer, for judging the sanitary condition of a population, give ample justification.

To be convinced it is sufficient to look at the following official numbers relative to the year 1908:

Kingdom deaths per 1000 inhabitants: 20.30

Naples	24,46	Bologna	19,21
Palermo	23,80	Milan	18,82
Venice	22,30	Rome	18,73
Catania	20,83	Turin	18,70
Florence	20,64	Genoa	18,25



Movimento dello Stato civile di Torino al principio ed alla fine del sec. XIX.

But if in the death rate of Turin, were not counted those who do not belong to her population, the cipher of 18,70 would be reduced to 15,05 per 1000; in 1904 the death rate was reduced to 14,96, which so far is the lowest ever reached in Italy, and which is verified in only a few foreign cities.

We do not think it out of place, to render more evident the great change which has taken place in the movement of the statistics of the population of Turin in the 100 years reproduced (page 31) in the diagram prepared by Doctor F. Abba, chief doctor at the hygienical Municipality office, in which are represented the numbers of the three principal demographical phenomena which constituted it at the beginning and end of the XIX century compared to 1000 inhabitants. From it one perceives that, towards 1800 the advantages of a high marriage rate and very high birth rate were neutralized by the great mortality, while towards 1900 the marriage, birth and death rates diminished, but with a considerable increase of births over the deaths. This last fact and the remarkable emigration, constitute the two exceptional factors, to which Turin owes its *continual increase of the population*.

— **Population.** — We add to the given statistics some historical annotations of events, which, during about five centuries, may have influenced the movement of the population of Turin from the small Commune of 1377 to the Capital of the kingdom of Italy in 1864. It was an exceptionally political period in the history of Turin; through which, after the removal of the Capital, developed in 1868 a period of new designs and new energy turned to work and studies. *In this second period, particularly economical, the constant progressive increase of the population is astonishing.*

YEAR	NOTES	INHABITANTS
1377	(Under the Princes of Acaia)	4.200
1560	Capital of the States of Duke Emanuel Philibert	20.000
1703	Before the siege of 1706; not including the garrison	46.045
1707	After the memorable siege of 1706	34.682
1727	Capital of the Kingdom of Sardinia (under Victor Amadeus II first-king)	65.127
1796	(Under King Charles Emanuel II, who in 1798 fled to Sardinia)	93.076
1813	(Under French domination)	65.548
1848	(Under King Charles Albert)	136.849
1858	(Under King Victor Emanuel II)	179.635
1861	Capital of the Kingdom of Italy (under Victor Emanuel II)	
	— First census of the Kingdom of Italy to 31 December	204.715
1864	Last year of Turin as capital of the Kingdom	218.234
1868	After the removal of the capital to Florence	196.500
1871	Second census of the Kingdom of Italy to 31 December	212.644
1881	Third > > > > > > 31 >	252.832
1901	Fourth > > > > > > 9 February	335.656
1910	Population calculated present on 1 January	391.968

3. **Town Life.** — According to the seasons and the variability of atmospheric conditions, two are specially the *places for promenades*; the porticoes of Piazza Castello and via Po in the winter and during a precocious autumn, or a late spring, the avenues of Corso Vittorio Emanuele II, the Valentino Park, and the avenues of Corso Re Umberto and Corso Duca di Genova during a mild spring, and autumn, and in the summer.

— In the life of Turin, much more important factors than the Clubs, are the *Cafès* which offer a delightful evening pastime, and can be considered as places of family gatherings.

— Numerous and much frequented are the *Theatres* of Turin, where even the most elegant and the best for musical or dramatical repertoire are popular for their low prices and their galleries.

— **Public manifestations of Town Life.** — These manifestations are the pride of Turin dowered with Societies, Clubs, Associations, Committees, etc., which with feverish and intelligent activity, promote at fixed recurrences or in special circumstances, races, regattas and sporting matches, exhibitions and concerts, theatrical spectacles, popular fêtes and historical commemorations, etc.

Of this very varied complex of acts and intentions ensuing, one can say, from the famous carnival fêtes of the good « Gianduia » (a Turinese personage of the ancient harlequinade) and from the jolly invention of the « Gran Bogo » — in these latter years, drew their origin and are always growing the *two fête seasons of spring and autumn, in which are gathered together the public manifestations of the Turinese life.*

Some of these fêtes are held in both seasons, others in one only.

In *spring time* in the months of May and June, when Turin is gay surrounded by the green Hill and Alps, the town is enlivened especially by the great sportive, artistic, and floral meetings of the elegant social life.

In *autumn* during August, September, and October popular fêtes are more general, being often fantastic and characteristic which, with a charitable scope, are held in particular parts and boroughs of the town.

In *winter* delightful skating (specially on the frozen lake of the Valentino Park, (p. 138) or on the « Frozen Field » in Via del Fortino, (p. 105), and the rapid and audacious movements of the *skiers* (in the Alpine vallies of Turin) are the means of many and elegant meetings.

Here is a list of some of the principal **customary annual meetings** promoted and organized with the common aim of the *economical and moral profit of Turin.*

Annual Exhibition of Fine Arts, held by the Society for promoting the Fine Arts, in its own building, 25 Via della Zecca (page 72).

Exhibition, promoted by the Society of Friends of Art, 9 Via Bogino (page 69).

Exhibition, promoted by the Society of Incouragement to the Fine Arts, in the Artist's Club, 9 Via Bogino.

Photographic Exhibition, promoted by the Subalpine Photographical Society, 23 Via Maria Vittoria; the Photo-Club, 29 Via Lagrange, and the Arts Club, 4 Via Stampatori.

International Motor-car Exhibition, promoted by the Automobile Club of Turin, 13 Via Bogino.

Target-shooting Match, held by the National Target-shooting Society, Barriera Martinetto (page 92).

Exhibition of Floriculture, gardening, machines, agrarian, horticulture and vine-culture, held in the garden of the Citadel (page 89) by the Royal Arts-agricultural Society of Piedmont, 4 Via Stampatori.

Special agricultural and industrial Exhibitions, the former organized by the Agrarian Committee, 4 Via Stampatori; the latter by the Society for promoting National Industries, 26 Via Monte di Pietà.

Horse-jumping matches, animal shows etc. held by the National Zootechnica Society, 40 Via Carlo Alberto.

Provincial and National Enologic Shows, promoted by the Subalpine Enologic Club, 4 Via Stampatori.

National and international bicycle, motor-cycles and motor-car races, promoted by relative Sporting Institutes.

National and international Regattas on the Po, got up by the Eridanean Section of the Royal Italian Rowing-Club, 22 Via S. Francesco da Paola.

National and international Horse Races, held on the Mirafiori Race-course (p. 97), and promoted by the Turinese Horse-racing Society, Galleria dell'Industria Subalpina, 1st floor.

Trotting Races, held by the same Turinese Society for trotting races, Galleria dell'Industria Subalpina.

Foot-Races, promoted by the Turinese Podistica Union, 165 (Road) Strada of Francia.

Foot-ball Matches promoted by the Italian Foot-Ball Federation.

Sky Matches (at Bardonecchia-Modane Line), promoted by the Sky-Club of Turin, at the Italian Alpine Club, Via Monte di Pietà, 28.

— **Town Finances.** — With the progressive increase of the population, and the greater economy of the town, it is worth noting the continually increasing development undertaken by the Town administration with regard to economical-financial management.

It may be interesting to note some ciphers on the subject from the first years which followed after the promulgation of the *Constitution* to the present day: these ciphers, noted every ten years refer to the Civic Patrimony, and to the effective income and expenditure, with a special increase in the town taxes, and in the expenditure on public education and public works.

Effective Income and Expenditure-Town Patrimony.

Year	Effective Income		Effective Expenditure		Patrimony (1)					
					Assets	Out standing debt	Difference Positive	Difference Negative		
1850	1.566.591	68	1.728.407	09	—	—	—	—	—	—
1860	4.639.515	86	3.387.323	87	—	—	—	—	—	—
1870	9.378.913	33	6.830.014	39	—	—	—	—	—	—
1880	8.285.228	90	8.156.030	72	16.849.821	49	22.830.603	74	—	5.980.782 25
1890	9.908.436	39	10.668.260	20	35 613.789	06	26.314.212	69	9.299.576	37 —
1900	13.252.143	38	13.062.044	96	36.793.660	28	33.456.205	16	3.337.455	12 —
1908	18.803.896	31	23.172.885	20	92.216.430	62	74.625.863	37	17.590.567	25 —

(1) For the years anterior to 1880 there are no figures of the Municipal Accounts on the effecincy of the Town Patrimony.

Town Taxes

Year	Duties		Extra Tax		Other Taxes		Total		% on total income			Rate per inhabitant
									Duties	Extra Tax	Other Taxes	
1850	1.053.980	68	—	—	130.434	32	1.184.415	—	89	—	11	8 46
1860	2.457.151	17	461.834	76	103.437	03	3.022.422	96	81	15	4	15 11
1870	3.820.059	05	1.107.446	69	347.016	82	5.274.522	56	72	21	7	25 11
1880	4.032.768	29	1.259.137	67	586.775	85	5.878.681	81	69	21	10	24 50
1890	6.223.107	30	1.394.756	26	998.767	71	8.616.631	27	72	16	12	26 84
1900	8.372.860	41	1.713.196	31	1.297.419	57	11.383.476	29	73	15	12	31 02
1908	11.723.231	86	1.943.388	33	2.593.437	96	16.260.058	15	72	12	16	42 67

Increase of the effective expenditures

Year	Public Education				Publics Works				Other expenditures			
	Amount		Per inhabitant		Amount		Per inhabitant		Amount		Per inhabitant	
1850	92.458	09	0	66	166.073	56	1	18	1.469.875	44	10	49
1860	304.188	56	1	52	272.069	69	1	36	3.111.065	62	15	55
1870	724.205	34	3	45	723.085	49	3	44	5.382.723	56	25	63
1880	1.491.391	33	6	21	1.279.035	30	5	33	5.385.604	09	22	44
1890	2.238.550	51	6	97	2.681.806	25	8	35	5.747.953	44	17	90
1900	2.659.700	28	7	24	3.107.390	63	8	40	7.294.954	05	19	87
1908	5.339.199	21	14	01	5.339.015	55	14	01	12.494.670	44	32	79

— **Public Education.** — Of all the towns in Italy, Turin is the one which possesses the largest and most complete system of scholastic institutions. All the grades and all the forms of instruction have full development, from the kindergartens, which are very numerous, assisted and watched over by public directors, to the superior civil and military Institutes.

The particular care and pride of the Town Corporation and the citizens are the elementary schools, with more than 30.000 pupils; many of which being in buildings specially constructed according to the best edile and hygienic scholastical principals, such as the *Pacchiotti*, *Coppino*, *De Amicis* schools and others, being, considered as examples unsurpassed either in Italy or abroad.

For the medium governmental education there are in Turin six Technical Schools, five Gymnasiums, four Lyceums, the Popular Technical Institute, two medium Commercial Schools, one Normal Feminal School; and for the Fine Arts the Royal Albertina Academy, all largely attended.

For the superior civil education there are; the Royal University, the best frequented in the kingdom after the Naples one;

the Royal Polytechnic, very important for preparing engineers of all sorts; the Superior School of Veterinary; and the Royal Superior Commercial School. All the institutes of the kingdom for the superior military instruction are in Turin, and they are the Academy and the School of Application for Artillery and Engineers, and the War School, frequented by many officers of foreign armies, who go there to perfect themselves.

There are other municipal schools besides, flourishing in Turin, such as the superior feminine institute *Margherita di Savoia*, the Musical Academy *Giuseppe Verdi*, the Evening Commercial school and three complemental and normal schools annexed to the colleges *Duchessa Isabella*, *Provvidenza* and *Figlie dei Militari* (Soldiers Daughters).

Of special importance is the assiduous and liberal work of the Town for the practical instruction of the poorer classes. Besides maintaining in specially constructed buildings the large professional workingman's Institute, and the professional feminine Institute *Maria Laetitia*, working-class schools typical in Italy, the town of Turin provides a subsidy and watches over other popular schools, from which her industries and commerce yearly feel the benificent effect, such as the Technical Classes of San Carlo, the Evening Work-shop Classes, the *Archimede* Holiday Classes, the *V. Bersezio* Evening School, the Popular Electrotechnical School, the classes for the gold and silversmiths and for the upholsterers, the Royal School of Typography, and the Royal School of Tannery; besides other institutes of public culture, such as the Philological Club, the Popular University, etc.

— **Forecast and Thrift.** — Turin is rich in institutions co-operating in the moral and material elevation of the working-classes. Among these institutes excels, in addition to the many Societies of Dumb Help and Forecast, the *Cassa di Risparmio* (Savings Bank) which in the following list demonstrates sufficiently the ascending mouvement of the economical virtue of the Turinese working-classes.

Assets of the Bank — Credit of the Depositors
Books in circulation — Reserve Funds from 1854 to 1908

Years	Assets of the Bank		Credit of the Depositors		Books in Circulation	Reserve Funds	
1854	1,381,100	77	1,321,501	88	3,618	59,597	89
1868	5,805,130	16	5,582,224	19	11,998	222,905	97
1878	19,265,216	33	18,490,598	33	36,709	774,618	—
1888	55,348,571	29	48,342,212	04	81,871	6,932,478	50
1898	65,473,118	19	50,643,398	39	98,177	13,110,431	11
1908	140,243,503	36	103,557,713	66	141,677	22,645,812	44
1909	158,361,690	71	119,776,397	45	154,234	24,745,195	3E

— **Industries and Turinese Specialities.** — Turin is an industrial centre among the principal ones of Italy and of Europe. Sufficient to prove it are two numbers; the number of work-people who work in the industrial establishments which is about 70.000: the quantity of electric-force distributed from the electric companies for industrial use which is 23.000 HP.

Each branch of industry is represented in the Turinese economical assets: the motor one being particularly to the fore; the mechanics and metallurgics, for which there are companies renowned for their produce, not only on the national market but also on the foreign ones; the textile branch, from whose great cotton-mills are sent out those cotton fabrics which in the East and far East, win the English and German competition.

For the silk industrie Turin has contributed to maintain that primacy which for centuries has been the boast of the Piedmont; for the fabrications of woolen materials have arisen those model establishments, the produce of which is in no way inferior to foreign cloths; the Turinese establishments are renowned for their wood-works, the furniture factories being specially renowned in all Italy, and are commencing to gain the French market, for the finess of execution, good taste and the superior style.

Also in the leather industry Turin has establishments which can boast of a long past, rich with victories on international markets; the chemical works can also show, not only in Italy but also abroad, our progress in this branch of industry, which has enabled us, for many produces, to be no longer dependant on German, English and French fabrics.

The typographical and lithographical establishments of Turin are among the oldest, largest, and most complete in Italy, and in which the industry associates itself with the arts; the modern works of india-rubber for the fabrication of pneumatics and of hollow tubing for electric and telegraphical conductors has found in Turin the development which the industrial impulse of our town requires.

For all which is connected with the industries of dress, Turin has the fame of being the model of Italian elegance. The firms for ladies dress, etc., which have no reason to envy the French ones, have now acquired such a renown that the smartest and most aristocratic ladies of all over Italy have abandoned the Parisien *ateliers* to get their clothes at Turinese firms.

The best known *Turinese specialities* are the *grissini*, long thin sticks of bread, very fine and exceedingly nice; the *vermouth* of white wine, an excellent appitiser. The *caramelle* (fruit drops) and *chocolate*, specially in small plain chocolates called « *cioccolatini* » and as « *Gianduïotti* » a creamy plain chocolate (thus named after the ancient popular Piedmont character of the harliquinade « *Gian-*

duia ») which are celebrated all over the world; in fact not only in Europe, but also in America there is a great consumption of these goods of Turinese make.

Turin is the natural emporium of the *best wines of the Piedmont* (from Astigiano, Langhe, Monferrato, and special parts of the Biellese, Valle d'Aosta and Val di Susa, etc.): the *Barolo* and *Caluso*, which rank with the most celebrated, the *Moscato di Canelli* which resembles *Champagne*; the *Barbera*, *Nebiolo*, *Grignolino*, *Gattinara*, various types of exquisite wines, all lucrative fonts of commerce.

Thus for every branch of industry, Turin has nobly brought and brings a very precious contribution to the prosperity of our economical activity.

And to-day — remindful and proud of her glorious political past, conscious and zealous of her present economical state, intent and confident of her future among the great cities of Italy — she is preparing for the great fiftieth commemoration, of the *proclamation of the Kingdom of Italy with Rome as Capital*, made here in March 1861 by the first Italian Parliament.

Rome and *Turin* were then allied by the vote of Parliament in the auspicious resurrection of the Italian country: *Rome* and *Turin* are now allied by the desire of the two towns for the splendid historical affirmation of the computed act, and for the authenticity of the economical and intellectual progress of the Italian kingdom during the first fifty years. *Rome* is essentially concerned with the artistic and historical part; *Turin* with the economical and industrial part.

Turin with this object has announced for 1911 the **International Exhibition of Industries and Labour**, under the high patronage of H. M. Victor Emanuel III.

The *International Exhibition of Turin* has a magnificent seat in the *Valentino Park*, where it will stretch across the Po to the *Hill* on the right bank of the river (page VIII and 38).

The *Office of the Committee* is at Via Po, 2.





Royal Palace (p. 50).

Piazza Castello.

Madama Palace (p. 40).

III.

ROUND ABOUT THE TOWN

1. — In Piazza Castello.

The Piazza and streets leading from it. — Palazzo Madama or Castello. — Monument to the Sardinian army. — The buildings round the Piazza and the Royal Balcony. — The porticoes and Galleria dell'Industria Subalpina. — Theatre Royal. — Royal Garden. — Royal Armoury. — Tablet to Victor Emanuel II. — Piazza and Palace Royal and the Chapel of SS. Sindone. — Church of San Lorenzo.

Piazza Castello, inspite of the increasing size of the town, is always considered as the centre of Turin.

It is one of the larges of city squares, and covers an area, of 37,968 sq. met. — It was begun in 1608 by Duke Charles Emanuel I, on a design of Captain Ascanio Vittozzi, of Orvieto, his engineer and architect. But it only attained its actual aspect in the beginning of the XIX century; that is, when in the first years of French rule (1801), the gallery which united the Castle to the Royal Palace where now is the Royal Balcony (page 43) and the boundary wall behind the pavilion that rose in front of the Palace on the line of the actual railing (page 49) that separates Piazza Castello from Piazza Reale, were destroyed. — **Piazza**

Castello was in all ages the place of public festivities. For us Italians it is a popular page of our national history, which recalls to us the demonstrations of the inhabitants during the great epopœia of our Risorgimento (*Resurrection*), from the war declared in 1848 by King Charles Albert for the Independence of Italy, to the Plebescites of Tuscany, Emilia, the Neapolitan Provinces, Sicily, the Marches and Umbria in 1860 for the union to the Constitutional Monarchy of King Victor Emanuel II and his successors.

From Piazza Castello stretch eight streets. Four principal ones: **Via Roma** (page 83), southwards, which through *Piazza S. Carlo* ends at *Piazza Carlo Felice* at the Railway Terminus of Porta Nuova; **Via Po** (page 72), eastwards, leading to *Piazza Vittorio Emanuele I*, on the left bank of the Po; **Via Garibaldi** (page 89) westwards, leads to *Piazza Statuto*; **Via Pietro Micca** (page 119) from the south-west corner of the Piazza leads to *Piazza Solferino*.

By which ever of these great arteries one reaches Piazza Castello, the eye falls on a different background: from *Via Roma*, on the Royal residence, behind which, on the left, rises the elegant cupola of SS. Sindone; from *Via Po*, on the dark and turreted Castle emerging from verdant trees; from *Via Garibaldi* and *Via Pietro Micca*, on the marble façade of Palazzo Madama backed by the ancient Castle.

To which ever of these great arttries one turns from Piazza Castello, changes in its turn the background of the picture: Along *Via Roma* the eye passes from the equestrian monument of Emanuel Philibert in Piazza San Carlo, to the large glazed arch of the Central Station in Piazza Carlo Felice; from *Via Po* to the church of the Gran Madre di Dio, beyond which extend the green slopes of the Hill; from *Via Garibaldi* to the monument of the piercing of the Fréjus tunnel; behind which delineates the sublime circle of the Alps.

The four minor streets which stretch from Piazza Castello are:

Via Accademia delle Scienze (page 56) parallel to *Via Roma*, which crosses *Piazza Carignano*, and changing its name to *Via Lagrange*, continues to *Corso Vittorio Emanuele*; **Via Barbaroux** parallel to *Via Garibaldi*, ends at the same corner as *Via Pietro Micca*; **Via Palazzo di Città** (page 126) at the north-west corner of the Piazza, near the Royal railing, ends at the Piazza and Palazzo di Città (Town Hall); **Via della Zecca** (page 43) stretches

eastwards, from near the beginning of Via Po. — From Piazza Castello also leads: to *Piazza Carlo Alberto* the Galleria Subalpina at the south-east corner of the porticoes (page 43); to *Piazza San Giovanni* a short stretch of porticoes from *Piazza Reale*.

In the centre of Piazza Castello, completely isolated, rises the imposing pile of **Palazzo Madama**, formerly a Roman Gateway, later a Mediæval Castle, and the residence of Giovanna Battista of Savoy-Nemours, widow of Charles Emanuel II.

The learned and systematic researches made years ago by Alfredo D'Andrade have revealed in the ground floor of the palazzo or castle a Roman gateway, which for demensions, construction and plan is exactly like the Gateway *principalis dextera* or Palatina. Of the Roman gateway, besides the two towers preserved on the western side of the castle, were revealed the foundations and a part of the pillars between the opening, and many pieces of the polygonal pavement.

Close on to the Roman wall and to the gate, outside the city rose, at the time of William VII of Monferrat, a fortification called in the documents *Castrum Portae Phibellonae*.

From 1404 to 1417 the Prince Ludovico of Acaia enlarged the fortifications, reinforced the Roman towers and added to the fortified house of the Marquis of Monferrat, a block of buildings flanked by towers.

Other important alterations were those made at the time of Charles Emanuel II, who completely changed the disposition of the castle, reducing the court-yard to atrium with a vaulted roof sustained by pillars, and erecting the great central hall, which is the actual Senate Hall.

To all the preceeding work, in 1718 was finally added the façade on the western side, and the grand staircase designed by Juvara (1).

The two branches of the staircase meet in a landing where stands the *marble statue of King Charles Albert*, work of the sculptor G. B. Cervasco and a gift from King Victor Emanuel II to the Parliment. From the landing one reaches the *Grand Hall*

(1) Don Filippo Juvara (1685-1735) a native of Messina (Sicily) came to Piedmont in the years in which Victor Amadeus II, was king of Sicily. Court Architect, he profused in Turin the treasures of his architectural fantasy, which so harmoniously joined to the greatness of the lines the proportions of the masses and the sober ornamentation of the details. Were he designing buildings for the prince (Palazzo Madama, castles of Stupinigi and Rivoli), edifices for worshipping (Churches of Carmine, Superga, S. Croce) or palaces for the nobility, he always had a very genial stamp which placed him in an eminent position in the history of Italian architecture.

where the *Senate of the Kingdom* sat from 8th May 1848 to 9th December 1864; the Grand Hall is still kept in its integrity as a national monument.

On three sides of Palazzo Madama, round the moat, is a platband planted with bushes and flowers. On the south-side, in the

platband stands the marble and bronze statue of Galileo Ferraris, fine and original work by Contratti.

The *Court of Cassation* holds its sittings in the Palazzo, and on the ground-floor is the seat of the *Superintendency of the monuments of the Piedmont*.

Up above has been the seat of the *Astronomical Observatory* since 1864, but to satisfy the scientific exigence of the University, it will be removed to the point called « Hill of the Round Tower » at *Pino Torinese* on the Hill.



Monument to the Sardinian Army.

In front of Palazzo Madama stands the *monument to the Sardinian Army* (p. 42) with the inscription.

THE MILANESE TO THE SARDINIAN ARMY
15 JANUARY 1857.

On a base of granite an ensign of the Piedmont infantry defends the flag of Italy; a base-relief in bronze on the front represents King Victor Emanuel II, on horseback, at the head of the army. — While the Lombard-Venetian provinces were subject to the Austrian rule, the Milanese in memory of the Crimean Expedition (1855-56) gave to Vincenzo Vela the commission of this monument which was unveiled 11th April 1859, just fifteen days prior to the declaration of war against Austria.

The buildings which rise round Piazza Castello, except on the side where opens Piazza Reale, were

all constructed on a uniform design with porticoes or colonnades.

In two points only in all the block the eye falls on a difference. On the front of the wing of the Royal Palace which advances to Piazza Castello, where is the *Royal Balcony* under which a *tablet* records:

THE WAR FOR THE INDEPENDENCY OF ITALY
WAS DECLARED FROM THIS BALCONY BY KING CHARLES ALBERT 23 MARCH 1848

THE DESTINY OF THE FATHERLAND BEING FULFILLED IN ROME
IN THE REIGN OF VICTOR EMANUEL II
THIS TABLET WAS PLACED BY THE TOWN

and at the north-east corner, where the line of porticoes is interrupted by the new vestibule of the *Teatro Regio*, recently modernised and restored after designs by the engineer Ferdinando Cocito.

The porticoes on the south-east side of the Piazza, between Via Po and Via Pietro Micca, are closed on the outer side, nearly to the frame of the arches, by sheds called *Baracconi*, which, while giving to the porticoes the aspect of an arcade, help to shelter the public from bad weather.

At the south-east corner of the porticoes, where they form a right-angle to enter those of Via Po, opens out the *Galleria* (arcade) *dell'Industria Subalpina*, which leads to *Piazza Carlo Alberto*.

The *Galleria dell'Industria Subalpina*, or more briefly, *Galleria Subalpina*, was opened in 1874, on a design by the engineer Pietro Carrera, through the mansion in which was the Ministry of Finance. It is a handsome hall two stories high, measuring 45 met. in length, 14 in width, and 18 in height; beneath is another vast hall, of equal size, used during the winter by the *Caffè Romano* as a *Theatre of Varieties*; On the first floor is the *Turinese Horse-racing Society*.

Passing along under the porticoes, we cross the opening of Via Po, and continue northwards under the porticoes of Piazza Castello.

From these, after a few steps, begins *Via della Zecca*, that takes its name from the Mint, in which till 1870 the money of the state was coined; this street leads to *Corso San Maurizio* (page 107). — The first building on the left is the Royal Military Academy. It was instituted in the year 1669 by Duke Charles Emanuel II; and now serves for the Military cadest of the Artillery and Engineers. The edifice was constructed in 1667 on designs of Count Amadeus Castellamonte, and the fine court-yard with colonnades is the work of Filippo Juvara. At No. 25 is the building of the

Society for Promoting the Fine Arts, constructed in 1862 and decorated in 1878 with the artistic façade on the designs of the architect Cimbri Gelati. Here the *Society for Promoting the Fine Arts* holds its yearly exhibitions. At No. 29 is the *Scribe Theatre* built in 1857 after designs by the architect Giuseppe Bollati, it has four circles of boxes, and is capable of holding 1400 spectators. Between the mansion of the Fine Arts and the Scribe Theatre in the Vicolo (Alley) Benevello, are the Working-peoples' Technical Schools of S. Carlo.

Beyond the opening of Via della Zecca, in the north-east corner, the porticoes are interrupted by the large new vestibule which leads to the *Teatro Regio*.

The *Teatro Regio* (Theatre Royal), now the property of the town, was constructed, for the use of the Court, in 1738 on the plans of Count Benedetto Alfieri. During its glorious artistic career of « Grand Opera and Ballet » it has been many times restored. In 1905, on plans by the engineer Ferdinando Cocito, it was transformed by the Town according to the uses and exigences of the modern public; the new interior can seat about 2000 spectators; and on special occasions hold 3000 persons, partly seated, partly standing.

Beyond the *Theatre Royal* the porticoes continue along the north side of the Piazza; these, which while Turin was a capital were called the « Porticoes of the Segretaries » or « Ministers », are now usually called the *Porticoes of the Prefecture* from the offices, which, as well as those of the *Province*, have their seat in the mansion.

The entrance to the Offices of the Province is at No. 9, and to the Prefecture at No. 10.

On the sides of the doorway are *three tablets*, of which two record two famous statesmen; the one on the left, Luigi Desambrois de Nevache; the one on the right, Federico Sclopis; and the third the fiftieth anniversary of the Constitution solemnly celebrated in 1898.

By the same entrance, No. 10, the Royal Garden is reached, which is open to the public on Sundays and holidays during the summer.

The *Royal Garden* is very extensive, and stretches behind the Palace to the Corso S. Maurizio and Corso Regina Margherita, from Via Rossini to Via Venti Settembre, on which side a large wing was added to the Palace (page 136). It is rich in shady walks

adorned with many statues, vases, and a colossal groupe in marble, representing Nereides and Tritons, in the centre of a large basin.

At No. 12 are the Archives of the State, which are among the most important in Europe.

To be admitted to study, a permission is necessary from the Director.

The most ancient and precious historical documents of the House of Savoy, of Piedmont, and other Italian states, from the eighth century to the present day, are preserved therein. The modern papers are not less important than the ancient parchments; there are amongst them, besides all the acts of all Ministries of the Sardinian Kingdom, the treaties with foreign Powers, the correspondence of the Ambassadors, the original drafts of the laws and decrees anterior to the promulgation of the Kingdom of Italy, the Constitution, the Plebiscite, etc.

The Princes of Savoy had an Archive from the xvi century; after various changes, in the xviii century it was arranged in the handsome building erected by Charles Emanuel III in 1734, designed by Juvara, preserving the name of the Court Archive. It was afterwards called State Archive by Royal Decree from 31st December 1850; and to this Archive, which now forms in a great part Section I, were added later; those of the Finances, of the ancient Chamber of Accounts, and Control of the Army and Navy, which constitute Sections II, III and IV (1).

Together with Section I are also lodged: the *Direction of the Archive*; the *Historical Museum*, which contains the most precious and antique documents, the first of which dating from the year 726, and the most valuable manuscripts, among which is particularly noteworthy the *Epitome Institutionum Divinarum* of Lattanzio from the v or vi century, a *Prayer Book* in uncial letters from the xv century, adorned with many very fine miniatures of the Flemish School, various illuminated *Mass-books* of Pope Felice V (Amedeus VIII of Savoy), of Cardinal Rovere, and Bishop Riario, and the monumental work *Delle Antichità* (Of the Antiquities) by Pirro Ligorio; the *Library* containing 10.000 volumes; and the *School for Paleography and Diplomacy* which is one of the first in Italy.

From the same No. 12 one also reaches the *Royal Deputation on studies of Patriotic History, for the Ancient Provinces and Lombard Provinces*.

The *R. Deputation of Patriotic History* was instituted in 1833 by King Charles Albert, with the scope of suprintending the publishing of works and documents relative to the Subalpine history. In 1860 it extended its work to the Lombard Provinces.

It possesses a library, reserved to its members containing at the present day 8000 volumes, and about the same number of pamphlets.

(1) Section II is at Via Stampatori No. 3; Section III at Via Corte d'Appello No. 16; Section IV at Corso Palestro No. 1bis.

First in importance are the publications of the principal Italian and Foreign historical societies, and in the latter years it has been enriched by a very valuable collection of Bibliographical and Historical Works of over 1500 volumes, the gift of the secretary Baron Manno.

It has its seat in the *Stato Archives*.

The Royal Armoury is entered from No. 13, as well as the Collection of Medals and the King's Library: they are all contained in that wing of the Royal Palace which, forming the east side of Piazza Reale, advances to Piazza Castello, and looks on to it from the *Royal Balcony*.

The *antique and modern Royal Armoury* owes its origin to King Charles Albert whose noble idea it was to collect and exhibit to the public all kinds of arms of different military leaders and nations, remarkable for antiquity, historical memories or artistic value; and it is now one of the richest and most important in Europe.

Hours. — It is open to the public daily from 11 a. m. to 3 p. m.; on ordinary days a ticket is required which is given free at the *Office of the Direction* (Ufficio della Direzione) at the top of the first flight of stairs.

King Charles Albert was the initiator of the *Royal Armoury* having, in 1833 charged Count Vittorio Seyssel d'Aix with the first researches, authorizing him to visit and take whatever was suitable from the Royal Arsenal of Turin and Genoa.

The collection was not destined as much to the study of the arms and armour, as to the historical memories attached to each single piece; taking special care of the artistic part of the construction. Having overcome the first difficulties of the research; the growing armoury was enriched by the Sanquirico Collection of Milan and that of the Martinengo family of Brescia manufacture. Adding with time the private gifts and the acquisitions, it took an historical-artistic importance of first order. The first catalogue was made in 1840, and a second in 1890 by the Artillery Major Angelo Angelucci.

The Armoury occupies the *Rotonda* and the *Galleria Beaumont* so called after the painter who decorated it with frescoes.

The *Rotonda* was decorated by Palagi from 1841 to 1845, the center of the ceiling was painted by Carlos Bellosio, the compartments by Francesco Gonin.

On the walls are hung trophies of arms of Oriental and African people; models of artillery and engineers ordinance; the favorite horse of King Charles Albert; in the centre glass-cases are per-

sonal souvenirs of King Humbert I, the sword of Napoleon I and a little glass medallion containing a lock of the great Leader's hair. On the wall on the right side going towards the *Galleria* are cases containing the gifts of the Italian Kingdom to King Victor Emanuel II.

Up above are hung all the banners of the old Sardinian army which went through the campagne of the Italian Risorgimento (Resurrection).



Royal Armoury (p. 46).

From the *Rotonda* one passes to the above mentioned *Galleria*. It is worthwhile to stop on the threshold for the joint view of the hall and the collection. The ceiling is ornamented with designs by Filippo Juvara and Benedetto Alfieri, the paintings are by Beaumont; the two doors at the end are ornamented by columns from Verona, with the base and the capitals of gilt bronze; the stuccoes are the work of Francesco Ladatte, the four statutes are by the brothers Collino. The walls of squares of polychromatic marble, with base-reliefs representing valiant feats of the Piedmont; the four fire-places are ornamented by the sculptor Paolo Martinez.

Along the right side is: colossal armour which belonged to the Marquis of Leganes, governor of Milan: complete armour for horse and man which belonged to the Cardinal Ascanio Sforza: tournament suits of the Counts Martinengo. In the glass-

cases are fire arms, daggers and swords; a sword supposed to have been Donatello's, bears an incision on the blade *OPUS DONATI*. The last knight on the right bears the suit and the arms which Prince Eugenio of Savoy wore the day of the battle of Turin. In the glass-cases at the end are, arms for the chase given to Duke Emanuel Philibert by the Emperor Charles V, an arquebuse of Charles Emanuel I. At the sides of the door are two flag-staffs taken from the Austrians in the campaign of 1848-49.

Returning along the other side: a collection of stone, bronze and iron arms; noteworthy is the Roman sword with a ram's head shaped hilt, a complete suit of armour of Duke Emanuel Philibert; another complete Arabian suit, the knight holds the standard of Sultan Mahomet II. In the case, the sword believed to have belonged to S. Maurice, with a rich guard in leather, XIII century work. Upon a pedestal is a bronze prow of a galley (Roman?) found in the port of Genoa. Pieces of the armour of Ambrogio Spinola. Armour of a captain of corazze belonged to Alessio Maurizio di Parella of the Counts of S. Maurizio.

On the walls are trophies of arms and banners, partisans and halberds of war and parade; targets, scutcheons, round shields, some of great artistic value, among which, one wrongly attributed to Benvenuto Cellini, nevertheless of very fine German make of the XVI century.

Next to the Royal Armoury, in the room between the Galleria Beaumont and the Royal Palace is the King's Collection of Medals; which is annexed to the King's Library.

Permission to visit it is granted by the Director of the Library to persons occupied specially in historical and numismatical studies.

The *King's Collection of Medals*, begun by Charles Albert, is composed of over 40.000 pieces, in seals, medals, and Greek, Roman, and Italian coins, etc.; many of absolute rarity. Very rich is the collection of Italian coins from olden times to the present day; the series of those struck by the House of Savoy is complete. Very valuable is the collection of seals, many distinguished for their artistic and historic merit.

The *King's Library* is on the ground-floor in the gallery under the Galleria Beaumont.

The studious desirous of visiting it, can obtain a special permission by refering to the Director.

The *King's Library* was founded by Charles Albert with the books inherited from his grand-mother Giuseppina di Lorena, a thousand volumes already belonging to the Princes of Savoy and saved from the storms of the revolutions, and with about 6000 volumes which he had gathered together before ascending to the

throne. It owes in great part its floridity to the learened and loving care of the two Promis, father and son. Among the Turinese libraries it is not only the most sumptuous on account of its elegant book-shelves and the richness of its bindings; but far away the richest in works regarding the Subalpine History, art, travelles, and rarities of Piemontese typography. It possesses besides a valuable collection of designs of great old masters.

On leaving No. 13, turning to the right under the porticoes for a short space, we reach the railing which separates Piazza Castello from Piazza Reale on which stands the Palazzo Reale (Royal Palace).

The *railing*, in cast iron, strong as well as severely artistic, is the work of *Pelagio Palagi*, of Bologna, and was placed in 1840 by order of Charles Albert. In the center, the opening between the two squares is flanked by two very fine *equestrian statues* in bronze, representing Castor and Pollux, the celebrated work of *Abbondio Sangiorgio*, a Lombard, the sculptor of the six-horsed Roman chariot on the Arch of Peace at Milan.

At the top of the arch at the end of the porticoes, in the wall forming the angle with the Royal Balcony, is fixed a handsome *bronze tablet* in memory of Victor Emanuel II, King of Italy, of whom thus relates the inscription, dictated by Desiderato Chiaves:

TO KING VICTOR EMANUEL II
 WHO GATHERED ON THE FIELD OF NOVARA
 ON A DAY OF EVIL FORTUNE
 THE SCEPTRE AND SWORD OF HIS MAGNANIMOUS FATHER
 STAUNCH TO HIS OATH
 THE LAWS OF THE STATE
 THE PARLIAMENT CONCURRING
 CONFORMED TO THE CIVIL LIBERTIES PRESERVED
 HE WHO UPHELD IN TAURIS
 THE HONOUR OF ITALIAN ARMS
 THE NATIONAL RIGHTS
 PROCLAIMED AND DEFENDED IN EUROPEAN COUNCILS
 AND AT THE CRY OF GRIEF FROM THE OPPRESSED PROVINCES
 TOOK TO THE FIELD IN THE NAME OF ITALY
 WITH SAGACIOUS DARING AND OPPORTUNE ALLIANCES
 TO THE UNITY OF THE STATE
 HAVING RECEIVED THE PLEBESITES
 CONSTITUTED THE REDEEMED NATION
 WAS ACCLAIMED BY THE ITALIANS IN ROME CAPITAL
 FATHER OF THE COUNTRY
 THIS RECORD
 THE TOWN CORPORATION OF TURIN DECREED
 THE XXV JANUARY MDCCCLXXVIII
 WHEN THE UNIVERSAL MOURNING
 RECONSECRATED THE VOICE OF THE PUBLIC
 WHICH HAD FOR EVER UNITED
 THE DESTINIES
 OF THE COUNTRY AND THE MONARCHY

Let us now enter the Piazza Reale towards the Royal Palace which, severe in its majestic pile, in the grandness of its lines and in the soberity of its ornaments, rises up before us. The form of the façade is proportioned so as not to reveal at first sight, its greatness. It is sufficient to mention that the height of the center part is 30 met. and that of the two wings 37 met.

The **Piazza Reale** is closed in on three sides by edifices: at the bottom by the chief part of the Royal Palace, on the right, by the wing of the same palace, which contains the Royal Armoury; on the left, by the Palazzo Chiabrese or Ducal Palace of Genoa (page 136) the entrance to which is in Piazza San Giovanni.

The *Royal Palace* commenced in 1646 by Duke Charles Emanuel II, on the design of Count Amedeo of Castellamonte, was enlarged and beautified by his successors, and especially by King Victor Amadeus II and King Charles Emanuel III.

Hours: — The Royal Palace can be visited on Tuesdays, Thursdays, Saturdays and Sundays from 10 a. m. till noon, and from 2 p. m. till 4 p. m. withdrawing the permit from the keeper in the Palace. From the Hall of the Swiss to which leads the grand staircase, a guide of the Royal Palace conducts the visitor.

The principal part of the Royal Palace is square and contains in the center a large court-yard, surrounded by porticoes.

At the foot of the grand staircase, in a large niche, stands the *equestrian statue of Victor Amadeus I*, popularly famous under the name of the Marble Horse. This monument executed in 1619 by order of Charles Emanuel I was in origin to have represented the Duke Emanuel Philibert. The Roman sculptor Andrea Rivalta modeled the statue (which was cast in bronze in the Federico Vanelli foundry in the above named year) and sculptured the horse in stone. In 1663 the sculptor La Fontaine substituted the head of Victor Amadeus to that of Emanuel Philibert, and the monument was placed on the spot where it now stands. The inscription is by Thesauro.

The grand staircase was restored and covered with marbles in 1864-65 under the direction of the architect *Domenico Ferri*, decorator of the Royal Palaces. To this handsome restoration, sculptury concurred with several marble statues, among which are specially noteworthy the one of Duke Emanuel Philibert by *Santo Varni*, and King Charles Albert by *Vincenzo Vela*, which are half-way up the stairs; the others represent the Green Count, Amadeus Provana, Count of Carmagnola and Prince Thomas.

Painting concurred with four large oil-paintings on the lateral walls and with the frescoes on the ceiling. The four canvases represent memorable events of the House of Savoy: the marriage of Adelaide of Susa to Oddone Count of Savoy (page 24), by *Gaetano Ferri* of Bologna; Thomas I of Savoy granting charters of freedom to Aosta, Pinerolo and Chambéry, by *Andrea Gastaldi* of Turin; Philip of Este in the Villa of the Park (near Turin), presenting Torquato Tasso to Duke Emanuel Philibert, by *Giuseppe Bertini* of Milan; Charles Emanuel I who, tearing the Order of the Golden Fleece from his neck, returns it to the Spanish Ambassador, by *Enrico Gamba* of Turin. The large fresco on the ceiling, representing the apotheosis of Charles Albert, is by *Paolo Emilio Morgari* of Turin; the ornamental part of the ceiling is by the brothers *Lodi* of Bologna.

From the grand staircase one enters, on the left, the Hall of the Swiss, which is the largest.

The center of the handsome ceiling divided into compartments, was painted by *Bellosio* in 1844, and represents the institution of the Supreme Order of the Annunziata; the fresco of the frieze that runs round the upper half of the walls is a painting of 1660, by the brothers *Fea* of Chieri, representing events in the Saxon race of Witikind. Worthy of observation also are: the wide chimney-piece, adorned with a fine mosaic; opposite this, the large painting by the younger *Palma*, of the battle of San Quintino in 1557; round the walls are many bronze vases.

From the hall of the Swiss one proceeds, on one side to visit the State apartments, on the other to visit the Chapel of SS. Sindone (Holy winding-sheet) or SS. Sudario (page 53).

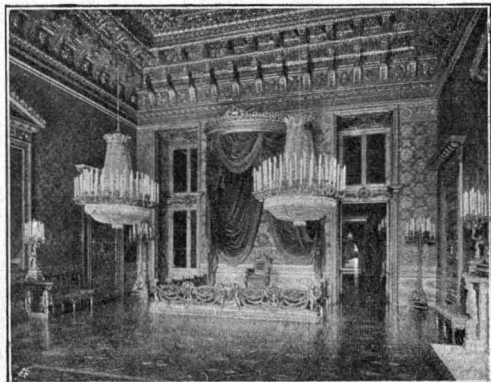
In the visite to the State apartments we note the following principal saloons:

The Guards' (now the Cuirassiers') Room, and Room for the Grooms in-waiting, decorated with tapestry of Turinese manufacture, towards the half of the XVIII century. The frescoes of the frieze of the former room, painted in 1847 by *Francesco Gonin*, represent the principal acquisitions made by the Sabaudian Princes from 1000 to 1815.

The Pages' Room, with frieze showing, in twelve compartments, twelve victories of different Princes, with paintings on the ceiling and the walls, the best of which are, the painting by *C. Arienti* representing Federico Barbarossa (Fredrick of the red beard) driven out of Alessandria, and the one by *Gonin* of Turin, representing the inhabitants of Aisone assaulting the French, lead by Prince Conty, in 1746.

The Throne Room, restored in 1840-41 under the direction of *Palagi*. It is very grand through the magnificence of its decorations, in every part, from the flooring in walnut, hornbeam, violet ebony, mahogany, sandal, olive and ebony made in 1843 by *Gabriele Capello*, called « Moncalvo », to the fine artistic carvings of the throne, and the large painting in the center of the ceiling, representing Peace, by *G. Miele*.

The Audience Chamber, tapestried in antique Genoese velvet, crimson arabesques on a silver ground; there are two large vases



The Throne Room.

of modern Sèvres, and a large vessel of malachite, the former the gift of Napoleon III and the latter of the Empress of Russia to Victor Emanuel II. Standing in the recess of the first window, Victor Emanuel II used to give audience.

Council Chamber, now **His Majesty's Drawing Room**, with two tables inlaid with mother-of-pearl, ebony and tortoise-shell; in this chamber King Charles Albert presided at the Council of the Ministers; and King Humbert I gave audiences.

Chinese Cabinet, with a fresco in the ceiling by *Beaumont*; it is one of his best works.

The Dining Hall or Gallery of Daniele, from the name of the German painter *Daniele Seyter* who painted the ceiling in 1690; is 32 met. long and 7 wide. From the ceiling hang five lamps of rock crystal set in silver; along the walls, amid mirrors and carvings, are portraits in oil of famous Piedmontese personages painted by contemporary artists.

The Queen's Apartments, composed of several rooms, rich and elegant for the exquisite taste of the luxurious decorations, the paintings by *Seyter*, *Beaumont*, *Vanloo* and other celebrated

artists, for the furniture and mirrors; the **Dressing room** is exceptionally elegant.

The Cabinet of Miniatures, representing the Princes of the House of Savoy who have reigned and their Consorts.

Dining-room, with the ceiling painted by *Gonin*, and pictures by *Massimo d'Azeglio*.

The Queen's State Drawing-room, or the Alcove Room, one of the richest and most splendid in the Palace.

The Ball-room, constructed in 1835 from designs by *Palagi* by order of King Charles Albert, is in Empire style with twenty large columns of white marble with the base and capitals of gilt bronze; the floor, like that of the Throne Room, is admirably inlaid with precious woods, and was arranged by the above-named *Moncalvo*.

Besides the rooms named, constituting the *State Rooms* or *Appartamento d'onore*, there are several other apartments in the Royal Palace on the ground and second floors; they are simpler but still remarkable for their richness and elegance. On the second floor is preserved the *private apartment of King Victor Emanuel II*.

The Chapel of *SS. Sindone* forms part of the Royal Palace and of the Cathedral (page 51 and 136).

From the Royal Palace it can be entered on all days that the Palace can be visited; from the Cathedral or Church of San Giovanni every morning till 11 a. m.

The *Chapel of SS. Sindone* Holy winding-sheet, a quaint structure of the celebrated theatin father *Guarino Guarini*, of Modena, who undertook the construction by order of Charles Emanuel II in 1656, and completed it in 1694, the year in which was placed therein the holy linen or winding-sheet. It has a rich and novel form of decoration in the uniforme tint of its black marbles, on which are mirrored only the gilt bronze capitals. The dome is formed of many arches boldly placed one on another and decreasing gradually, through which the light falls abundantly into the dark interior. In the center of the Chapel rises isolated the altar, erected on design by the celebrated architect Bertola, and on it in the form of a tomb, poses the urn enclosing the *SS. Sindone* (Holy winding-sheet).

The *tradition and chronical of the SS. Sindone* — religiously and regally preserved in Turin, for about three and a half centuries, in a monument of notable art — can be summarised in the following brief notes.

Through the victory of Saladino, which compelled the Christians to forsake the Holy Land, the *SS. Sindone* — « the sheet in which John of Arimatea wound the Body of the Redeemer removed from the cross » — was brought from Jerusalem to Cyprus and from there to France in the feudal church of the Saviour of Charny at Sarey, in the Champagne. The Princess Margaret of Charny gave it



Chapel of SS. Sindone (p. 53).

in 1452 to Duke Ludovico of Savoy who placed it in the Ducal Chapel at Chambéry, where in 1532 it was rescued from a fire. By vicissitude of the valiant House of Savoy gravely tried in those days till the coming of Duke Emanuel Philibert (page 25) the *SS. Sindone* was taken to Vercelli, then back to Chambéry, from where it was transferred to the Cathedral of Turin in 1858, shortly after the death of Duke Emanuel Philibert (1580), and remained there till the 1st June 1694, when it was solemnly placed in its actual sumptuous resting place.

During the last century the SS. Sindone was exposed to the public on four solemn occasions: in 1814 during the passage through Turin of Pope Pius VII; in 1842 for the marriage of Victor Emanuel II; in 1868 for the marriage of Humbert and Margarine of Savoy; in 1898 in occasion of the Exhibition of Sacred Art, and the commemoration of the first fiftieth anniversary of the Constitution.

The Chapel was afterwards enriched by Charles Albert with *sepulchral monuments* in white marble, admirably adapted to the funeral majesty of the place.

The *monuments of the four princes*, the most glorious of the House of Savoy, are placed in the recesses of four arches. They are the fine work of eminent artists: the mausoleum of Amadeus VIII is by *Cacciatori*; that of Duke Emanuel Philibert, by *Marchesi*; that of Prince Thomas, by *Gaggini*, and that of Duke Charles Emanuel II, by Fraccaroli. The epigraphs on the monuments were composed by the historian Luigi Cibrario.

From the Chapel of the SS. Sindone two handsome staircases of black marble descend to the Cathedral. Of this latter we will speak in the itinerary No. 8 (page 134); and now, returning to the Royal Palace, we will leave it to re-enter Piazza Castello; whence we go to the beginning of Via Palazzo di Città to visit the *Church of S. Lorenzo*.

The *Church of S. Lorenzo* has no facade; but like the Chapel of SS. Sindone, it has a quaint and bold dome built by *Guarini* (1) in the same conceit, but with diverse modalities. In this the continuous turning of the walls in successive curves, intersecting each other, and gradually decreasing upwards, is strange, and the more striking when one considers the conditions of equilibrium from the only part that is seen. It is a church rich in marbles and good paintings, among which the fresco of the ceiling by *Domenico Guidobono* and the altar table of Sant'Anna (first chapel on the left) by *Ayres*.

The foundation stone of this church, erected in fulfilment of a vow made on the 10th August 1557 by Emanuel Philibert at the battle of S. Quintino, was laid in 1634; but the church was terminated only in 1687.

(1) Turin had in 1600 famous architects such as Carlo di Castellamonte and the theatin father Guarino Guarini, of Modena (1624-1638). To him Turin owes many monuments which prove the skill with which he was able to solve not small statics difficulties (Dome of S. Lorenzo, Chapel of SS. Sindone), and the strength and geniality of his temperament.



Carignano Palace
towards Piazza Carignano
(p. 581).

2. — From Piazza Castello to Piazza Carignano¹ and Piazza Carlo Alberto by Via Accademia delle Scienze.

Via Accademia delle Scienze. — Piazza Carignano. — Monument to Gioberti. — Theatre Carignano. — Carignano Palace, gilded saloons, Hall of the Subalpine Chamber of Deputies and Natural History Museum. — Piazza Carlo Alberto. — Equestrian monument to Charles Albert. — Palazzo dell'Accademia delle Scienze, Royal Picture gallery, Egyptian, Greek and Roman Antiquities Museum.

Via Accademia delle Scienze begins on the south side of *Piazza Castello*, between *Via Roma* and the *Galleria Subalpina*, and crossing *Piazza Carignano* leads into *Via Maria Vittoria*, beyond which it takes the name of *Via Lagrange*.

Via Accademia delle Scienze is called after the mansion of that name, which rises on the right, beyond *Piazza Carignano* in front of which the street runs by the side of the *Church of S. Filippo* (page 117).

Via Lagrange which leads into *Corso Vittorio Emanuele II*, is named after the eminent mathematician Giuseppe Luigi Lagrange, born in Turin in 1736, died in Paris in 1813. — At No. 12 is the *Italian Gas Society*; No. 20 is the house in which Vincenzo Gioberti was born in 1801; No. 25 is the mansion in which Camillo Cavour was born on 10th August 1810, and died on 6th June 1861 (see monument page 110); and No. 29 is the house in which La-

grange was born; the three houses are marked by commemorative *tablets*, placed by the Town Corporation. — Near Corso Vittorio Emanuele II it runs along one side of *Piazza Lagrange* (p. 87, 88).

After the first block, Via Accademia delle Scienze opens into *Piazza Carignano*, closed on the east by the monumental palace that gives it its name; on the west by the mansion which contains the *Theatre Carignano*; on the south by one of the sides of the



Carignano Palace towards Piazza Carlo Alberto (p. 58).

mansion dell'Accademia delle Scienze; on the Piazza stands the *statue to Vincenzo Gioberti*.

Piazza Carignano is named after the Palazzo (Palace) Carignano constructed (1670-1688) by a prince of the branch of the House of Savoy, called *Carignano* from the princely title which Duke Charles Emanuel I conceded to his son Thomas. The palace was the habitual residence of the princes of this branch, which became later, through Charles Albert, the stem of the reigning family.

The *marble statue* of Vincenzo Gioberti, philosopher and statesman, is by *Albertoni*.

The *Teatro (Theatre) Carignano* was built in 1752 by Prince Louis of Savoy-Carignano, from designs by *Borro*, on the ruins of a former theatre; burnt down in 1787, was rebuilt by *Ferroggia* on the same plan; in 1885 were added galleries (or circles) by engineer *Carrera*. It is one of the most elegant theatres in Turin.

From the center of the Piazza let us look at **Palazzo Carignano** on the front of which, high up, is a colossal and artistic *buckler in bronze and copper*, inscribed in letters of gold:

HERE WAS BORN VICTOR EMANUEL II.

Victor Emanuel II was born on the 24th March 1820 in the last room, towards Via Principe Amedeo, of the apartment called of the *Gilded Halls*, on the ground-floor; the buckler was decreed by the Town Corporation of Turin, 24th August 1878. In this palace Charles Albert was also born on the 2nd October 1798. On the same façade, at the sides of the entrance are two bronze *tablets*: that on the left recording the vote of the Chamber of Italian Deputies, in March 1861, for Rome to be the Capital of the Kingdom of Italy; that on the right recording the birth of Charles Albert.

Palazzo Carignano consists essentially of two parts: the *old* part towards Piazza Carignano, the *new* towards Piazza Carlo Alberto; each having its own façade. The two parts of the palace are united together round a spacious squared courtyard, which is reached from both the Piazzas.

The *old part*, which looks on to Piazza Carignano, was in construction from 1670 to 1688 from designs by the celebrated *Guarini*, by order of Emanuel Philibert, the deaf-mute Prince of Carignano. It is a masterpiece of the *barocco* style; the external part, the façade as well as the sides onto the lateral streets is all of expressly designed bricks.

The *new part*, which looks onto Piazza Carlo Alberto, was commenced in 1864, on designs by the painter *Gaetano Ferri* and the architect *Giuseppe Bollati*. The façade, 80 met. long, with wide porticoes, is all constructed of granite from the Baveno and Monte Orfano quarries. The central part has three lines of pillars, the first Doric, the second Composite, and the third Ionic; and is ornamented by six large statues representing *Justice* (by Giani), *Industry* (by Dellavedova), *Science* (by Dini), *Agriculture* (by Albertoni), *Art* and the *Law* (by Simonetta).

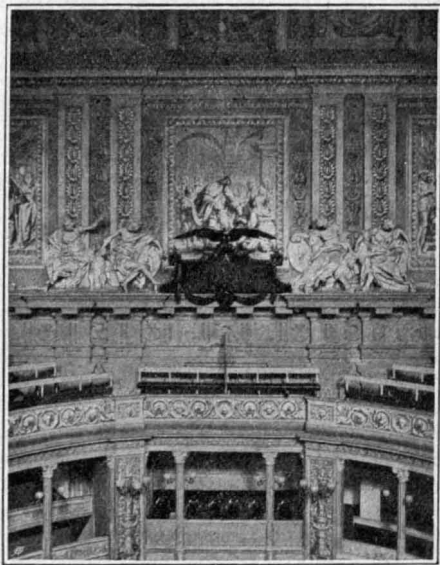
Let us enter Palazzo Carignano (the *old part*) from Piazza Carignano. The atrium, of elliptical shape, with twin columns, gives entrance on the right to the apartment of the Gilded Saloons, and to the Hall of the Subalpine Chamber of Deputies.

To visit the apartment of the *Sale dorate* (*Gilded Saloons*) (ground-floor), in one of which Victor Emanuel II was born, one

must refer to the usher of the *Consorzio Nazionale*, in the apartment itself.

To visit the *Hall of the Subalpine Chamber of Deputies* it is necessary to refer to the custodian of the Palazzo Carignano, on the right of the entrance door. The Hall in which the Subalpine Deputies (1) held their sittings from 8th May 1848, to 30th April 1859, was preserved as an historical record and declared a national monument.

And now let us cross the wide court-yard, the *new part* of which is displayed to us with a handsome atrium with granite columns, which by means of five lofty railed openings, leads under the porticoes of Piazza Carlo Alberto. In the atrium, on the right and left are two grand staircases



Hall of the Subalpine Chamber of Deputies.

by which we ascend to the *Natural History Museums*, which were commenced towards the middle of the XVIII century: on the right, to the *Zoological and Mineralogical Museums*; on the left, to the *Geological and Comparative Anatomy Museums*.

Hours. — The four museums are open free daily, from 1 p. m. to 4 p. m., Mondays excepted.

The *Zoological Museum* occupies the vast new saloon of the Palazzo Carignano, towards Piazza Carlo Alberto (38 met. long, 22 wide, 28 high), the rooms looking north towards Via Finanze

(1) The first Chamber of Italian Deputies, from 2 April 1860, to 9 December 1864, held its sittings in a building temporarily constructed, where now stands the new part of Palazzo Carignano; the spacious saloon of which was destined to be the Hall for the Chamber of Deputies.

and a long room that overlooks the courtyard of the palace; its entire superficies is of about 1700 sq. met. with about 700 linear met. of shelves. The collections were initiated by Charles Emanuel III, who in the middle of the XVIII century bought the private collections of Count Belino and Count Carburì, and commissioned the naturalist Vitaliano Donati to travel in the Oriente to gather together objects of natural history, and to arrange the various collections. Spirito Giorna, Franco Andrea Bonelli, Giuseppe Gené, Filippo De Filippi, Michele Lessona, and now Lorenzo Camerano, succeeded each other as directors of the Museum and greatly enriched it. Numerous and valuable were the collections which were given to the Museum by the Piedmontese and Italian Sovereigns and by private persons; to be remembered are those of H. M. King Charles Albert, H. M. King Victor Emanuel II, and H. M. King Victor Emanuel III, of H. R. H. the Duke of the Abruzzi from his travels in the polar regions and at Ruwenzori, of Doctor A. Borelli gathered together in Paraguay, Chaco Boliviano and Matto Grosso, of Doctor E. Festa from his travels in Syria, Darien and Ecuador, and of many others.

The Museum now contains about 500.000 specimens; the richest collection is that of insects, with about 350.000 specimens. Rich also for the number and rarity of its specimens (over 20.000) is the collection of birds, including many specimens of typical and very rare form now extinct, for example the *feathered Alca* of Iceland. The collection of mammifers has about 2500 specimens, some of which stuffed with great art, among which is a large elephant, that lived many years in the Park of Stupinigi near Turin, a tiger, a bear, an elk, and two specimens of the very rare and interesting *Okapia Johnstoni* from the Congo. There are also the collections of Italian vertebrates, fishes and reptiles, among which is an enormous tortoise from the Galapagos Islands, gift of Count Doctor M. G. Peracca, and finally the very large collection of the inferior animals.

The *Museum of Comparative Anatomy* occupies four large rooms on the second floor in the corner between Piazza Carlo Alberto and Via Finanze; it has a surface of 315 sq. met. and about 150 linear met. of shelves; was instituted by Filippo De-Filippi. Comprises about 800 objects, dry or in spirits; rich and noteworthy is above all the large osteological collection.

The *Mineralogical Museum*, on the first floor, occupies all the side towards Via Principe Amedeo, and part of the side towards Piazza Carignano, in all six large rooms. — Till the beginning of the last century, it was united to the Zoological and Geological Museum. Borson was the first to form the mineralogical collection; Angelo Sismonda succeeded him and remained nearly fifty years directing and teaching. In 1878 the Geological Museum was separated from the Mineralogical one, and this latter, dating from

that epoch was confided to the care of engineer professor Giorgio Spezia, the present director. — The collections comprise about 15.000 specimens and are divided into a classified mineralogical part according to Dana, and a classified petrographical part according to Zirkel; they are arranged in the rooms and on the shelves in such a manner as to allow students to examine them easily and attentively. Worthy of special notice are many of the minerals of the Italian regions especially of the Alps, and some of these specimens are among the finest known; and not less remarkable are some specimens from foreign localities. There is besides a special collection of ornamental stones, one of meteorites, and another of specimens relative to the layers of the earth and to geological Chemistry.

Lastly H. R. H. Prince Louis Amadeus of Savoy Duke of the Abruzzi has given to the museum all the lithological and mineralogical materials from Prince Rudolf's Island (only collection in the world) gathered up by him during his expedition to the North Pole and part of that gathered up at Ruwenzori.

The *Geological and Paleontological Museum*, whose history goes back to the latter half of 1700, includes illustrated names among its founders: Borson, the brothers Sismonda, A. Della Marmora, Bellardi, Gastaldi. The present director is professor Parona, the museum being on the top-floor of Palazzo Carignano, where it occupies a long galley and six rooms. The most important of its collections is the one of animal and vegetable fossils picked up in tertiary grounds of Piedmont and Liguria, rich in over 100.000 specimens, belonging to at least 6000 species. The most noteworthy are: the conspicuous general palentological collection consisting of no less than 15.000 specimens, chiefly of foreign source; the geo-palentological collection of about 16.000 specimens, arranged in cronological serises with the aim of illustrating the geology of the Italian soil. Among the numerous advanced fossils of large vertebrates, are worthy of special notice the Megatherium and the Glyptodon from Central America, the Balenotters and the Delfinis from Astigiana, the Felsinoterio from Montiglio, the Mastodonti from Astigiana, constituting perhaps the richest collection which is known, the Rhinoceros from Villafranca, the Antracoteri from Cadibona etc. The collections of rocks from the Piedmont and Sardinia, the borings from the Fréjus and S. Gothard tunnels, from the one now being bored, and from various Italian regions are arranged in two rooms, in which are also being arranged the collections of geological phenomenons.

The visit to the four Museums ended, let us go out towards Piazza Carlo Alberto crossing the lofty and spacious porticoes of the palace, which on the left lead to the *Galleria Subalpina*.

Piazza Carlo Alberto takes its name from King Charles Albert, whose equestrian monument stands in the center of it. It is formed on the west by Palazzo Carignano, which we have just described; on the east by the mansion in which are the *School of War* and the *Superintendence of Finance* which are entered from No. 6 Via Bogino.



Monument of Charles Albert.

The *equestrian monument of Charles Albert* is the work of the sculptor Marocchetti, the celebrated author of the equestrian monument of *Emanuel Philibert* in Piazza San Carlo (p. 84). On a wide base of syenite is placed a rectangular pedestal of red granite adorned with friezes and four base-reliefs in bronze. Of bronze also are the four statues seated at the sides, symbolizing Independence, Liberty, Justice and Martyrdom; the four statues standing at the corners represent a *grenadier*, an *artillery-man*, a *lancer*, and a *bersagliere* (light infantry-man) in the uniform of 1848-49, very fine in their artistic conception and perfect modelling; on the top stands the equestrian statue of the King Charles Albert brandishing his sword. The monument was erected by vote of Parliament and unveiled on the 21st July 1861.

The Piazza is crossed and flanked by the following streets:

Via Carlo Alberto, which crosses it from north to south and leads from Via Po to Corso Vittorio Emanuele II. — No. 10 is the seat of the *Government Offices for printing Bank-notes and all valuable papers*; No. 16 is the Mansion Della Valle, built in the first half of the XVIII century from designs by Juvara, at the Nos. 37-39 is the seat of the *School for typography and the analogical arts*, a flourishing institution, founded in 1902; at No. 14 is the *National Zootechnical Society*.

Via Finanze, which from west to east flanks the Piazza on the northern side, begins from Via Roma and ends at Via Bogino.

Via Principe Amedeo, which flanks the Piazza on the southern side, begins from Via Roma, and ends at Piazza Vittorio Emanuele I. It is named after the second son of Victor Emanuel II, who died on 18th January 1890. At No. 19 is the *Stefano Tempia Choral Academy*; No. 34 is the Mansion Ceriana, formerly belonging to the Marquis d'Azeglio, and where a *tablet* placed by the Town Corporation records that here was born Massimo d'Azeglio in 1798 (see monument page 88); No. 48, was upto November 1910 the Alessandro Lamarmora Barracks where a *tablet* records that here in 1836 Alessandro Lamarmora organized the first companies of Bersaglieri (Light infantry). The Barracks are now in their new buildings, on the east side of the new Piazza d'Armi (Drill-ground) (Corso Vinzaglio).

From Piazza Carlo Alberto, turning down Via Principe Amedeo towards Piazza Carignano, we enter on the left the last part of **Via Accademia delle Scienze**, where at No. 4 rises the mansion of the Accademia delle Scienze (Academy of Science) commenced in 1679 on designs by *Guarini* and then intended for the College of the Aristocracy. It is an imposing mass, with rough walls, in which the ornamentations and the twisting of the curves reveal the genius of the architect. The *Museum of Antiquities*, the *Royal Picture-gallery*, and the *Academy* have their seat here.

The *Royal Academy delle Scienze*. — Founded in 1757 by Count G. Angelo Saluzzo, Dr G. F. Cigna and the mathematician Luigi Lagrange, had its present title conceded in 1783 by King Victor Amadeus III, who in 1784 assigned it the mansion, and in 1789 had the *Astronomical Observatory* built on it, where later Giovanni Plana rendered himself and science so illustrious, as is recorded by a *tablet* on No. 3 Via Maria Vittoria. — The Academy is divided into two classes: the one physical, natural and mathematical science; the other moral, historical and philosophical science. The resident members are 40 in number.

The Academy possesses a *Library*, which was gradually enriched from the libraries of Vidua, A. Lamarmora, G. Carena, Gazzera, Plana, Sclopis, Boselli, Fornaca, and Ferrero; it owes its greatest importance however to the collections of scientific works from the principal Academies of the world, and numbers about 70 thousand volumes and 50 thousand pamphlets. It is reserved to the members of the Academy and persons presented by them, and is open on week days from 9 a. m. to 4 p. m., with the entrance at No. 3 Via Maria Vittoria.

There are many busts of celebrated men, among which is greatly admired the bust of the illustrated latin scholar Tommaso Vallauri, the fine work of the sculptor Pietro Canonica.

The *Museum of Antiquities*; the *Egyptian Collection* which forms the admiration of the studious, draws the attention and satisfies the curiosity of the visitors, and the *Collection of Greek and Roman Antiquities*, noted for its Assyrian, Grecian, Etruscan, Roman and barbaric remains, and for the abundance of Grecian, Consular and Imperial coins.



EGYPTIAN MUSEUM:
God Phtah.

Hours. — This *Museum* is open free on Sundays and all holidays recognized by the State, from 1 p. m. to 4 p. m.; on week days from 9 a. m. to 4 p. m., with an entrance fee of **one lira** (franc) for adults and **50 cent.** for children.

The origin of the Museum dates back from the reign of Victor Amadeus II, who in 1720 ceded the antiquities which formed the private collections of the Dukes of Savoy to the University of Turin, and confided to the erudite Veronese antiquarian Scipione Maffei the care of collecting the various inscriptions scattered in the Palace and the Royal Villas. With these he succeeded in forming the fine epigraphic collection that was, under his care, placed in the portico of our University and then illustrated it in his *Museum Veronese*. In 1761, encouraged by King Charles Emanuel III, Giuseppe Bartoli of Padova, professor of Italian literature in our Athenæum, collected the marbles that were to be found in some of the towns of upper Piedmont, which, united in a room next the library with the collection given by Victor Amadeus, formed the nucleus round which gathered the present fine Museum of Antiquities.

Even from its commencement a small collection of Egyptian Antiquities, formed in great part by Dr Vitaliano Donati of Padova, was worthy of attention: since, besides the famous Table of Isis, it already possessed the very important statue in rose-coloured granite, bearing the charters of Rameses II, the Sesostris of the Greeks. In 1824, having through the munificence of King Charles Felix, acquired the rich collection of Egyptian antiquities made by Cav. Bernardino Drovetti during his long abode



EGYPTIAN MUSEUM
Goddess Pacht,
wife of Phtah.

in Egypt, it was placed in the mansion of the Accademia delle Scienze, where were also transported the antique collections and epigraphics from the University.

From that time was established the *world wide fame of the Egyptian Museum of Turin* among the first of London, Cairo, Paris and Berlin. But these were able to enrich themselves by very important collections through the continual studies and labours of special Missions. To renew and confirm the old fame of the Museum of Turin was regally provident and munificent the work of King Victor Emanuel III, who initiated the sending of an *Italian Archeological Mission in Egypt*. In 1903 this Mission started its workings which are still in progress; and in the mean time it has already sent 400 cases to Turin, deposited and arranged 8000 objects.

For the wealth of its collections, the historical and archeological value of special objects, some of which are of the greatest rarity, the Egyptian Museum of Turin, now competes again with the most celebrated Museums, including the Kedhivial one of Cairo.

The Museum of Antiquities occupies large halls and galleries on the ground and first floors; in which are distinctly arranged the *Egyptian Collection* and the *Greecian Roman Collection*. Each room and gallery of the different collections has comprehensive titles of the objects on view, likewise each glass-case; all the isolated objects or those formed in groups have an explisive label; the show of each room has, as far as possible, been placed in cronological order.

This facilitates the visit to the numerous and very varied collections, of which we note here some of the most important, rare, and characteristic objects.

FIRST FLOOR. — **Egyptian Collection.** — *The Mummy Room* (the first one entered from the stairs). — Very numerous collection of Mummies, bandaged or uncovered faces, which are very curious to see, collected in the glass-cases or laid in coffins with polychromatic decorations; some of them dignitaries found by the Italian Mission. — Scarabæus and amulets found on the Mummies, vases of alabaster and clay containing even now the interiors of the imbalmed bodies. — Wooden Sarcophagus, among which, a very antique one, and one covered with minute inscriptions containing the text of the *Egyptian Funeral Book* — Funereal papyri, one being 20 met. in length, known by antonomasia as *the Book of the Dead*. — Funereal figures representing the servants of the dead to substitute him in the agricultural work to be done in the other world, etc.

Room of Inscriptions (on the right of the Mummy Room). — The Inscriptions are placed round the walls, from the right, in chronological order from the IV Dynasty to the Greek and Roman periods. — Noteworthy at the beginning, is a baserelief representing the harvest. — Above are the great inscriptions of the time of the Great Pyramids (3500 years ago). — A water-colour painting of from 5500 to 6000 years. — A little wooden statue of Mema, a marvellous work of the IV or V Dynasty epoch. — In the center of the room is a little iron and glass case (facsimile) for papyri not exposed, and fragments of paintings and sculptury

from the tombs of the High Priests of Set, discovered by the Italian Mission; most noteworthy is a fragment of a Doric column, found in a similar tomb dating back 1500 years anterior to the antique Grecian Doric columns. — At the bottom of the room fragments of sculpture from the Egyptian civilisation to the Greek and Roman period.

Island of Cyprus Room (on the right of the Inscription Room). — Collection of vases discovered on the island.

Room of Coins (following room). This collection, rich with over 30,000 Greek and Roman coins, is visible only by special permission from the Direction; a small collection is exhibited to the public in another room (*Antiquarium*).

Gallery of the Royal Papyrus (on the left of the Mummy Room). — The collections dating from the Egyptian necropolis of the period anterior to the Pharoës (over 6000 years ago) are laid out in successive glass-cases from the flint and other stone ages (vases, arms, utensils) then linen, cloth, etc. Each glass case and object is marked with a label indicating place, time, and use. — The *Tomb of Mai* a scribe of the Tebana necropolis, towards the xiv century B. C., excavated and transported by the Italian Archeological Mission. — Papyri of very great value.

The Tomb of Kha, superintendent of the works in the necropolis of Tebe, and of his wife Mirit; dating from the xvi century B. C., it was excavated intact by the Italian Archeological Mission 16 February 1906. — *The complete and integral remaking of a tomb is a very new thing. All the objects which were found therein were brought out by the door which for 35 centuries had closed it, and are now arranged in order to recompose the tomb reconstructed in the Museum of Turin.* — In this funeral chamber of over 20 sq. met., is the precise and solemn reinvocation of the dead, according to the belief of the Egyptians; who provided the defunct with what belonged to them in life, and might serve them in the other life, and that was, viands, furniture, articles of dress, instruments of study, articles of the toilet, of travel etc. The *Tomb of Kha and his wife* contains also the matrimonial bed with sheets and bed-covers; and the mummy of the wife Mirit preserves even now a sweet smiling expression. — It is the raity of raities! which, across 35 centuries, reveals the Egyptian idea of the Here After.

Not more than four persons at a time are allowed to enter the tomb, provided with an entrance ticket, given free from the Direction of the Museum.

Gallery of the Divinity (on the left of the Royal Papyrus Room). — The Divinities are arranged in order of place. — In the center is the glass-case of the scarabeus. — At the end of the gallery is the *Table of Isis*, chiseled in silver.

To the left of the Gallery are: *Christian and Arabian Egypt.* — *Antiquarium* with a small collection of coins. — *Ethnography.*

In other rooms are the **Roman and Barbaric Antiquities** excavated in Piedmont, partly by the care of the praiseworthy Piemontese Archeological and Fine Arts Society. — Among the Roman Antiquities are worthy of note the glasses of Palazzolo Vercellese, Crescentino, Lomello, etc., a magnificent bronze representing Minerva excavated near Voghera, and above all the bronzes from *Industria* now Monteu da Po, the finest being the Tripod and the Faun.

GROUND FLOOR. — Egyptian Collection. — *Tutmosi III Room* in which are sixteen large statues of the Pharoës, and among them the colossal one of Tutmosi III, one of the mightiest Egyptian Kings of the xvi century B. C. — A magnificent basalt Sarcophagus. — Claw of a Hawk (1 meter), from the temple of Eliopoli. — Fragments of a colossal nose. — Red granite Sarcophagus of one of the sons of Ramses III. — Polychromatic marble Sarcophagus, fine work of 4500 years ago, excavated by the Italian Mission in the tomb of one of the High Priests of the God Set. — Cover of the Sarcophagus of Prince Chamuas, son of Ramses III.

Ramses II Room contains 17 large statues of Pharoës. — Capital of a column with the lotus-flower, whence derived the Corinthian capital in Grecian archi-

ture. — Remains of the temple of the pyramid of Cheope, dedicated to the Sun, in red and grey syenite. — Colossal head of a Pharo, very important. — Two Sphinxes which formed part of a long avenue of 600 Sphinxes per side, at Tebe, between the two largest sanctuaries of Karnac and of Luqsor; the two Sphinxes represent the effigy of Amenophis III. — *Statue of Rameses II*, a masterpiece of art, in green-stone, of 1400 years B. C.; Rameses II in Egyptian history is the Great Sesostris of Grecian history, probably during his reign Moses was born. — Statue of Setis XIII son and successor of Rameses II; probably during the reign of Seti happened the passing of the Jews over the Red Sea. — Many notable decorative statues.

Roman Collection:

1. *Sculptury*. — Grecian trunk found in Egypt. — Statue on a pedestal in the middle of the room. — Roman bas-reliefs in front.

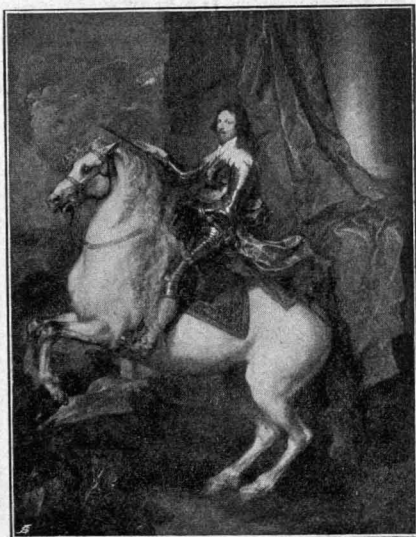
2. *Piedmontese Epigraphical Collection*. — In the centre a mosaic pavement (1 or 2 century A. C.) found a Cagliari in 1700.

3. *Epigraphical Collection of Turin*.

The *Royal Pinacoteca* or *Gallery of Antique Pictures* was commenced by order of King Charles Albert. It occupies 21 rooms, in

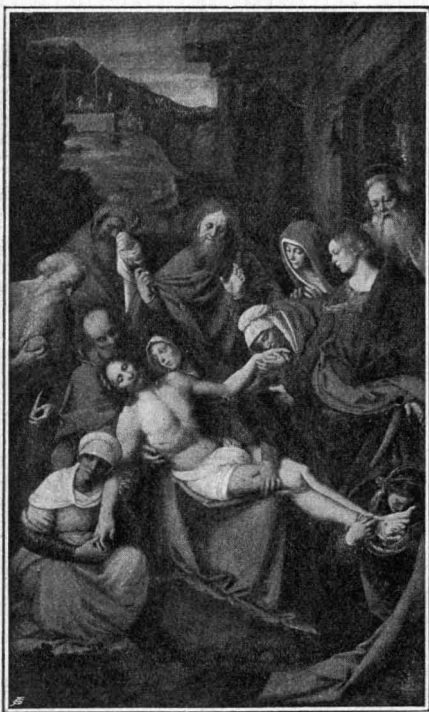
which are placed in the order of their School and epoch, about 800 paintings. The most famous are: those of the *Dutch and Flemish School*, considered the richest in Italy for the master-pieces of Van Eyck, Memling, Holbein, Rembrant, Rubens, Van Dyck, Potter, Wouwerman, Teniers, etc.; and those of the *Piedmontese School*, of which there are the best paintings of every epoch, among them those by Macrins d'Alba, Gandolfino, Giovenone, Gaudenzio Ferrari, Lanino, Defendente, De Ferrari, Sodoma, etc.

Hours. — The entrance to the *R. Pinacoteca* is free on Sundays and all the holidays recognized by the State from 1 p. m. to 4 p. m.; and ordinary days from 9 a. m. to 4 p. m. with an entrance fee of **one lira** for adults and **50 cent.** for children under 12.



ROOM I:
N. 17, Prince Thomas of Savoy-Carignano
by Antony Van Dick (p. 68).

Being unable, for want of space to reproduce the long list of pictures and works of art, we give a brief indication of the arrangement by room, epoch and school, noting only from among the many highly valued paintings, some masterpiece, and in the crowd of the artists some of the most illustrious names.



ROOM III: No. 51, Jesus lifted from the Cross by *Gaudenzio Ferrari*.

ROOM I. — Portraits of Princes of the House of Savoy. — 1, Charles Albert King of Sardinia by *Orazio Vernet*; 5, Prince Eugene of Savoy-Soissons by *James Van Schuppen*; 17, Prince Thomas of Savoy-Carignano by *Antony Van Dick*.

ROOM II. — Piedmontese and Monferrato Schools early in the XVI century. — 26, Madonna with Child and four Saints by *Gian Giacomo de Alladio*; (called *Macrino d'Alba*); 27, The Assumption and Saints (triptych) by *Gandolfo di Roreto*; 39, Madonna on a throne, two Saints and the family of the order of the painting by *Gerolamo Giovenone*.

ROOM III. — Gaudenzio Ferrari and his School. — 50, Crucifixion by *Gaudenzio Ferrari*; 51, Jesus lifted from the Cross by *Gaudenzio Ferrari*.

ROOM IV. — Continuation of Piedmontese School early in the XVI century. — 56, Holy Family by *John Antony Bazzi* (called *Sodoma*); 59, The death of Lucretia by the same.

ROOM V. — Piedmontese School from the half of the XVI century. — 70, Saint Bernard of Chiaravalle by *William Caccia* (called *Moncalvo*).

ROOM VI. — Tuscan School of Giotto. — 112, The Annunciation by *Franciabigio*; 113, The journey of the son of Tobias by *Sandro Botticelli*; 117, Tobias and the Arcangel Raphael by *Antony* and *Peter Benci* (called of the *Pollaiuolo*); 122, Portrait of Eleonora of Toledo by *Angelo Tori* (called *Bronzino*); 123, Portrait of Cosimo I de' Medici by the same.

ROOM VII. — Italian School of the Renaissance. — 144, Madonna with Child by *Timoteo Viti*; 146, The Madonna of the Curtain by *Raphael Sanzio*; 155, The Saviour placed in the Sepulchre by *Francis Raibolini* (called *Francina*); 161, Saint Jerome by *Titian Vecellio*; 162, The Madonna with Child by *Gregory Schiavone*; 164, Madonna with Child and six Saints by *Andrea Mantegna*.

ROOM VIII. — 167, The Virgin and S. John the Baptist in adoration of the Labe (enameled terracotta) by *Andrea Della Robbia*.

ROOM IX. — Engravings and designs of various Schools and periods.

ROOM X. — **Flemish School.** — 187, Saint Frances receiving the stigmata by *John Van Eyck*; 188, Madonna with Child by *Peter Christus*; 191, Holy Family by *John Gossart* (called *Mabuse*); 192, Christ on the Cross at Calvary (triptych) by *Maestro* (xvi century); 194, The consignment of the relics of Saint Valburga to King Charles the Bald by *Bernardo Van Orley*; 202, The Passion of Jesus Christ by *John Memling*; 231, Musicians in an inn by the younger *Davide Teniers*; 234, Landscape by *John Brueghel* (called *Velours*).

ROOM XI. — 261, The card players by the already mentioned *David Teniers*; 264, The three children of King Charles I of England by *Antony Van Dyck*; 274, The apotheosis of Henry IV and the Regency of Marie de Medici by *Peter Paul Rubens*; 279, Portrait of Princess Isabella Clara Eugenie by *Antony Van Dyck*; 288, Holy Family by *Antony Van Dyck*; 292, Wild game and fruit by *John Fyt*.

ROOM XII. — **German School.** — 303, Portrait of Desiderio Erasmo by the younger *John Holbein*; 311, Flowers and insects by *Abramo Mignon*. — **Spanish School.** — 322, Saint Jerome by *Joseph Ribera* (called *Spagnoletto*); 326, Saint Paul Anchorite by the already mentioned *Joseph Ribera*.



ROOM IV: No. 56, Holy Family by *John Antony Bazzi*, called *Sodoma* (p. 68).

ROOM XIII. — **French School.** — 330, Saint Margarite martyr by *Nicholas Poussin*; 353, Louis XV, King of France by *John Baptist Van Loo*; 360, The daughter of the engraver portrait by *Luise Elizabeth Vigée-Le Brun*.

ROOM XIV. — **Dutch School.** — 362, The Crucifixion, the Crown of Thorns and « l'Ecce Homo » (triptych) by *Cornelius Engelbrechtsz*; 376, Portrait of *Godfrey Schalcken* by himself; 377, The young Dutch girl at the window by *Gherardo Dou*; 378, Samson captured by the Philistines by *Honthorst Gherardo* (called *delle Notti*); 379, Portrait of the elder *Frances Van Mieris* painted by himself in 1659; 393, Old man sleeping by *Rembrandt Van Ryn*; 394, Portrait of an old man by *Salomon Koninck*; 395, King Charles I of England by the elder *Daniel Van Mytens* and the younger *Henry Van Steenwick*; 402, Assault of a bridge by *Philip Wouwerman*; 406, Four bulls by *Paul Potter*; 407, Cocks fighting by *Melchiorre Hondekoeter*; 412, Interior of a Synagog by *Peter Saenredam*; 419, Fruit, flowers, serpents and insects by *John Baptist Da Heem*; 420, Fruits, flowers and other objects by the same.

ROOM XV. — **Dutch landscape painters.** — 444, Landscape by *James Ruysdael*.

ROOM XVI. — **Lombard, Tuscan, and Roman School after the Renaissance.** — 459, Herodias by *Pier Francis Mazzucchelli* (called *Morazzone*); 409, The Annunciation by *Horace Lomi* (called *Gentileschi*); 474, Madonna with Child by *John Baptist Salvi* (called *Sassoferrato*); 478, Virgin Mary by *Charles Dolci*.

ROOM XVII. — **School of Bologna after the Renaissance.** — 489, The elements of the air by *Frances Albani*; 491, Roman Saint Frances by *John Frances Barbieri*.



ROOM XX: No. 580, The supper in the house of Simon the Pharisee by *Paolo Caliari* (called *Veronese*).

called *Guercino*); 492, Salmacis descending into the bath to surprise Hermaphroditus, by the already mentioned *Albani*; 493, Salmacis embracing Hermaphroditus, by the same; 495, The elements of the water by the same; 496, Struggle between cupids and small bacchanti by *Guido Reni*; 497, The Prodigal Son, by the already mentioned *Guercino*; 499, Agricultor, astronomy and architecture, by *Domenico Zampieri* (called *Domenichino*); 500, The element of fire by the already mentioned *Albani*; 509, The element of the earth by the same; 514, God, the Father by the already mentioned *Guercino*.

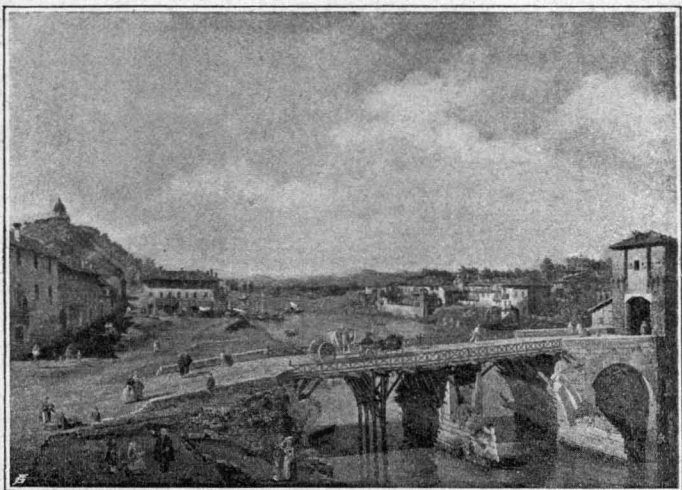
ROOM XVIII. — **Bolognese, Emilian, Genovese, and Neapolitan School.** — 536, The repentance of S. Peter by *Hannibal Carracci*; 548, Homer by *Strozzi Bernardo* (called the *Genovese Priest*); 549, Portrait of a woman by *John Bernard Carbone*; 556, The baptism of Christ, with landscape by *Salvatore Rosa*.

ROOM XIX. — **Venetian School.** — 556, The Holy Trinity by *James Robusti* (called *Tintoretto*); 572, Queen of Sheeba offering gifts to Solomon by *Paul Caliari* (called the *Veronese*).

ROOM XX. — 580, The supper in the house of Simon the Pharisee, or the Magdalen washing the feet of the Saviour by the already named *Veronese*;

582, View of the old bridge on the Po at Turin by *Bernard Belloto* (called *Canaletto*); 585, View of Turin from the side of the Royal Garden by the same
587, Vulcan's forge by *Jacob da Ponte* (called *Bassano*).

ROOM XXI. — **Battles of the Princes of the House of Savoy.** — 605, Surrender of the Castle of Milan to the King of Sardinia in 1734 by *Giacinto La Pagna*.



ROOM XX: No. 582, View of the old bridge over the Po at Turin
by *Bernard Belloto*, (called *Canaletto*).

On leaving the mansion of the *Accademia delle Scienze* we turn to the right for a few paces along *Via Accademia delle Scienze* till it runs into *Via Maria Vittoria*, where on the left stands the *Church of S. Filippo* (page 117 in itinerary 7).





Piazza Vittorio Emanuele I (p. 80)
and Church of Gran Madre di Dio beyond the Po (p. 149).

3. — From Piazza Castello to Piazza Vittorio Emanuele I by Via Po, turning off to the Civic Museum and the Mole Antonelliana.

Via Po, the porticoes and streets branching off. — Royal University and National Library. — Turning down Via Rossini and Via Gaudenzio Ferrari to the Civic Museum (Section of Art applied Industry); thence to the Mole Antonelliana and National Museum of the Italian Risorgimento (Resurrection) in Via Montebello; returning by the latter to Via Po. — Piazza and bridge Vittorio Emanuele I. — The Hill. — Streets branching off from the Piazza, Corso Cairoli and Garibaldi monument.

Via Po, that from *Piazza Castello* (page 39) turns eastwards and runs into *Piazza Vittorio Emanuele I*, leads to the river from which it takes its name, was opened in the year 1675, by order of Duke Charles Emanuel II, on a plan by Count Amadeus of Castellamonte. It measures 702 met. long and 18 wide or 30 if the porticoes are taken into account; these latter (page 29), are joined at the two extremities to those of *Piazza Castello* and *Piazza Vittorio Emanuele I*.

The principal streets branching off from Via Po are:

On the right: **Via Carlo Alberto** (page 62). — **Via Bogino**, interrupted between Via Ospedale and Via Cavour, No. 9 is the mansion of Hierschel de Minerbi formerly that of Gerbaix de

Sonnaz, built in 1683 from designs of the architect Francesco Baroncelli, with a saloon richly decorated by Dellala di Beinasco, and sculpture by the Collino brothers, it is the seat of the *Artist's Club* and the *Friends of Art Society*. At No. 6 are the *School of War* and the *Intendancy of Finance*; at No. 13 the *Automobile Club of Italy*, and the *Automobile Club of Turin*, being the first started in Italy. At No. 13 there is a *tablet* recording that in that mansion died the Count Giambattista Bogino, minister of King Charles Emanuel III. — **Via S. Francesco da Paola** which leads to Corso Vittorio Emanuele II. At No. 3 are the *Head-quarters of*



Interior of the University.

the 1st Army Corps; at No. 7 the *Head-quarters of the Military Division of Turin*; and the *Head-quarters and Direction of the Military Engineers*. — **Via dell'Accademia Albertina**, of which we shall speak in the No. 7 itinerary on page 107. — **Via S. Massimo**, leading to Corso Vittorio Emanuele II; beyond Via Ospedale it passes on the left **Piazza Cavour** laid out as a garden, with a *bronze statue* to *Count Carlo Nicolis di Robilant*, by the sculptor Ginotti, unveiled in 1900; on the right the *Balbo Garden* (page 112); at the crossing of Via Mazzini it flanks the Church of San Massimo (page 112).

On the left: **Via Rossini** and **Via Montebello** of which we shall speak later on in this itinerary.

The second block of Via Po, on the left (No. 17), is occupied by the *Regia Università (Royal University)* and the *Biblioteca Nazionale (National Library)*. — The mansion towards Via Po is dissimulated by the uniform design of the whole street, but the two sides, towards Via Virginio and Via Vasco, and the back

towards Via della Zecca reveal its special rough construction with brick decorations. The vast court is surrounded by two stories of spacious and elegant galleries.

The *building of the University* was constructed in 1713 by order of King Victor Amadeus II, on designs by the architect Antonio Ricca of Genoa. — On the sides of the entrance stand the statues of *Victor Amadeus II*, *Charles Emanuel III*, and the group of *Fame who is enchaining Time*, by the brothers Collino, Piedmontese sculptors of the XVIII century; in the court are the statues of *Alessandro Riberi*, *Luigi Gallo* and *Giuseppe Timermans*, famous doctors and surgeons; of *Matteo Pescatore*, famous jurisconsult; in the lower and upper porticoes and along the two grand staircases are the busts of the celebrated professors: *Albini*, *Cesare Alfieri di Sostegno*, *Avogadro di Quaregna*, *Baruffi*, *Beccaria*, *Bertini*, *Boggio*, *Bricco*, *Capellina*, *Chiò*, *Cibrario*, *Corte*, *De Filippi*, *Dionisio*, *Vincenzo Gioberti*, *Giulio*, *Liveriero*, *Martini*, *Merlo*, *Paravia*, *Peyron*, *Piria*, *Plana*, *Precerutti*, *Rayneri*, *Michele Schina*, *Valperga di Caluso*, *G. B. Vasco*.

A *tablet* records that in 1506 Erasmo di Rotterdam took his degree at the University of Turin. In 1906, in commemoration of the 502nd anniversary of the foundation of the *Athenæum*, was unveiled with great solemnity a *tablet*, bearing the latin epigram by Professor Ettore Stampini, summarising the memorable facts and dates in the history of the illustrious Athenæum.

From the building of the University No. 19, one enters the *National University Library*.

The *National University Library* owes its origin to the books collected at all times by the Princes of Savoy, and more especially by the dukes Emanuel Philibert, and Charles Emanuel I. The present building of the University being finished in 1720, the King had sent there over ten thousand books from the above named collections, to which were added almost as many already belonging to the Athenæum. In 1801 it contained about 90 thousand volumes; in 1892, according to an official statistic, there were 160.615 volumes (including 1095 incunabula), 19.892 pamphlets, 3823 manuscripts, 12.025 pieces of music, 10.321 engravings. A fire which broke out in the night of 25-26 January 1904 destroyed or ruined nearly all the manuscripts and the relics which were exposed in glass-cases in the room of the manuscripts, the precious Aldine collection given by the Marquis Cesare Alfieri, and besides about 24 thousand volumes in the adjacent rooms. At the time of the disaster the library contained 300.000 volumes, and inspite of the loss this number has now been surpassed, thanks to the gifts which came from all over the world — and especially the gift of the Baron Alberto Lumbroso who offered his entire Na-

poleonic collection — and above all to the large funds granted by the government by means of a special law which was passed in June 1905.

Hours. — The Library is open from November to June inclusively, from 9 a. m. to noon and from 2 p. m. to 7 p. m. on week days; from July to October inclusively from 9 a. m. to noon and 2 p. m. to 5 p. m. It remains closed only fifteen days in the year, usually in the second half of September. — The change in the hours is always announced on the notice board on the door of the Library.

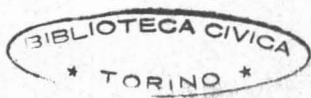
Continuing along Via Po towards Piazza Vittorio Emanuele I we see on the right the *Church of S. Francesco da Paola*, near to the corner of the street of the same name.

The Church of S. Francesco da Paola, made into the parish-church in 1801, was commenced in 1632 and completed in 1634, by order and at the expense of Maria Cristina of France and completely restored in 1858, then in 1884 and in 1893; it has a rich high altar decorated with statues and marbles, and possesses valuable paintings by Lorenzone, Legnanino, Peruzzini, Seyter and others. In this church, and precisely in the chapel dedicated to Mary the Helper, are kept in an urn the hearts of Prince Maurice and Prince Ludovica of Savoy. The third chapel on the right dedicated to the Immaculate Conception, has four fine alabaster columns and exquisite sculptury in marble. Very valuable is the statue on the left in the chapel to Mary the Helper, by Carlone.

Beyond the Church; at No. 16 is the *Royal Academy of Medicine*, endowed with a *Library*, a *Craniological Museum* and a *Herbarium*; at No. 18 is the *Laboratory of Political Economy* of the Royal University, founded by Professor Salvatore Cognetti de Martiis, and the *Archeological Institute*.

The Royal Academy of Medicine, begun privately in 1836, took its present title in 1846 from Charles Albert. — *The Library*, *Craniological Museum* and *Herbarium* can be visited with the permission of the respective Directions.

Continuing along Via Po, we reach Via Accademia Albertina on the right (page 109) and on the left **Via Rossini**. Let us turn down this latter to visit the *Civic Museum* and the *Mole Antonelliana*, the quadrangular dome of which soon appears in view, on which rises the very high steeple with alternate lines of columns and railed balconies, and crowned by the prophetic symbol « the Italian Star ».



Via Rossini leads across the **Corso S. Maurizio** to **Corso Regina Margherita** (page 107); from there it continues on the other side the **River Dora**, as **Via Reggio** up to the **Royal Park Road** (*strada del Regio Parco*) and **Via Catania**, which lead to the *General Cemetery* (page 155).

Via Rossini crosses, after the first block, **Via della Zecca** (page 43) beyond the crossing at No. 8 is the *G. Verdi Musical Academy* (*Liceo Musicale*) founded in 1867 by the Town Corporation and a little before, on the left is the *Vittorio Emanuele*



Professional Workingmans Institute.

Theatre which was built in 1851 for use as a hippodrome, and later was altered for representations of opera and ballet: it has galleries, and can hold about 4500 spectators. — Further on where **Via Rossini** enters the **Corso San Maurizio** (page 107) stands, on the right the *Professional Workingmans Institute*, a Municipal Institution, comprising the School of Art and Trade, the Evening Classes of drawing and plastic, the Cavour School of Chemistry, and the School of Hygiene.

Opposite to the **Vittorio Emanuel Theatre** begins on the right **Via Gaudenzio Ferrari**, into which we turn from **Via Rossini** to visit the *Civic Museum* at No. 1.

The *Civic Museum*, initiated in 1863 chiefly by the work of Pious Agodino, town counsellor (in memory of whom the Town Corporation has placed a *tablet* on the grand staircase of the Museum), consists of two sections; the *Section of Art applied to Industry*, which

is lodged at No. 1 Via Gaudenzio Ferrari, and the *Fine Arts Section* in the artistic edifice of No. 30 Corso Siccardi (page 100).

The Section of Art applied to Industry presents to us in varied and interesting collections the *History of work* from the Byzantine epoch to the beginning of the xix century. Among the most important collections are those of *rare books* and *miniatured manuscripts*, including the alluminated *High Mass-book* of the xv century, made by order of Cardinal Della Rovere; *musical instruments*; *painted glass and crystal* of Italian moulding, from the xv to xix century; *works by women*; *samples of materials* cronologically arranged from the xiv century to the end of the xviii century; of *ivories*, *carrings*, *inlaid and sculptored wood*, specially noteworthy is one entire room occupied by the *Choir-Stalls of Staffarda*, of *furniture, clocks and tapestry*; *portraits and coins of the House of Savoy*, of *medals*, precious relics of the History of the Piedmont; and of *coins* from the Mint of Turin, etc.

In the court-yard, kept in a special pavillion, is the galley called *il Bucintoro* (*the Dogees' barge*) built in Venice by order of Charles Emanuel III, and brought up the Po from the town of Saint Mark to Turin.

Hours. — *Entrance free* Tuesdays, Thursday, Sundays and holidays from 10 a. m. to 4 p. m. from November to March, and from 9 a. m. to 4 p. m. from April to October; Fridays and Saturdays an *entrance fee of one lira*. Mondays the Museum is closed.

On leaving the *Civic Museum* we turn to the left along Via Gaudenzio Ferrari up to the crossing of **Via Montebello**. Here rises, to the hight of 165 met. from the ground, including the star, the characteristic and very daring construction which is commonly called the **Mole Antonelliana** (Tower) after the illustrious architect, idealizer and constructor.

This is the best point to admire the exterior, taking it all in a single glance from the street level to the star capped spire.

The magnificent edifice, masterpiece of modern statics, joins the classical severity to an ingenious lightness, which places it above all the masonry constructions of Europe.

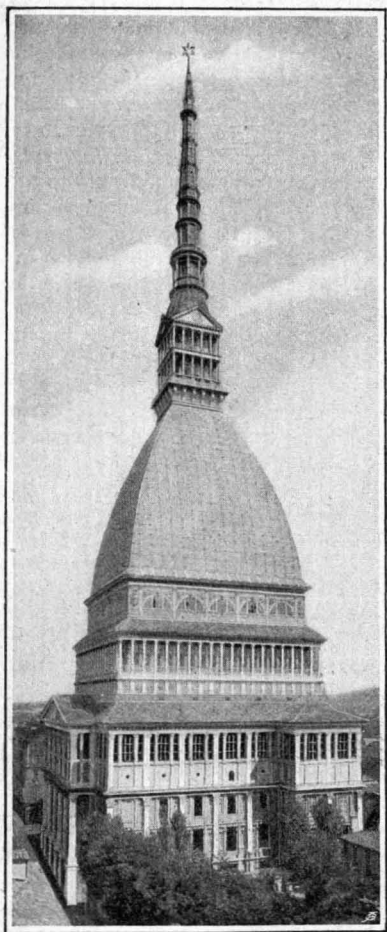
When it was commenced with more modest ideas it was intended to be a synagogue. Later on, when bought by the Town, it was grandly finished.

Now it is the seat of the National Museum of the Italian Risorgimento (Resurrection), the erection of which was voted by the Town Council as a *National Memorial to Victor Emanuel II.*

From the *height of the galleries round the spire* the view extends over the town and the plain and onto the lovely circular panorama of the Alps and the Hill.

This superb building was designed by the architect Alessandro Antonelli, who directed its construction from 1863 till his death in October 1888; the direction was then confided to his son Costanzo, an engineer, who continued the works according to the plans and memoriums left by the father.

The *decoration of the interior*, very difficult on account of the magnificence and the rigidity of the architectural lines, for the capacity of the large square hall (26 met. per side) with two tiers of galleries all round, over which arches the great dome which diminishes to the top of the

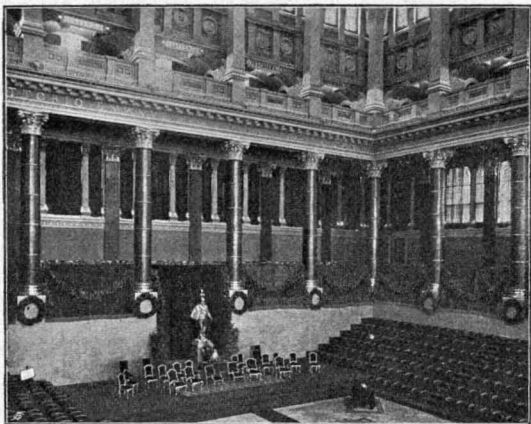


Mole Antonelliana.

lantern, and for the genial intonation to be given to the majestiness of a National Historical Museum; — was confided to professor Annibale Rigotti. Supermounting every difficulty, he has completed a work very worthy of the monument of Art, dedicated to the solemn mission of History, sentiments and ideals.

The principal objects and documents of the **National Museum of the Italian Risorgimento** consist of arms, standars, writings, portraits of the most illustrious and notable personages of the national epoch; in publications, popular and patriotic writings, pamphlets, engravings refering to that memorable period; in paintings, relics, banners, various records recalling different personages, facts, episodes and events.

In the post of honour are the arms and standards of Victor Emanuel II, which Turin, by the wish 'of the deeply regretted King Humbert, had the high honour of having in custody.



National Museum of the Italian Risorgimento
(Interior room).

Next to them are those no less precious of King Humbert, also confided by our august Sovereign to the town of Turin.

Opposite to these, artistically alluminated, are the Charters of the fundamental Constitution of the Kingdom, offered in homage to Turin, by the Roman associations, in occasion of the fiftieth anniversary of its proclamation.

With other venerated records of the two Kings, are the precious ones of Charles Albert, the Duke Ferdinand of Genoa, the Prince Amadeus, Duke of Aosta, the Prince Eugene of Savoy-Carignano, and of other illustrious Princes.

Portraits, writings, autographs, various records of famous personages, states-men, and captains, writers and thinkers; and likewise personal objects and important writings of Camillo Cavour, and of Massimo d'Azeglio; arms, medals and numerous letters of Giuseppe Garibaldi, portraits and writings of Giuseppe Mazzini;

Daniele Manin, Louis Kossuth, Hugh Bassi, Geffory Mameli, Ciro Menotti; works and autographs of Alexander Manzoni, Nicholas Tommaseo and Silvio Pellico; arms and writings of Alexander and Alfons La Marmora; besides the more varied and interesting records of Vincent Gioberti, Ceasar Balbo, Charles Botta, Angelo Brofferio, Ceasar Cantù, Louis Charles Farini, Francesco Domenico Guerrazzi, Terenzio Mamiani, Charles Poerio, Urbano Rattazzi, Bettino Ricasoli, Quintino Sella, John Lanza.

Hours. — The Museum and the Mole are open to the public daily: from 9 a. m. to 4 p. m. from November to February; and from 9 a. m. to 5 p. m. from March to October. — The *entrance fee* is 50 cent.

By **Via Montebello**, we return to **Via Po** and turn to the left on our way to Piazza Vittorio Emanuele I.

On the terrace of the corner house, No. 39, is noteworthy the white marble statue of Beato (Blessed) Amadeus IX Duke of Savoy by Gassino.

In the last block on the left is the *Church of the SS. Annunziata*, built in 1648.

The Church of the SS. Annunziata has fine frescoes by Frances Gónin, and in a chapel lateral to the high altar is a group of nine statues in wood, carved by Stefano Clemente of Turin (Chapel of the Addolorata) (the Virgin in Sorrow). In the subterranean chapel dedicated to the Madonna of Mercy, is buried the Architect Francesco Martinez.

We are at the spot where Via Po enters Piazza Vittorio Emanuel I, open towards the Hill; on the lovely slopes of which, between meadows, woods and gardens appear pretty villas and elegant mansions of various styles and forms, country churches and rustic hamlets forming bright spots of colour, a beautiful scene of Nature's theatre.

Piazza Vittorio Emanuele I, opened in 1825, was constructed on plans by the architect Frizzi, who was able to dissimulate artificially with connecting terraces, the interruption of the horizontal architectural lines, seconding in the mansions, all with porticoes, the steep sloping of the piazza. Its surface measures 34.290 sq. meters.

At the eastern extremity of the Piazza, the Vittorio Emanuele I Bridge (commonly called the *stone bridge*) leads to the Piazza della Gran Madre di Dio.

The *bridge* was begun in 1810 on designs by the French engineer Pertinchamp, and completed after the return of King Victor Emanuel I to his own States, after whom it is named. The bridge, of handsome structure is 150 met. in length, 13 in width, having five elliptical arches each of 25 met. span, lodged on four massive piles. — From *Ponte* (bridge) *Vittorio Emanuele I*, along the left bank or *piarda* a wide embankment stretches in a downward slope to the *Ponte Regina Margherita* (page 107); and a similar *piarda* stretches in an upwards slope beyond the *quays* to the *Ponte Umberto I* (page 96).

Proceeding down the Piazza towards the Vittorio Emanuele I Bridge, one gets a view of the whole *Turinese Hill* from *Superga*, on the north-east, to the crest which descending to the river, hides the village of *Cavoretto* (page 164).

Far away to the left, standing out clearly against the sky, is the *Basilica of Superga* with its dome and belfries, a famous monument by Juvara (page 162); in front, half-way up the hill, is visible the *Villa della Regina* (page 150); and below the *Church of the Gran Madre di Dio* (page 149); on the right rise the *Church* and the *Alpine Vedetta of the Monte dei Cappuccini* (*Mount of the Capuchins*) (page 152). — From the Vittorio Emanuel Bridge towards the south the eye traces the upper course of the river, where, from amid the trees of the *Valentino Park* (page 138), emerges the *Valentino Castle* (page 140) and the *Medioeval Castle* (page 143) and above these, in the distant background of the Alps, stands out the characteristic pyramid of Monviso.

The principal streets branching from the Piazza are:

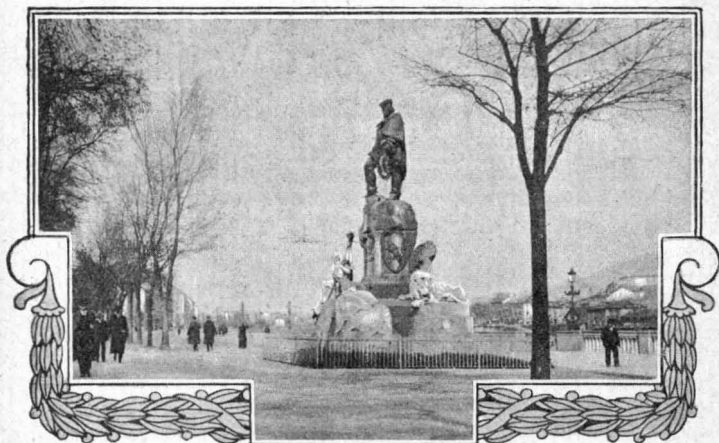
On the left: **Via Barolo**, **Via Vanchiglia** and **Via Napione**, which passing beyond the Corso S. Maurizio, end at the Corso Regina Margherita (page 107). — **Via Barolo** leads to the *Church of S. Giulia* (page 107).

On the right: **Via Principe Amedeo** running from east to west leads to **Via Roma** (page 48). — **Via Plana**, running southwards leads to **Piazza Maria Teresa** and **Via Cavour**; beyond the Piazza is the *monument to General William Pepe*; at No. 2 **Via Plana** is the *Military Library of the Garrison of Turin*, containing about 30.000 volumes. — **Via della Rocca**, crossing Piazza Maria Teresa ends at Corso Vittorio Emanuele II. — **Via Bonafous** and **Via Lungo Po**, protected by embankments which from Vittorio Emanuele I Bridge are to extend to Umberto I Bridge (page 96).

From Piazza Vittorio Emanuele I, turning to the right along **Via Lungo Po** and **Corso Cairoli**, one reaches **Corso Vittorio Emanuele II**.

In **Corso Cairoli** is a *herma* dedicated to *Casimiro Teja*.

The fine work of the sculptor Edoardo Rubino not only records Teja — valorous patriotic caricaturist whose noble spirit and satiric drawing was inspired at the moments of the Italian political life — but also the news-paper « Pasquino » who was his noble transmitter.



Monument to Garibaldi.

Further along, opposite the end of *Via dei Mille*, rises the *monument to Garibaldi*; the work of the sculptor O. Tabacchi.

The base consists of a mass of granite, upon that are two allegorical figures; in front is the statue of Liberty; on the left side, a splendid lion. The figure of Garibaldi rises majestically, grasping his sword, his *poncho* fluttering, his head proudly erect.

Corso Cairoli leads to **Corso Vittorio Emanuele II** (page 96) opposite to the *Valentino Park* (page 96).



Piazza San Carlo (p. 84).

4. — From Piazza Castello to Piazza San Carlo and Piazza Carlo Felice by Via Roma.

Via Roma and the streets branching from it. — Galleria Geisser, formerly Natta. — Piazza San Carlo and equestrian monument Emanuele Filiberto. — Nazionale Galleria. — Piazza Carlo Felice and garden. — Monument Massimo d'Azeglio. — Lateral Piazzas and monuments Lagrange and Paleocapa. — Central or Porta Nuova Station.

Via Roma, that from *Piazza Castello* runs southwards and puts in direct communication three of the chief Piazzas (*Castello*, *San Carlo* and *Carlo Felice*), is one of the most frequented streets; it was opened in 1615, by order of Duke Charles Emanuel I, on a design by the architect Ascanio Vittozzi, of Orvieto.

In the first part of *Via Roma*, to *Piazza San Carlo*, on the right side open two small streets of the ancient town, *Via della Caccia* and *Via Bertola*, both leading to *Via Viotti*. This, from where it enters the diagonal *Via Pietro Micca* (page 119) begins, parallelly to *Via Roma*, the demolishing and rebuilding of an old quarter; from the right of *Via Viotti*, extends *Via Monte di Pietà* (page 90). — From the left side of *Via Roma*, *Via Finanze* and *Via Principe Amedeo*, crossing *Piazza Carignano* and *Piazza Carlo Alberto* (page 63), end, the first at *Via Bogino*, the second at *Piazza Vittorio Emanuele I*.

At No. 18 of *Via Roma*, before reaching *Piazza San Carlo*, the *Galleria Geisser* or arcade, formerly *Natta*, opens and turning at right angles, leads into *Via Santa Teresa* at No. 4, nearly opposite the porticoes of *Piazza San Carlo*. It is of modest dimensions, but of good style, and was opened in 1858 by the Marquis *Natta*.

Piazza San Carlo, the most regular and elegant of the squares of *Turin*, is 170 met. long and 75 wide. — The two longest sides are symmetrically built with porticoes, the most spacious ones of the town; at the end stand the *Churches of San Carlo and Santa Cristina*; and in the centre is the *equestrian statue of Duke Emanuel Philibert*.

Piazza San Carlo was constructed from 1638 to 1648 on an elegant, uniform design by Count *Carlo di Castellamonte*. The mansions with porticoes were at first supported by double columns; but afterwards, in consequence of the exfoliation of the stone employed the space between the double columns was filled in with masonry to strengthen them: the half of the columns is still visible. At No. 5, the mansion formerly belonging to the Marquises *Isnardi*, is the *Accademia Filarmonica* (Philharmonic Academy), one of the finest clubs of the city; the interior was decorated, towards the middle of last century, by the architect Count *Carlo Alfieri*; the large entrance hall, measuring about 200 sq. met. was painted by the brothers *Galliari*: the vast concert and ball-room was constructed in 1838, designed by engineer *Talucchi*.

This Academy at the beginning had various aims: it started through the work of some young men who since 1815 assembled together to practice the noble arts of music and singing; through the king's favour and encouragement they were able to institute a free school of music. Many pupils succeeded well in the theatrical career and the Academy gave proofs of success at large concerts.

The *equestrian monument of Emanuel Philibert* represents the warrior duke in the act of sheathing his victorious sword. The attitude of the duke, arresting the onward course of his fiery charger, with its nostrils dilated and its mane floating in the wind; the general artistic motion of the group; the just proportion of the parts; the esthetic correctness of the whole monument from whatever side it is seen, concur in making it a masterpiece of modern art. On the two principal sides of the pedestal in shining granit, ornamented at the base and at the top by bronze freizes, are two splendid bas-reliefs representing: that on the west, the battle of *S. Quentin* (10th August 1557) won by *Emanuel Philibert* against the French; that on the east the Duke in his tent receiving the treaty of *Château-Cambresis*, which restored to the duke his hereditary States occupied by France since 1536. — The monument,

considered Carlo Marocchetti's best work, was unveiled in November 1838 in the presence of Charles Albert; its complete height is 8,62 met., the pedestal being 4,22 met. and the statue 4,40.

It is the first monument erected in the squares of Turin, and always one of the best of modern times.

Symmetrically placed on the left of the continuation of Via Roma are the *Church of Santa Cristina*, and on the right the *Church of San Carlo*; and both have nearly uniform façades in stone with double rows of columns. — The foundation of *Santa Cristina*, goes back to 30th April 1639 and in 1717 was added the fine façade in Baveno granite and marble on a design by Juvara.

It is composed of two tiers of columns, the lower one terminating in a cornice on which, sustained by pedestals, stand some lovely statues, the upper is terminated by six majestic candelabras.

San Carlo, constructed in 1619, was in 1836 decorated with the façade after a drawing by the architect Grassi. The white marble haut-relief above the entrance door, representing Emanuel Philibert and San Carlo, is considered one of Stefano Buti's best works. The inside is rich with

golds and marbles. In a marble urn in the choir, is inclosed the heart of Prince Luigi Giulio di Savoia Carignano-Soissons, who died heroically fighting against the Turks at Vienna in 1683, and that of his brother Emanuele Philibert, who died in Turin in 1676.

The four streets branching off from Piazza San Carlo are:

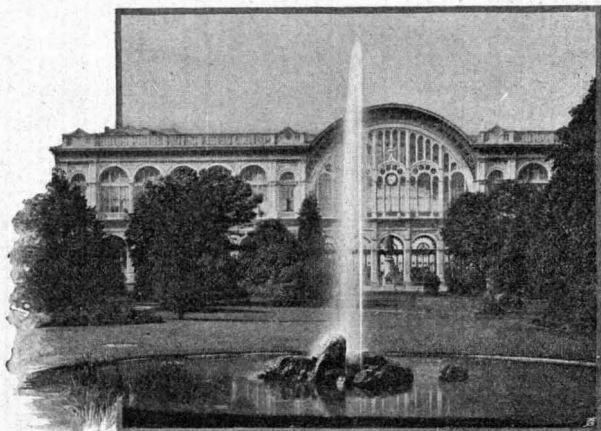
On the right : **Via Santa Teresa** (page 117) ending at Piazza Solferino, whence continues **Via Cernaia** (page 120) up to Piazza San Martino (page 125); at No. 2, facing Piazza San Carlo, is the *Military Club*. — **Via Alfieri**, from the Church of San Carlo, reaches Piazza Solferino (page 119); beyond the Piazza it continues as **Via Meucci**, in which are the new buildings of the *Istituti superiori femminili municipali* (page 123), and will be the *Offices of the Telephones* now in construction. At No. 2 **Via Alfieri** a tablet records that here lived the tragic poet Vittorio Alfieri. To the left at No. 40, in the first block at the rounded corner formed with Via



Equestrian statue
of Duke Emanuel Philibert (p. 84).

Venti Settembre, is the Levaldigi Mansion, now belonging to the *Società Bancaria* (Banking Society), with the great door of sculptured walnut, commonly known as « the Devil's Porch ». At No. 7 the *Savings' Bank of Turin* has its own house; at No. 13 the *Gas-Light Consumer Company Ltd.* At the crossing of Via dell'Arsenale, on the right, are the new *Post Offices*. At No. 15 the Lascaris Mansion, of which Count A. di Castellamonte was the first architect.

On the left: **Via Maria Vittoria** (page 116), crossing Piazza Carlo Emanuele II (page 110) ends at Corso Cairoli (page 81) along



Garden of Piazza Carlo Felice
and Central or Porta Nuova Station.

the Po. — **Via Ospedale** (page 114) from the Church of Santa Cristina goes to Corso Cairoli.

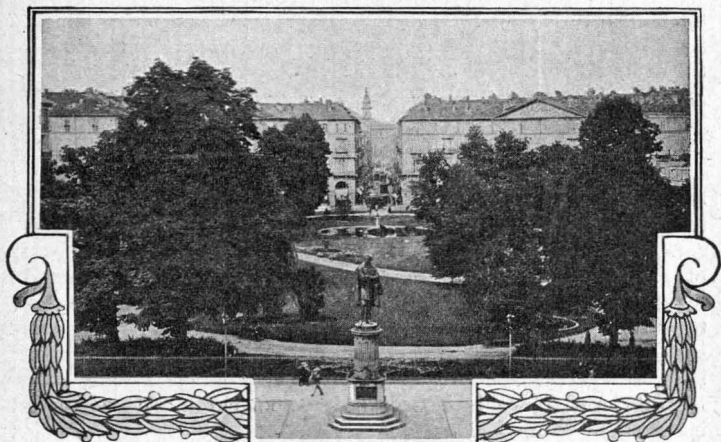
Let us follow the second part of **Via Roma** from Piazza San Carlo to *Piazza Carlo Felice*.

In this second part the principal streets branching off are:

On the right: **Via Arcivescovado** (page 119) ending in Piazza Venezia. Soon after, the **Galleria Nazionale** (arcade) opens and leads into Via Venti Settembre and Via Arcivescovado; it was built after Engineer Camillo Riccio's plan, and opened in November 1889. In the Galleria Nazionale many Associations, Companies etc., have their offices: **Associazione Pro-Torino**, staircase B (page 15); *Società degli Ingegneri ed Architetti* (Engineers and Architects Association), staircase A; *Unione Giornalisti-Corrispondenti* (Journalist-Correspondents Assc.), staircase E; *Società Aviazione Torino* (with the « Pro Torino »); *Federazione fra So-*

cietà Scientifiche e Tecniche di Torino (Federation of the Scientific and Technical Societies of Turin); *Associazione Elettrotecnica Italiana* (Italian Elettrotechnical Assc.); *Associazione Chimica Industriale* (Chemical Industrial Assc.). In the **Gallery**, near the *Direzione della Rete Urbana* (Chief Offices of the town telephones) is a *Public Telephone at payment*.

On the left: **Via Cavour** goes to Corso Cairoli. No. 8, was Cavour's mansion, where that great statesman was born and



Monument of Massimo d'Azeglio (p. 88).

died; now it belongs to the *Bank of Naples*. Beyond Via Accademia Albertina it forms the left side of the *Balbo gardens* (page 112) and crosses Piazza Cavour (page 73). — **Via Andrea Doria** runs into Via Accademia Albertina in front of the Balbo gardens. At No. 15 is the *Balbo Theatre*, rimodernized in 1890 and in 1908: it is constructed in galleries and is capable of holding 2000 spectators; smoking is allowed.

Piazza Carlo Felice, severe for the style of the houses by which it is formed, prettiest for the *garden* that is in its centre, was begun under King Charles Felix and finished in 1855; its superficies is 17.052 sq. met. It is built with porticoes; that, on the left and right side, giving respectively access to **Piazza Lagrange** and **Piazza Paleocapa**, support vast terraces. The fourth side, along Corso Vittorio Emanuele II, is formed by the conspicuous building of

the Central Station; between which and the garden is placed the *statue of Massimo d'Azeglio*.

The garden of *Piazza Carlo Felice* is the prettiest in the town, rich with different plants and flowers; in the centre of a basin, among rocks, sparkles a fountain which can rise over 20 met.

The *Statue of Massimo d'Azeglio*, painter, soldier and statesman was unveiled in 1873; the bronze statue is a work of the Sculptor Balzico.

On each of the squares lateral to *Piazas Carlo Felice* is a monument to the illustrious man whose name they bear; on *Piazza Lagrange*, the *statue of the mathematician Luigi Lagrange*, by the sculptor Albertoni; on *Piazza Paleocapa* the *statue of the engineer and statesman Pietro Paleocapa* by Tabacchi. *Piazza Lagrange* leads to *Via Lagrange* (page 56); *Piazza Paleocapa* to *Via Venti Settembre* (page 98).

At page 1 we have already spoken as to the railway regulations of the *Central* or *Porta Nuova Station*; now let us turn to the good and elegant architecture of the building. The station was commenced in 1865 and finished in 1868 on the plan of Eng. Alessandro Mazzucchetti; it is formed of two lateral buildings, joined outside by a portico 129 met. in length forming the frontage towards *Piazza Carlo Felice* and inside by a roof supported by 20 metallic arches with full centres, and 48 met. chord long, without horizontal cross-beams. The frontage looking onto *Piazza Carlo Felice* is closed in with polychromatic glass surmounted by an audacious arch.

Under the atrium, on the side of the departures, in 1880 was placed an artistic tablet to honour George and Robert Stephenson, who, by perfecting the locomotive, opened new ways to trade.

Along the fronting of the Station runs the *Corso Vittorio Emanuele II* (page 98), about 4000 met. long: going east, it crosses the Po on *Umberto I* bridge (page 96) and leads to the foot of the *Hill* (Crimean monument, page 153), and going west, towards the Alps, through the *modern Turin*, in the square where rises the monument of the Great King (page 100).





Opening of Via Garibaldi into Piazza Castello.

5. — From Piazza Castello to Piazza Statuto by Via Garibaldi.

Via Garibaldi. — Streets and Corsi branching out of it. — Churches of the SS. Trinità, of the SS. Martiri and of San Dalmazzo. — Piazza Statuto, Streets and Corsi leading from it. — Monument of the Fréjus Tunnel. — Railway station for Rivoli.

Via Garibaldi (page 40) commences in *Piazza Castello*, in front of *Palace Madama*, and ends in *Piazza Statuto*. It is 1150 met. long, and 11 wide.

Via Garibaldi (formerly *Doragrossa*) is one of the oldest streets of the town; its enlargement and arrangement was begun in 1736, in the reign of Charles Emanuel III.

On the right, at the corner formed by Via Garibaldi and *Via Venti Settembre*, is the *Chiesa della Santissima Trinità* (Church of the Holy Trinity).

This Church was reconstructed between 1590 and 1606 from the design of the architect Ascanio Vittozzi, engineer to the Duke Charles Emanuel I, and who was buried here; it was restored and embellished with jaspers and other Sicilian marbles in 1718 from Juvara's designs. The frescoes of the dome, built

in 1660, were executed by Luigi Vacca and Francesco Gonin in 1846. The Church holds many pictures of value, among which deserves to be mentioned the panel representing *Santa Maria del Popolo* (Saint Mary of the People), by Giovanni Carracha, Flemish painter, placed in the chapel of the same name, on the left.

After several narrow streets opening into Via Garibaldi — among which, on the right, is **Via Porta Palatina** leading to the *Roman gate or Palace of the Towers* (page 32), and on the left, **Via Mercanti**, No. 7 of which being a typical *medieval house*, the front having been discovered and restored in 1890 — there is, on the left, **Via Genova**; on the right, three **arches of porticoes** leading into Piazza Palazzo di Città (Town Hall) (page 126).

In the house above these three arches of porticoes was born on 10th January 1798 Count Federico Sclopis, and on the façade overlooking the Piazza Palazzo di Città, a tablet, placed by the Corporation records that the illustrious magistrate, writer and statesman, lived here honoured by all, and died here on 8th 1878.

Via Genova, crossing the diagonal Via Pietro Micca, ends at Via Alfieri. In the first lefthand block is the *Church of San Rocco*, built in 1668 from designs by Francesco Lanfranchi, recently restored and put in line with the buildings of the widened and renewed street. — A little further on, at the corner of Via Barbaroux, there is on the left the *Church of San Francesco d'Assisi*, built in the beginning of the xvii century, to which in 1761 were added a façade and dome designed by Bernardo Vittone; in the interior, painted in 1865 by the painters Morgari e Masoero, are good pictures by Molineri, Beaumont, Ayres of Savigliano, etc. Also this church was recently restored, as have been many churches of this city during these latter years. At No. 11 is the *Unione Liberale Monarchica Umberto I* (Liberal Monarchic Union Humbert I. — At the end of this block, Via Genova crosses **Via Monte di Pietà** (page 83), in which at No. 2 is the *Associazione della Stampa Subalpina* (Subalpine Presse Assoc.), and on the left the mansion of the *Cassa Italiana Mutua Cooperativa per le pensioni* (Italian Mutual Cooperative Bank for pensions). At No. 26 is the *Society for promoting National Industries*; and on the right are, at No. 28 the *Italian Alpine Club* (Chief centre and Section of Turin) and the *Italian Meteorological Assoc.*; and at Nos. 30-36 is the *Istituto delle Opere Pie di San Paolo* (S. Paul's institute of charitable works), founded in 1563, a conspicuous centre of beneficence and credit which carries on its functions by means of four different branches: Pawnbroking Establishment (Monte di

Pietà) (from which the street takes its name), Land Trust (Credito Fondiario), Duchess Isabella's educational institute, and Centre of Beneficences.

Following **Via Garibaldi**, at the corner of **Via Botero**, stands on the left the *Church of the SS. Martiri*.

This church was erected in 1577 after the design of Pellegrino Tibaldi, the known author of the Cathedral's doors at Milan. It is one of the amplest and most sumptuous in Turin for marbles, stuccoes, bronzes and sculptures; the frescoes of the dome are by Vacca and Gonin.

On the right of **Via Garibaldi**, corner of **Via Orfane**, is the *Church of San Dalmazzo*, its interior was recently restored and enriched with chapels: very lovely is the chapel dedicated to the *Sacred Heart of Jesus*, and the new one of *S. Paul*. Very fine are the paintings by the artist Enrico Reffo of Turin.

Beyond this block commence **Via** and **Corso Siccardi** on the left, and **Via della Consolata** on the right.

Corso Siccardi (page 100), about 4000 met. long, runs to the south and crosses: **Via Cernaia** near the Donjon of the Citadel (page 121); **Corso Vittorio Emanuele II**, at the spot where rises the monument of the King (page 100); the quarter of the *villas* of the *oldest Piazza d'Armi* (Drill Ground) (page 99) between **Corso Vittorio Emanuele II** and **Corso Duca di Genova**. Beyond this and as far as **Corso Peschiera**, it constitutes the south side of the *old Piazza d'Armi*, destined for building purposes, and still continuing forms the east side of the *new Piazza d'Armi*. — In the first part, between **Via Garibaldi** and **Via Cernaia**, lies: on the right the *Garden of the Citadel* adorned with three *statues* (G. B. Cassinis, jurisconsult; Angelo Brofferio, juristconsult and poet; Federico Sclopis, statesman and distinguished jurisconsult). — **Via della Consolata** (page 131); ends at **Corso Regina Margherita**. In the first block, at No. 1, is the *Paesana* mansion, erected after designs by Planteri, notable for its imposing entrance, for the vast courtyard and the two grand staircases.

Approaching the end of **Via Garibaldi**, we reach the point where **Corso Palestro** branches off it on the left and **Corso Valdocco** on the right.

Corso Palestro ends at the porticoes of **Via Cernaia**.

Corso Valdocco ends at **Corso Regina Margherita**. The two first blocks on the right are formed by the *Barracks* (or *Quartieri militari*, giving the name to the street behind) *Vittorio Dabormida*, *Cesare Saluzzo*, *Faussone di Germagnano*, built

in 1716 after plans of the architect Juvara, by order of the first King of the House of Savoy, Victor Amadeus II.

The last part of **Via Garibaldi** is flanked on both sides by porticoes which continue along Piazza Statuto.

Piazza Statuto, wide, regular, of particular aspect, opens onto a view of the Alps as Piazza Vittorio Emanuele I opens onto the hill. The mansions, all with porticoes, those on the left side continuing along Corso and Piazza San Martino joining those of Via Cernaia (page 120), were built on a uniform plan by the architect Giuseppe Bollati. The piazza covers an area of 21.228 sq. met.; in the centre rises the characteristic *Monument commemorative of the Fréjus Tunnel*, incorrectly called the *Mont-Cenis Tunnel*.

The *Fréjus monument* was raised by the incitement of the Workingsmens Society to record the piercing of the Alps, decreed by the Subalpine Parliament in 1857 and completed in 1871. The monument is formed of rocks of quartzite, extracted from the tunnel, on which are *Titans* (in Viggiù stone) in diverse attitudes, representing the subjection of brute force by the *Genius of Science*, represented by an angel, which on the summit writes in characters of gold, the names of the three engineers who directed the works of the great tunnel: Germano Sommeiller (b. 1815, d. 1871), Severino Grattoni (b. 1816, d. 1876), and Sebastiano Grandis (b. 1817, d. 1892). The conception of the monument was due to Count Marcello Panissera; it was modelled by the sculptor Belli and executed by the students of the R. Academy Albertina, under the direction of the professors Biscarra, Ardy and Tabacchi. The latter also modelled the beautiful statue of the Genius, which was cast in the R. Arsenal of Turin. The inauguration took place on 26th October 1879.

Behind the little garden in which the monument of the Fréjus stands, is a small obelisk called the *Guglia Beccaria* (Obelisk Beccaria).

This *obelisk*, to which there is a corresponding one at Rivoli facing the Station, marks the base of trigonometrical works for the meridian of Turin, commenced in 1760, and completed in 1774 by the famous mathematician G. B. Beccaria, by order of Charles Emanuel III.

Of the streets, avenues and roads branching off from Piazza Statuto, we would name:

Corso Principe Oddone, at the western extremity of the piazza, running from south to north, begins from the right of Corso Vit-

torio Emanuele II (page 102) and ends at the *Barriera di Lanzo* and Dora Railway Station (the other side the River Dora); it is 2800 met. in length.

Beyond Corso Principe Oddone:

Via San Donato extends from the Corso, on the right of the Piazza, to the *Barriera di Martinetto*, being 1250 met. in length and 14 in width. It intersects one of the suburbs of the *industrial quarter* northwest of Turin (pages 104 and 106), to which the *Canal of the Pellerina* or of the *Martinetto*, and the right branch



Piazza Statuto
and monument of Fréjus Tunnel (p. 92).

of the *Ceronda Canal* furnish the motive-power; the tanneries are particularly numerous. On the left of the street, in the second block, rises the large parish church called of *San Donato*, really dedicated to the *Madonna della Concezione* (Madonna of the Conception); in the fifth block stands the *Church of Nostra Signora del Suffragio* (Our Lady of Suffrage), erected from fine designs by Count E. Arborio Mella, having a belfry reaching upwards 75 met., that at the half of its height seems made of lace-work. At the head of the street, beyond the Barriera of Martinetto and **Via Circonvallazione**, is the National Shooting Gallery, 400 met. long and 170 wide. It is divided in two parts: that on the left serving for the exercises and matches of the National Shooting Society; that on the right for the Military.

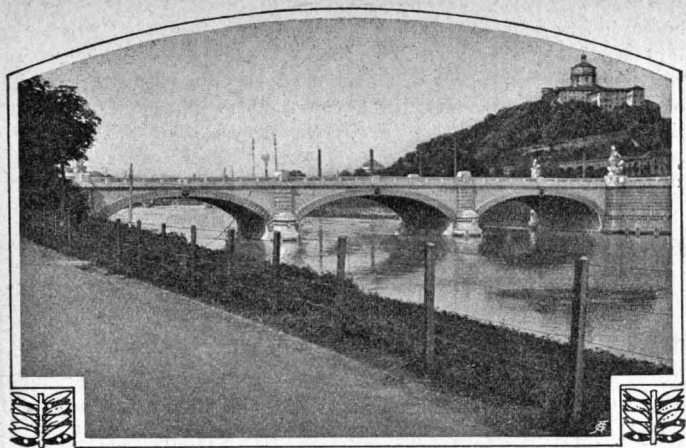
Along **Via Circonvallazione** which turning to the right, faces north, rises the new *Ospedale Amedeo di Savoia* for infectious diseases; it is constructed in isolated pavillons, beyond the Dora, in an ample bend formed by this river within the city-dues circuit.

Via Cibrario (1000 met. long, and 20 met. wide) on the axis of **Via Garibaldi**, ends at **Via Circonvallazione**, near the *Ospedale Maria Vittoria*, founded in 1887 by Doctor Giuseppe Berruti, also built in separate pavilions, for special diseases of women and general infantile illnesses.

Corso di Francia (beyond the *Barriera* called **Stradale** (highroad) di Francia), after a length of 13 km. in a straight line, ends at the town of *Rivoli* (page 170), in the background of which rises the Castle. The magnificent highroad, 35 met. wide, after the barrier is flanked by two rows of very old elms. The Corso, on both sides, upto the barrier, has handsome modern buildings, among which, on the square of the *Barriera* is the fine edifice of the *Duchess Isabella Institution*, whith elementary schools, compared complementary and normal courses, a quadrennial commercial course, a kinder-garten for day pupils, adapted to the pratical exercise of the pupil-teachers. The *Rivoli Railway Line* runs the whole length of the highroad from **Piazza Statuto** to *Rivoli*: the *Railway Station* is at the beginning of the **Corso di Francia**.

Between the two last blocks of **Piazza Statuto** there is: on the left **Corso San Martino** leading to **Piazza San Martino** (page 125) where is the *Station of Porta Susa*; on the right **Corso Beccaria** that runs to **Corso Principe Eugenio** (page 104).





Umberto I Bridge.

6. — Round the town

by the **Corsi Vittorio Emanuele II** and **Regina Margherita**,
turning from the first to the villas in the oldest **Piazza d'Armi**,
and from the second to **Ponte Mosca**.

Corso Vittorio Emanuele II. — **Ponte** (Bridge) **Umberto I** over the **Po**. — Church of **S. Giovanni Evangelista**, the **Waldensian** (Protestant) Church and **Jewish Synagogue**. — **Piazza Carlo Felice**. — The porticoes of the **Corso Vittorio Emanuele II**. — Church of **San Secondo**. — Among the mansions and villas in the quarter of the oldest **Piazza d'Armi**. — **Civic Museum** (Fine Arts Section). — **Monument of Victor Emanuel II**. — Along **Corso Vinzaglio**, **Via Cernaia**, **Piazza** and **Corso San Martino**. — **Piazza Statuto**. — Along **Corso Beccaria** and **Corso Principe Eugenio**. — Along **Corso Regina Margherita**. — Church of **Santa Maria Ausiliatrice**. — **Piazza Emanuele Filiberto**. — Deviation to **Ponte Mosca** over the **Dora**, and returning by **Corso Ponte Mosca** to **Piazza Emanuele Filiberto** and **Corso Regina Margherita**. — **Porta Palatina** — Church of **Santa Giulia**. — **Ponte Regina Margherita** over the **Po**. — **Barriera of Casale**. — Along the **Po**, following the right or the left bank, returning to the town.

Corso Vittorio Emanuele II, 3500 met. long, and 48 wide without including the porticoes that in several parts run along it, extends in a straight line across the town from east to west, from the slopes of the Hill to **Via Circonvallazione**. It is divided into two parts by the **Po** crossed by the monumental bridge *Umberto I*: the part going westwards towards the Hill, being called *Corso Vittorio Emanuele II oltre Po* (**Corso V. E. II, beyond Po**) (page 153).

The *Ponte* (Bridge) *Umberto I*, a monumental construction of the engineers Micheli e Ristori of Firenze, still awaits its decorative statuary. The bridge is 120 met. long by 22 wide, of which 15 is roadway and 7 footpaths: it consist of three semi-elliptical arches, the two outer ones measuring 30 met., the central one 32 met. The foundation stone was laid in the presence of King Victor Emanuel III on the 20th September 1903, and the bridge was opened on the 26th May 1907.

From the left end of the bridge commences Corso Vittorio Emanuele II, along which, between a double row of plane trees, a free view westwards upto the Alps is obtained. On the right, beyond the beginning of **Corso Cairoli** (page 82), immediately commences the long stretch of buildings. On the left, up to the beginning of **Corso Massimo d'Azeglio** (page 145), open out the groves and winding paths of the *Parco del Valentino* (Valentino Park), of which we will speak in the special itinerary No. 9 on page 138; farther on, in the second block, stands the *Church of S. Giovanni Evangelista*, on which, in the centre of the façade rises the belfry spire, 45 met. high.

The *Church of San Giovanni Evangelista*, in Romanic or Lombard style of the XI and XII centuries, was built after the design of Count Edoardo Arborio Mella, and opened for worship in 1882. It has three naves; the wall paintings of the presbytery and those in the apse in Byzantine mosaic are by Enrico Ruffo of Turin. Inside the church there is a beautiful *marble monument to Pius IX*, by Francesco Confalonieri of Barzago (Brianza).

By the side of the church and along the Salesian College of Don Bosco, annexed to it, begins **Via Madama Cristina** (page 146).

Along Corso Vittorio Emanuele II, on the left, at the corner of **Via Principe Tommaso** stands the *Valdese* (Waldensian) *Church*.

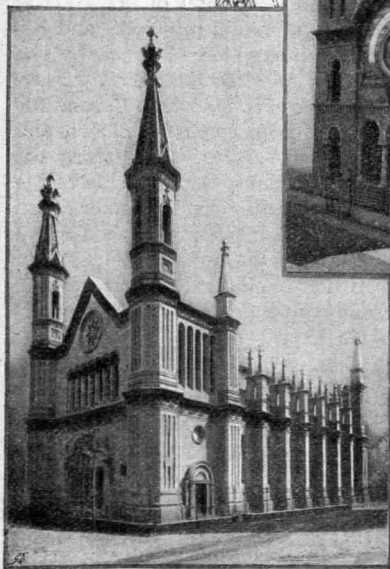
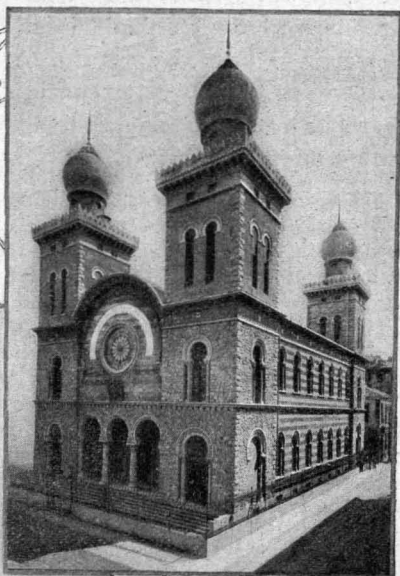
The *Waldensian Church* was built in 1853 from the plan of the engineer Luigi Formento, in a French-Gothic style.

Turning up Via Principe Tommaso, we see at the corner of Via Bernardino Galliari, the *Chiarella Theatre* and opposite the *Varietà Maffei* (Music-Hall Maffei).

Returning into Corso Vittorio Emanuele, and still keeping to the left, we reach **Via Sant'Anselmo**, im-

mediately in which, at the corner of **Via Pio V** stands *Jewish Synagogue* (*Tempio Israelitico*).

Jewish Synagogue.



Waldensian Church (p. 96).

The *Jewish Synagogue*, a fine specimen of oriental style, and one of the most characteristic buildings in the city, was erected between 1880 and 1884 after a design by engineer Enrico Petiti. The large interior hall, 35 met. long, 25 wide, has a fine ceiling in huge panels.

From **Corso Vittorio Emanuele II**, to which we return, diverge: on the right **Via Carlo Alberto** (page 62); and further on, **Via Lagrange** (page 56) on the right, opposite to **Via Nizza** (page 147) on the left.

Thus we have reached **Piazza Carlo Felice** (page 87), where on our left arises the *Central* or *Porta Nuova Station* (page 88), and continuing along the **Corso**, we reach **Via Sacchi** on the left and **Via Venti Settembre** on the right.

Via Sacchi, after a distance of 970 met., all of which is built with porticoes, continues as **Viale di Stupinigi**, ending at the Royal Castle of the same name (page 169). — Within the *Barrier*, on the right side of the *viale di Stupinigi*, stands the grand *Ospedale Mauriziano Umberto I* (Humbert I Hospital of the order of S. Maurice), recently constructed on scientific principles and hygienic exigences, from designs of the engineer Perincioli. The same building is the seat of the *Gran Magistero dell'Ordine Mauriziano* (Grand Mastership of the order of S. Maurice). Beyond the *Barrier*, on the left are the *General Warehouses or Docks*, and on the right, stand the new *Military Edifices*, which along the continuation of **Corso Siccaldi** (page 91) form the east side of the *new Piazza d'Armi* (Drill ground), and further on is another grand modern construction, the *Ospizio di Carità* (Old people's Alms-house), the centre of an old charitable institution: it was designed by the engineer C. Caselli. Still further on, in the *Mirafiori region*, on the left extends the elegant and ample *Ippodromo* (race-course) belonging to the Horse-racing Society.

Via Venti Settembre, recalling by its name the date of the entrance of the Italian troops into Rome in 1870, is 1400 met. long, and ends at **Corso Regina Margherita** (page 106) after having passed through **Piazza Paleocapa** (page 87), **Via Santa Teresa** (page 117), **Via Pietro Micca** (page 119), **Via Garibaldi** (page 89), and **Piazza San Giovanni**; where rises the **Duomo** (Cathedral) (page 134).

That part of **Corso Vittorio Emanuele II** along which we now proceed, lies between **Piazza Carlo Felice** and **Corso Re Umberto**, and is bordered on both sides by houses with porticoes having uniform frontage; the porticoes on the right side joining the porticoes of **Corso Vinzaglio** and those of **Via Cernaia** and **Piazza Statuto** (page 92).

Beyond the second block, on the left opposite the beginning of Via Arsenale (page 118), is **Via San Secondo** which passes by the *Church of S. Secondo*.

Via San Secondo, runs through the whole of the Borgo (Borough) San Secondo and ends on the north side of the *Ospedale Mauriziano Umberto I*; at No. 29 is the *Regio Albergo di Virtù*, instituted in 1587 to promote the education, and instruction in trades amongst the children of the poor.

The second block of this street is formed by the *Church of San Secondo*, built from the designs of the engineers L. Formento and M. Vigna, in a stile resembling the Lombard or Romanic style of the XII and XIII centuries. It has three naves; the plan of the interior decoration was drawn by C. Sereno, the artist who painted the frescoes.

From the Church we return to Corso Vittorio Emanuele II and soon reach the crossing of **Corso Re Umberto**.

Corso Re Umberto begins in Piazza Solferino and comes to an end on the north side of the *Ospedale Mauriziano Umberto I*; it is 1300 met. long, and 50 wide. On the left, from where it begins in Piazza Solferino up to Corso Oporto, it runs by the *Arsenal* (page 118); and further on, at No. 23, is the building of the *Gymnastic Society* with spacious opened and covered gymnasium. On the right side of Corso Re Umberto, at the Corner of **Corso Peschiera** is the *Sferisterio* or Basket-ball playing court, now called the *Palestra Edmondo De Amicis*, because it was formerly the favorite spot of the great writer; on 18th July 1909 was unveiled a bronze tablet in his honour, the work of the sculptor Francesco Ricci.

Crossed Corso Re Umberto we proceed along Corso Vittorio Emanuele II, in that part of Turin which is commonly called the *Quarter of the oldest Piazza d'Armi* or of the *Palazzine* (Private Town-houses).

Upon the area of the oldest **Piazza d'Armi** (Drill Ground) has arisen this elegant, gay and bright Quarter. The whole northern part, between the Corsos Vittorio Emanuele II and Oporto, consists of *handsome mansions, with porticoes* along the right side of the former Corso; the southern part, between the Corsos V. E. II and Duca di Genova is formed by *private town-houses with gardens*, and was defined a picturesquely desordered architectonic garden.

The **Corso Duca di Genova**, which forms the southern side of this Quarter is the largest in Turin, and is bordered on each side by charming private town-houses; there in the summer evenings the people gather during the fashionable *driving hours*. The Corso begins from Via Sacchi and after a distance of 1400 met. ends at Corso Castelfidardo.

The **Corso Oporto**, which forms the northern side of the quarter, commences from Via Venti Settembre and ends at the trench of the Turin-Milan-Venice railway. It is 1400 met. long, and like the Corso Duca di Genova widens out considerably between the Corsos Re Umberto and Vinzaglio; and this part consists of mansions and private town-houses in various styles.

The **Corso Siccardi**, which intersects from north to south this *Quarter of Villas*, begins (with the name of Via Siccardi) from Via Garibaldi (page 91).

After wandering through *this country in a town*, let us proceed to **Corso Siccardi** near to where it cross Corso Vittorio Emanuele II, where rises the monument of the Great King.

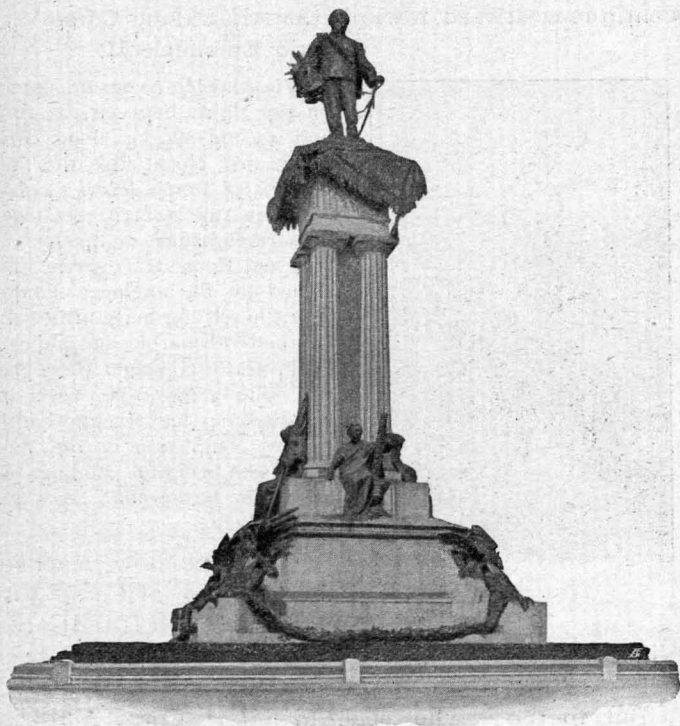
In this part of **Corso Siccardi**, is No. 30 the building in which was held in 1880 the *National fine Arts Exhibition* and which now contains the **Sezione Belle Arti del Museo Civico** (Fine Arts Section of Civic Museum). The façade is adorned, in the centre half-moon, by a fine fresco by Enrico Gamba.

This Section of the Civic Museum (the Industrial Section being at No. 1 Via Gaudenzio Ferrari (page 76), is an accurate collection of objects of *Italian and especially Piedmontese Art from the middle of the XIX century*. Among the sculptures excels a *Saffo* by *Canova* and a *Minerva* by *Vela*; the Piedmontese Art is as far as is possible, cronologically arranged.

Hours. — *Free entrance* Tuesday, Thursday and Saturday from 9 a. m. to 4 p. m.; Sunday and other great holidays from 10 a. m. to 4 p. m.; *entrance una lira* (one franc) Wednesday and Friday.

Coming out of the Museum we turn to the left towards Corso Vittorio Emanuele II, which at the cross with **Corso Siccardi** opens out into a vast octangular place; in the centre of which rises the *grand monument of Victor Emanuel II*, gift of King Umberto I to the city of Turin, and work of the Genoese sculptor Pietro Costa.

Of the *Monument*, which rises to 35 met., let us give a rapid description: a large octagonal base with steps; four large eagles support escutcheons of the Royal Savoy coat-of-arms on the four corner blocks connected by garlands; four doric columns, 12 met. high and 2 in diameter form the pedestal. At the base of this



Monument of Victor Emanuel II.

are four sitting figures: *Peace*, looking southwards; *Unity*, towards the Hill; *Labour*, towards the Alps; and *Liberty*, looking northwards. Above is the statue, 9 met. high, of *King Victor Emanuel II* standing on a carpet bearing the coat-of-arms of the Italians Cities. The base of grey granite of Balma; the columns of red Baveno granite; the statues, eagles and ornamentalions all in bronze.

The monument was unveiled on September 9th 1899.

On the west of the monument, in the garden of the private mansion No. 91, we can see from the piazza « *The Conqueror* », a statue by Davide Calandra, which represents a mediæval cavalier, who from the summit of a rock gazes on the land whither he will carry war.

Now from the monument of the Great King we continue westward, towards the Alps, along **Corso Vittorio Emanuele II.**



The Conqueror.

Via Amedeo Avogadro, opens on the right, between the first and second block; along this, in the first block, rises the fine *Church of Santi Angeli Custodi* (Guardian Angels), built (1884-1890) in a resemblance of the Byzantine and Renaissance style, designed by the engineer Tonta. The Church, formerly artistically adorned with marbles and gildings by Professor Giovanni Massoglia and with a fine *Via Crucis* in *carton-pierre* has recently had a worthy completion in the fine dome with beautiful paintings on a golden background by Cav. Enrico Reffo.

We have now reached the crossing of **Corso Vittorio Emanuele II** and **Corso**

Vinzaglio, down which we will turn under the porticoes on the right.

But to those who wish to follow **Corso Vittorio Emanuele II** to the end, we give the following useful directions.

The last part of **Corso Vittorio Emanuele II** is firstly crossed by the *Milan-Venice railway line* and then by **Corso Principe Oddone** (page 125), beyond which it runs between the *Carcere giudiziario* (House of detention) on the left, and the *Ammazzatoio* (Public Slaughter-House) on the right. — The *Carcere giudiziario* was constructed on the cellular system by engineer Pollani 1862-1865. It is rectangular in form, comprised in an area of 210,50 met. on the longest side and 177,10 met. on the smallest; it contains 13 buildings united by spacious courtyards. There are 50 cells

for women, 558 for men; each cell being 2,20 met. wide, 4 long and 3 high. It is one of the best in Italy. — The *Ammazzatoio*, or *Mattatoio* (*Slaughter-house*) with the *Cattle Market* annexed, connected by a rail to the station of Porta Susa, was opened in 1868, and covers an area of 3680 sq. met.

Beyond these two buildings the Corso Vittorio Emanuele II, crosses **Via Principi d'Acaia**, along which, to the left of the Corso Vittorio Emanuele II extend the *New Work-Shops of the State Railway*, in an enclosure of about 190.000 sq. met.

Passed **Via Principi d'Acaia**, the Corso Vittorio Emanuele II flanks: on the right, the *Foro Boario* or cattle market, the *Panificio Militare* (Military Bakery) and the *Caserma* (Barracks) *Cavalli* for the field-artillery; on the left the ample enclosure of the *Caserma* (Barracks) *Alfonso Lamarmora* for mountain artillery.

The Corso Vittorio Emanuele II ends between these two barracks at **Via Circonvallazione** (Circonvallation Road), being fronted by the *Fabbrica di Birra Boringhieri* (Boringhieri Brewery) built like a reddish turreted castle.

At the crossing of Corso Vittorio Emanuele II with **Corso Vinzaglio** we turn down the latter under the porticoes continuing up to the end in **Via Cernaia**.

The **Corso Vinzaglio**, 65 met. wide, beginning from **Via Cernaia**, proceeds for 3700 met. southwards parallel to *Corso Siccardi* (page 91) until it forms the west side of the *Nuova Piazza d'Armi* (New Drill ground), the east side of which is formed by Corso Siccardi. — The part of Corso Vinzaglio, which from the left of Corso Vittorio Emanuele II runs southwards down to the *Piazza d'Armi Nuova*, crosses successively the *oldest Piazza d'Armi*, built over with villas the *old Piazza d'Armi* destined for building purposes, the *Borgo della Crocetta* (quarter of the Church of the Crocetta) and the *Barriera d'Orbassano*. Near this was built the *Sanatorio* (Sanatorium) della *R. Opera di San Luigi Gonzaga*, with the help of a gift of a million francs from the *Savings Bank of the City of Turin*.

The part along which we proceed northwards, is bordered on the right side by a long row of elegant mansions with porticoes. On the left is **Via San Quintino**, No. 40 of which is the *Church of Sant'Antonio da Padova*, recently constructed from fine design in Romanic style by the engineer Porta.

From Corso Vinzaglio we turn to the left in **Via Cernaia** (page 85 and 120), which we follow till it ends in **Piazza San Martino** (page 125), here is the *Stazione di Porta Susa* (Railway Station): on the left of this

a *cavalcavia* (carriage bridge) with pretty sloping gardens, joins over the railway, Piazza San Martino to Corso Principe Oddone (page 125). Let us cross the Piazza on the right and, passing along the Corsi San Martino, Piazza Statuto, (page 92) and Corsi Beccaria and Principe Eugenio (page 94), we reach Corso Regina Margherita in a wide circus formed by the intersection of the three Corsi Regina Margherita, Principe Eugenio and Valdocco (page 91).

Corso Regina Margherita, on the north of Corso Vittorio Emanuele II is parallel to it, being longer but of the same width (48 met.), and bordered by a double row of trees. It begins, on the east, from the *Ponte* (Bridge) *Regina Margherita* (Page 107) over the Po (*Barriera di Casale*), and extends 4500 met. to the west in a straight line, ending at *Via Circonvallazione* between the *Barriera del Martinetto*, on the left, and the Hospital Amedeo di Savoia, on the right, the other side the river Dora (page 93).

From the large circus, instead of continuing towards the Hill along the Corso Regina Margherita, we turn up it again for a short distance westwards, till we reach the point where at the end of a very short distance we perceive the *Church of Santa Maria Ausiliatrice* in *Via Cottolengo*.

The *Church of Santa Maria Ausiliatrice* (Saint Mary the Protectrice) constructed in 1866 from designs by the engineer A. Spezia, attracts attention by its majestic façade, the three gilt bronze statues shining on the dome, and the two steeples. Inside are some wonderfully fine frescoes from the able brush of Giuseppe Rollini, representing the pomp and the glories of the Virgin Ausiliatrice. Annexed to the church is the *Oratorio di San Francesco di Sales* (Oratory of Saint Francis of Sales) founded by the priest Don Bosco, a great helper of the popular instruction. The institute, which has branches all over the world, has for its aim, the giving of a home and education, and an apprenticeship in a trade to poor lads (1).

Via Cottolengo, as we have already indicated for *Via S. Donato*, passes through the *industrial quarter* (page 93 and 106)

(1) On the *strada* (road) *comunale di Valsalice* branching off to the right of the Monument of the Crimea (page 153), beyond the *Barriera Valsalice*, there is at No. 39, the Seminary of the Missions of the Salesiano institute, with a very fine church and chapel built over the tombs of Don Giovanni Bosco and Don Michele Rua, his successor in the directorship of the Salesiana Society.

which extends from west to north, the motive power being furnished by the *canals of Martinetto and of Ceronda*. No. 14 **Via Cottolengo** is the *Piccola Casa della Divina Provvidenza* (the Little House of the Divine Providence), generally called *Ospedale Cottolengo*, after the priest (1) who founded it in 1828; a marvellous hospital which receives more than 5000 patients, without distinction of country or creed and supported entirely by voluntary contributions.

Passing under the archway which upholds, in a suitable niche, the *monument of Cottolengo*, opposite *Via Ariosto*, we arrive at the *Cenotafio* of S. Pietro in Vincoli (*Cenotaph of Saint Peter*), where are kept a few tombes of special persons. Continuing along we come to the *Strada del Fortino* (Road of the Little Fort) No. 34 being the large *Kursaal Durio* (Brewery and Beer-Hall) with a large bowling-green, concert-hall, skating-rink, designed by engineer A. Dalbesio in a genial style. There are concert and spectacles, and in winter a vast flooded field for skating.

Let us now turn towards the hill and walk down the **Corso Regina Margherita**, which, on the right passes by the *Manicomio* (Lunatic Asylum) and then by the opening of *Via della Consolata* (page 91) enters into **Piazza Emanuele Filiberto** the great daily provision market.

Piazza Emanuele Filiberto, commonly called **Porta Palazzo**, has a picturesque and quaint aspect all its own with the great confusion of bustling people. The Piazza of octagonal form with two additional piazze, on the south and north side, into which run respectively, **Via Milano** (page 132), and **Corso Ponte Mosca**, while it is crossed from east to west by **Corso Regina Margherita**; it covers in the sum-total an area of 59,124 sq. met. Designed by the architect Lombardi, it was opened in 1814.

From the centre of **Piazza Emanuele Filiberto** we turn to the left towards **Corso Ponte Mosca**.

On the north-east side, at the corner formed by the Piazza and **Corso Ponte Mosca**, along which we go up to the *Mosca Bridge* over the River Dora, was unveiled, in November 1910, a tablet surmounted by the bust of Francesco Cirio, the man who, with

(1) Giuseppe Cottolengo is, in the sphere of charity, what Giovanni Bosco is in the educational sphere: a very pious priest, he arose to the grade of a benefactor of humanity, and as such was recognized in life and in death. Born at Bra 1786, died at Chieri 1842.

initiation, faith, courage and energy, was able to suscite great successes for the Italian agricultors teaching new ways and new markets.

Corso Ponte Mosca, at a short distance from where it begins, widens out as far as the bridge and from there after a distance of 1100 met. ends at **Via Circonvallazione**. — In the first part upto the bridge, there is: on the left the *Railway Station of the Line Torino-Ciriè-Lanzo*; and on the right the *Church of San Gioachino*. This was constructed from 1876 to 1882, designed by the architect Count Carlo Ceppi, who gave it the form of a primitive Christian Basilica (cathedral) in a suitable Italo-Byzantine style. It has three naves, with arches supported on 18 columns of red Verona marble; the side walls are divided into 14 panels in which are an equal number of magnificent frescoes illustrating the «*Via Crucis*» in which the figures are life-size. These frescoes bear the signatures of illustrious artists.

From the *Church* it is but a short distance to the fine *Ponte* (Bridge) *Mosca* named after the engineer Carlo Mosca who boldly designed and constructed it in 1830.

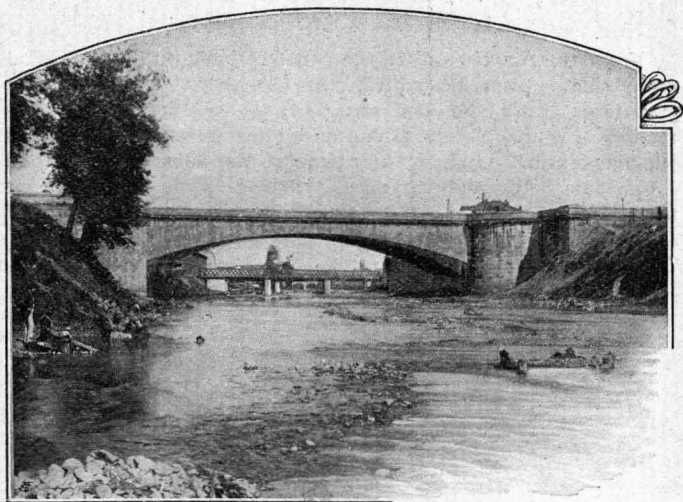
The *Bridge* consist of a single arch, 44 met. in chord and 5.50 rise; and is constructed in solid stone from the quarries of Malanaggio (Pinerolo). From the bridge the view sweeps over a vast *panorama* eastwards and northwards, from the Hill to the Alps, on which towers giganticly the *Group of the Great Paradise*. Under the bridge from the righthand footpath, to which one descends by a narrow path, the polysyllabic echo repeats in favourable conditions, as many as twelve times.

Beyond the bridge extends another suburb of the *industrial quarter* to the north-west (page 93 and 104), which receives its motive power from the left branch of the *Canale della Ceronda* (canal); on the right bank of the Dora, at the hill of the bridge is the *R. Arsenal of Construction*, for the making of waggons and gun-carriages, etc.

From Ponte Mosca we return to Piazza Emanuele Filiberto, crossing it to the left to follow the **Corso Regina Margherita**.

In this second part of the **Corso Regina Margherita**, after the first block, open on our right: **Via Porta Palatina** (page 106 that leads to the *Monumento Romano* (Roman Monument) (page 132) of which a part is seen from the Corso; and then **Via Venti Settembre** (page 98), which crosses Piazza S. Giovanni (page 134) where

stands the *Duomo* (Cathedral). Beyond *Via Venti Settembre* the **Corso** runs by the side of the encircling wall of the *Royal Garden* (page 44) as far as the beginning of **Corso S. Maurizio** which ends on the left bank of the Po along the embankments of *Via Napione* (page 81). — From the circus where the two *Corsi* *Regina Margherita* and *S. Maurizio* meet, runs from the left the **Corso Regio Parco** leading to the *General Cemetery* (page 155). To the same spot runs also **Via Reggio** which begins further on, on



Mosca Bridge over the River Dora (p. 105).

the left of *Corso Regina Margherita*, opposite the end of **Via Rossini** (page 75), to which it is joined by the **Ponte Rossini** over the Dora.

Continuing down **Corso Regina Margherita** we reach on the right side the **Vie Barolo, Vanchiglia** and **Napione** which radiate from *Piazza Vittorio Emanuele I* (page 81). — **Via Barolo**, after a brief space enters *Piazza di Santa Giulia* where stands the *Church of Santa Giulia* built in 1863 from designs by the engineer G. B. Ferrante, at the expense of the marchioness Giulia Falletti di Barolo, née Colbert of Maulévrier, to whom the town owes many beneficent works (page 129).

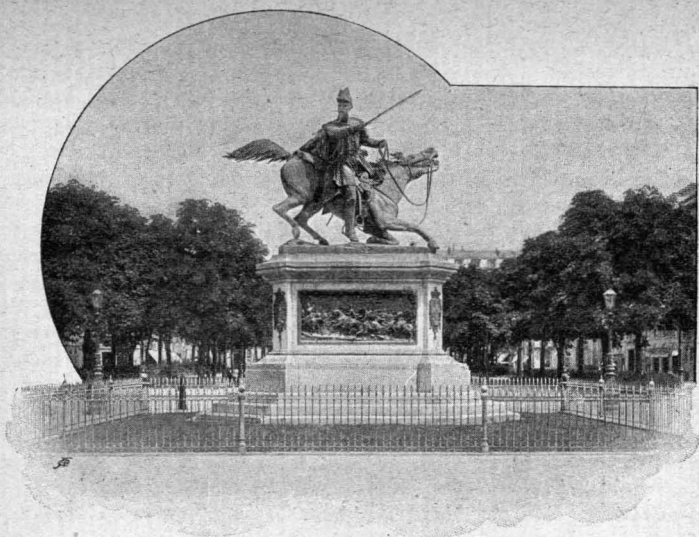
From the end of *Via Napione*, it is but a step to the *Ponte* (Bridge) *Regina Margherita* over the Po, at the other side of which begins the **Corso Casale** (p. 150) near the *Barriera Casale*.

Ponte (Bridge) Regina Margherita, built in 1870 by engineer E. Ghiotti, is 12 met. wide, with three elliptical arches of 30 met. in chord and 5,40 rise, besides two smaller ones for the two lateral towingpaths. From the head on the left, the embankment extends for about 800 met. to the *Ponte Vittorio Emanuele I* (page 80).

And here, on the *Ponte Regina Margherita* we will leave every one to finish at his pleasure the last part of this itinerary: either along the *left* or *right bank of the Po*, up to *Piazza Vittorio Emanuele I*.

From the *Barriera Casale* (on the left bank on the Po) radiate many electric tram-lines which, crossing either *Ponte Regina Margherita* or *Ponte Vittorio Emanuele I*, traverse the town in all directions. (See page 6 the tram-lines of the Società Belga-Torinese [Belgian-Turin Company], and page 10 the lines of the Azienda Municipale [Municipal company]; and the *plan of Turin* with the tram-ways).





Monument to Ferdinand of Savoy Duke of Genoa (p. 119).

7. — In the new town between Vie Maria Vittoria - Santa Teresa - Cernaia ⁽¹⁾ and Corso Vittorio Emanuele II.

From Via Po to Via Accademia Albertina. — R. Albertina Academy of Fine Arts. — Piazza Carlo Emanuele II and Cavour Monument. — San Giovanni Hospital. — Balbo Gardens and Church of the Sacramentine. — Via Mazzini, Church of San Massimo. — Piazza Bodoni and Equestrian statue of Alfonso Lamarmora. — By Vie Bogino, Cavour and Accademia Albertina to Via Ospedale. — Royal Italian Industrial Museum (R. Politecnico of Turin). — Chamber of Commerce and Stock Exchange, Commercial Museum. — By Via Bogino to Via Maria Vittoria. — Palace of the Duke of Aosta, Church of San Filippo. — Beyond Piazza San Carlo. — Via and Church of Santa Teresa. — Via and building of the Royal Arsenal. — Piazza Solferino, gardens and monuments. — Equestrian statue of the Duke of Genoa. — Via Cernaia. — Statue of Alessandro Lamarmora and garden. — Statue of Pietro Micca and garden. — Down Corso Siccardi to the old Piazza Venezia: Donjon of the Citadel and National Artillery Museum. — Return to Via Cernaia: Cernaia and Pietro Micca Barracks. — Piazza San Martino, Station of Porta Susa. — Corso Principe Oddone. — Barriera Lanzo.

From Via Po (page 72) let us turn into **Via Accademia Albertina** in the first right hand block of which is the Royal Albertina Academy of Fine Arts.

(1) These **three streets**, continuing one after the other, form one straight *line*, of a total length of 2500 met. from Via Lungo Po (Po Embankment) to Piazza San Martino, intersecting the *Piazze Carlo Emanuele II, San Carlo and Solferino*.

The *R. Accademia Albertina of Belle Arti* was already from 1652, a private University of painting, sculpture and architecture; in 1833 having received the mansion and the grant of 100.000 francs for the works of improvement of the same from King Charles Albert, out of gratitude it added the name of *Albertina* and conserved the memory of this act in an epigraph on a marble *tablet* on the front of the mansion.

The Academy possesses *Collections* of the highest artistic value, and a rich *Library* of over 6000 books of art; the collections can be seen on week days from 2 p. m. to 5 p. m. referring to the secretary's office. — The principal parts of these collections are: a precious series of *ancient cartoons*, 24 being originals by Gaudenzio Ferrari; *old pictures by the greatest masters*, among which are Giotto (*The S. Virgin*), Andrea del Sarto (*Holy Family*), Caravaggio (*Vocation of S. Matthew, and Tasso reciting his verses*), Guercino (*Jacob receiving the blessing of Isaac*), Raffaello (*Madonna with the veil* attributed to), Gaudenzio Ferrari (*Three Apostles*), Correggio (*Three Players*), A. Caracci (*Executioner who has decapitated S. John the Baptist*), Rubens (*A Satyr squeezing a bunch of grapes*), Van Dyck (*S. Francis*).

On leaving the Academy Albertina and turing to the right, along the street of the same name we enter **Piazza Carlo Emanuele II** in which stands the *monument to Cavour*.

The *Piazza* covers an area of 14.762 sq. met. From east to west, it is crossed by *Via Maria Vittoria* (1) and from south to north by *Via Accademia Albertina* (2).

The *monument to Count Camillo Cavour*, a grand marble group by the Florentine sculptor Giovanni Duprè, consists of ten allegorical statues besides that of the great statesman. It is 14,50 met. high on a base of 36 met.; and was inaugurated the 8th November 1873.

In the principal group (4,35 met. high): *Italy offers the Civic Crown to Count Cavour* who on leaving this earth left his memoirs written on the paper which is held in the hands of *Free Church in a free State*. Before and behind are seated *Justice* and *Duty*; at the sides on two semicircular segments are, on one side *Policy* opposed, as at the time of Cavour, by two parties, the *Subversive* and the *Reactionist*, represented by two boys; on the other side *Independence* who having broken

(1) See note on page 109.

(2) The *Via Accademia Albertina* is a part of the straight file of the *Vie Madama Cristina, Accademia Albertina, Rossini, Reggio* which for a distance of 4500 met. stretch across the town from the *Barriera di Nizza* to the *Strada* (road) del R. Parco beyond the *River Dora*.

the bands of foreign domination, composes the links of Unity. Beneath the principal statue, Venice and Rome are represented by a winged lion, and by the wolf suckling the twins Romolus and Remus, as if to denote that Cavour had not been able to complete his great conception of uniting them to the Italian



Monument to Count Camillo Cavour.

family; the base-relief represents the *return of the Sardinian troops from the Crimea*, and the *Congress of Paris*; the trophies at the corners symbolise *War*, the *Navy*, *Instruction*, *Industry*, *Agriculture*, and *Commerce*, which he restored when Minister; on the upper frieze are the coats-of-arms of the provinces which contributed to raise the monument; the two large escutcheons bear the arms of the House of Savoy and of the Cavour family.

From Piazza Carlo Emanuele II, following **Via Accademia Albertina** we perceive on the left the *Military Hospital*, which is to be removed to the side of the new drill ground (page 98), the *Principal Hospital of San Giovanni Battista and of the Town of Turin* and the *Balbo Garden*.



Statue of Generale Eusebio Bava.

The *Hospital of S. Giovanni*, No. 36, **Via Ospedale** is a fine building occupying an area of 10.000 sq. met.

At No. 22, **Via Accademia Albertina**, is the *Popular University*.

The *Balbo Garden*, symmetrically designed, contains: in the centre the *statue of Daniele Manin* by Vela; along the sides the *statue of Cesare Balbo* by Vela, the *statue of Generale Eusebio Bava* by Albertoni, a *bronze bust of Salvatore Pes di Villamarina* by Tabacchi, and a *bronze bust of Gustavo Modena* by Leonardo Bistolfi.

Behind the bust of Villamarina, at No. 22 **Via dei Mille** is the mansion in which the Hungarian patriot *Louis Kossuth* lived and died 1894, as the *tablet* placed by the Town Corporation testifies. — In the same street, lower down, towards the Hill, on the left at the corner of **Via Belvedere**, stands the *Church of the Sacramentine* (thus, for abbreviation, and usually called the Church of the Adoratrici Perpetue of the SS. Sacramento) (Perpetual Worshippers of the Very Sacred Sacrement), built in 1846, designed by the architect Alfonso Dupuy, decorated in 1870 with a façade designed by the architect Count Ceppi; recently embellished with gold and stucco.

Having crossed **Via dei Mille**, **Via Accademia Albertina** is traversed by **Via Mazzini** into which we turn.

Via Mazzini, formerly « *Via Borgo Nuovo* », leads from **Via Lagrange** (pag. 56) to **Corso Cairoli** (page 81); it is 910 met. long. — In the part of **Via Mazzini**, between **Via Accademia Albertina** and **Via Andrea Provana** rises the *Church of S. Massimo*, commenced in 1845 after a design by the architect Carlo Sada; the front has a fine porch sustained by gigantic granite columns. In 1903 was enriched by an artistic *Font*, the work of Cesare Reduzzi,

Turning our back to the Hill, still in Via Mazzini, we come to **Piazza Bodoni**, in the centre of which stands the *monument of General Alfonso Lamarmora*.

The monument of Alfonso Lamarmora, by Count Stanislao Grimaldi, was unveiled in 1891. The General, bending forward, brandishes his sabre, in the act of one who sees some peril and



Monument of Alfonso Lamarmora.

rushes to the defence. The monument rises up 11 met., the pedestal being 6 met.; the bronze group was cast in the Arsenal of Turin.

We leave Piazza Bodoni turning northwards, and following the short distance of **Via Bogino** (page 72) which, crossed by Via dei Mille, runs into Via Andrea Doria; where in the open space formed by the converging of these two streets into Via Carlo Alberto, is the *Teatro Balbo* (Theatre) (page 87).

Let us turn to the left along by the theatre upto **Via Carlo Alberto** (page 62) and turning down this latter on the right side we come to the *Church della Madonna degli Angeli* (Madonna of the Angels) at the corner of Via Cavour.

The *Church della Madonna degli Angeli* was erected in 1622, with the annexed Convent of the *Minori Riformati* of S. Francesco, and consecrated in 1654. It was restored many times and enriched with paintings; and recently enlarged and completely renovated; having fine works in sculptured wood on the pulpit, confessionals, the high altar, and in the sacresty.

Leaving the church we turn to the right down **Via Cavour** (page 87) skirting the north side of the church till we reach the crossing of *Via San Francesco da Paola* (page 73) where we perceive two sides of the fine edifice of the *R. Politecnico of Torino*. From the crossing we turn to the left along **Via San Francesco da Paola**, between the two buildings of the *Chamber of Commerce*, and the *R. Politecnico* up to **Via Ospedale** (page 86), down which we turn. At No. 32 is the *R. Museo Industriale* (*R. Industrial Museum*) (become the seat of the *R. Politecnico*); at No. 28 is the *Camera di Commercio ed Arti* (*Chamber of Commerce and Arts*), the *R. Museo Commerciale*, the *Borsa di Commercio* (*Stock Exchange*); the *Comitato locale per la navigazione interna* (*Local Committee for the interior navigation*); and at No. 24 the *Circolo Filologico* (*Philological Club*).

The **R. Politecnico di Torino** arisen by means of the amalgamation of the *R. Italian Industrial Museum* and the *Royal Application School of engineers* (page 140) by the regulations of the fundamental law (8 July 1906, No. 321), is an *entirely autonomous Institute*, administered by a Counsel of administration: has a Director and an instructive Counsel, its scope being to furnish the complete scientific, technical and artistic instruction necessary for the professions of architect and engineer, and to promote the proper studies to assist the industrial and commercial progress of the Nation, by means of collections, laboratories, and perfecting courses in special industries, and through the research and analysis services for private individuals and public administrations. Therefore it has the same national character as had the Italian Industrial Museum, and its complete autonomy permits it to develop and modify its work so as to find itself in conformity with the scientific, technical, and economic exigencies of the Nation.

It is the only Institute of superior technical instruction in Italy that has the faculty of conferring four different engineering degrees,

and they are that of the civil engineer, mechanical industrial engineer, industrial chemical engineer and architect.

The superior courses of technic-electricity « Galileo Ferraris School », electrochemistry, and perfecting mining engineering form part of the Politecnico, these latter giving the means to graduated engineers and doctors of physics, chemistry or mathematics and to officers of artillery, the engineers and the R. Navy to obtain a special diploma of capacity in the industrial application of the above mentioned matters.



Royal Politechnic.

There is also held a superior course in industrial ornamentation, which besides provides the drawing teachers in the technical Institutes. The R. Albertina Academy of Fine arts provides the masters of the *Scuola di Architettura*. (School of Architecture).

Likewise forms a part of the Politecnico the perfecting course in the mechanical and electrical industries, with the object of providing directors and factory heads for our industries; besides there are the special courses in telegraphy, telephony, electro-mechanic constructions, the technics of electrical implantations, technology of the map, aëronautism, etc.

Recently has also been instituted, with the co-operation of the Ministry of Agriculture, Industry and Commerce, of the Corporation, of the Cassa di Risparmio (Savings Bank) and worthy industrials, a permanent exhibition of Industrial Hygeine, with the aim of facilitating the knowledge of all the means apt to prevent accidents during work and to better the hygeine in the workshops.

The institute, which is in the building of the R. Italian Industrial Museum (No. 32 Via Ospedale) where are the offices of the

directors and administrators, is in the historical Valentino Castle, and is provided with large premises, rich instructive and scientific material, the most modern machinery, rich collections of models and prime materials, and with interesting industrial products. Specially remarkable are the *general collection* constituting an historical progressive exhibition of the principal materials pertaining to the industries, and the rich *geological and mineralogical collections* (Valentino Castle).

The *General Collections* are open to the public on Sundays and holidays from 12 o'clock to 4 p. m. and can also be visited on week-days with a permission from the Direction or the Conservatore (Warden). The *Mineralogical Collection* can be visited any day with the permission of the Direction.

In the studies and laboratories of the Politecnico are executed, experiments, analyses, trials, and decisions for private persons and public administrations.

Students (over 1500) from all over Italy and abroad come to the Institute.

At the foot of the grand staircase a *tablet* with a *bronze bust* of the Prof. Galileo Ferraris records the illustrious professor who initiated the superior course of Technic-electricity and was the pride of the Institute.

La **Camera di Commercio ed Arti** (Chamber of Commerce and Arts) has its own mansion, formerly that of d'Agliano, begun towards the end of the xvii century after a design by Michelangelo Garoe, Captain in the Engineers and completed in 1750 from the design by Count Benedetto Alfieri. It has two very large halls, one on the ground floor, a recent construction and used for the *Stock Exchange*, the other on the first floor. — The Chamber has also a *Commercial Museum*, with the scope of facilitating international exchange of raw and manufactured materials, which is open daily from 9 a. m. to noon, and 2 p. m. to 6 p. m.; it also has a *Library* of over 10.000 volumes, including a valuable collection of Technical-industrial Reviews.

By Vie Ospedale and Bogino we reach **Via Maria Vittoria** (page 86), in which we turn to the left.

No. 12 is the Ducal Palace of Aosta, formerly of the Cisteria, the residence, when in Turin, of T. R. Hs' the Princes, Emanuel, Victor and Louis, sons of the late Prince Amadeus; at No. 14, being their patrimonial Administration.

The palace was constructed in the xviii century, designed by Count Dellala of Beinasco, and afterwards restored in 1880 from plans by the architect Riccio, and recently modernised and beautified (1906). Across the spacious and elegant atrium, all marble with gilt bronze friezes, appears at the end the garden, enclosed along Via Carlo Alberto (page 62) by a handsome iron railing.

Beyond, in Via Maria Vittoria, at the crossing of Via Accademia delle Scienze, rise: this side of the latter the *Church of San Filippo*, and the other side the Mansion of the Accademia delle Scienze (Academy of Science) (page 63).

The *Church of San Filippo*, the largest in Turin, was commenced in 1679 after a design by Father Guarini with a stately and very audacious dome which fell in 1714 ruining the still unfinished church. This was rebuilt on a design by Juvara, conserving the *Sancta Sanctorum*, by Guarini, which was saved from the catastrophe; the imposing propylaeum of the façade was but lately added and completed. The interior is of a single nave, 69 met. long, 37 wide, 31 high; grand and elegant in its simplicity is the decoration. The high altar is stupendous and among the finest in Italy, it was beautified by order of Emanuel Philibert of Savoy-Carignano. The icon by Carlo Maratta is very lovely; the three statues: *Faith, Hope and Charity*, are the fine work of Carlo Plura. Valuable paintings are; *S. Philip in ecstasy* by Solimene, in the third chapel on the left; *Blessed Sebastiano Valfré at the siege of Turin* by Lorenzone, in the third chapel on the right. In this chapel is preserved the body of the Blessed Sebastiano Valfré, which is exposed to the faithful from the 21st to 30th January. — On the right of the church stands the oratory of San Filippo. The little room over the oratory inhabited by the Blessed Sebastiano Valfré, was converted into a chapel under Gregory XVI.

Following Via Maria Vittoria we soon reach Piazza San Carlo (page 84) which we cross to enter **Via Santa Teresa**, which begins opposite.

Via Santa Teresa (page 85) crosses **Via Venti Settembre** (page 98), beyond the crossing, marked by a fountain, stands on the left the *Church of Santa Teresa*, from which the street derives its name. The church constructed by Maria Cristina of France, was commenced in 1642, and completed in 1674; the design is believed by some to be of Father Costaguta: by others of the venerable Alessandro Valperga; the façade was added in 1674 from designs by the architect Aliberti. This church, rich with marbles, stuccoes frescoes and guildings, has one wide nave and eight chapels. The fine icon at the end of the choir, is by Caccia, and represents the *Virgin, Saint-Joseph and the Child who shoots an arrow into the heart of Saint Teresa*. The finest chapel is that of Saint Joseph by Juvara, on the left.

The *Società Bancaria Italiana* (Italian Bank Company) is at No. 11; the *Banco di Roma* (Bank of Rome) at No. 20 and on

No. 13 are two *tablets*: one recording that in this house Garibaldi prepared the Expedition of the Mille (1000) in 1860; the other that Carlo Noè, who in 1859 inundated the Vercellese plain in defence of Turin against the foreign invasion, and planned and constructed the Cavour canal, lived and died here.

At the end of the block in which stands the church we turn to left into **Via Arsenale**.

Via Arsenale crosses Corso Oporto and ends at Corso Vittorio Emanuele II (page 102). At the corner of Via Santa Teresa and Via



Arsenal (principal entrance).

Arsenale is the edifice of the *Banca Commerciale Italiana* (Italian Commercial Bank). In the first block on the left is the fine building of the *Uffici Centrali of the Poste and Telegrafi* (General Post and Telegraph Offices).

The *Associazione Serica e Bacologica del Piemonte* (Silk worm and silk Association of the Piedmont) and *Museo Nazionale* (Museum) are at No. 6. Via Arsenale and No. 8, is the edifice of the *Banca of Italia* (Bank of Italy), the façade of which was restored in the first half of the last century by the architect Talucchi. The *Società Elettività Alta Italia* (Northern Italy Electric Company) is at No. 21 and

at No. 23, in the elegant building of fine architecture, at the corner of Via Arsenale and Via Arcivescovado is the *Credito Italiano* (Italian Credit Bank).

The principal entrance of the *Arsenale* (Artillery Foundry) is in the opposite rounded corner of Via Arsenale and Via Arcivescovado. — The edifice, which is one of the principal works of military architecture in the town, was commenced in 1659 under the Duke Charles Emanuel II, rebuilt later and then enlarged various times after the design of Devincenti, artillery officer; the façade at the corner of Via Arsenale and Via Arcivescovado was added in 1890 from designs left by Devincenti. — In the first large court-yard is the bronze statue of *Pietro Micca*, by the sculptor Giuseppe Bogliani, erected since 1834 by order of King Charles

Albert. In the second court-yard is the *bronze bust of General Cavalli* who invented breechloading and introduced the grooving of cannons, and was one of the glories of the Royal Artillery Corps. At No. 29 between Via Arcivescovado and Corso Oporto is the old *Royal Printing-office*, founded in 1740, now belonging to the firm G. B. Paravia & C.

Returning to the crossing of Via Arsenale with **Via Arcivescovado** (page 86) we turn into it to the left and pass down it to Piazza Solferino.

This part of Via Arcivescovado runs along the north side of the *Arsenal* on the left, in which is the *Scuola d'Applicazione d'Artiglieria e Genio* (School of Application for Artillery and Engineer subalterns); on the right, firstly the *Arcivescovado* (Archbishop's Palace) in which is also the *Curia Ecclesiastica* (Ecclesiastical Court), and then the *Caserna del Genio* (Engineers Barracks); at No. 14, and at No. 17 the *Tribunale Militare* (Military Tribunal).

Piazza Solferino is a vast rectangle measuring 24.494 sq. met. In the centre are *two gardens*; the southern one adorned with a marble *statue of La Farina* by the sculptor Auteri of Florence; and the northern with the bronze *statue of General Ettore De Sonnaz*, by the sculptor Dini. Between the two gardens on the axis of Via Alfieri and Via Meucci (page 85) rises the *equestrian monument to Ferdinand of Savoy, Duke of Genoa*.

This monument is the work of the sculptor A. Balzico of Salerno, and was unveiled the 10th June 1877; the equestrian statue was cast in the foundry of Papi of Florence. The Duke Ferdinand, brother of King Victor Emanuel II, is represented in the act of inciting his soldiers to retake the Bicocca, during the battle of Novara, in 1849, while his horse falls to the ground, mortally wounded in the chest by a ball. The bas-relief to the south represents an episode in the battle of Novara; that to the north an episode at the siege of Peschiera.

On the western side of the Piazza, near the opening of Via Cernaia, is the *Teatro Alfieri* (theatre), restored in 1901 and 1908, it has two circles and is capable of accomodating over 2500 spectators.

On the north of Piazza Solferino, on the axis of **Corso Re Umberto** is **Via Pietro Micca** (page 40) which leads diagonally to Piazza Castello in perspect of Palazzo Madama; on the right side of Via Pietro Micca, at the rounded corner of Via San Tommaso stands the *Church of San Tommaso*, inaugurated in 1585 and

renewed for the tracing of the diagonal, after designs by the architect Count Carlo Ceppi. Formed on the one side of fine mansions with porticoes **Via Pietro Micca** is crossed; from south to north by **Via Genova** (page 90) and **Via Venti Settembre** (page 98); and from east to west by **Via Monte di Pietà** (page 90).

From **Piazza Solferino** we turn into **Via Cernaia**.

Via Cernaia leaves **Piazza Solferino** (in continuation



Monument of Alessandro Lamarmora.

of **Via Santa Teresa**) and ends in **Piazza San Martino** measuring 870 met. in length and 20 in breadth. On the right, beyond the *Garden Lamarmora*, the street is flanked by mansions with porticoes; on the left by the *Pietro Micca Garden*, in which stands the *Donjon of the Citadel*, by the *Caserna* (Barracks) *Cernaia*, and by the building of the *Offices and the direction of the Customs*.

In the *Garden Lamarmora* stands the bronze statue of General Alessandro Lamarmora, founder of the Bersaglieri (Light-infantry) in 1836. It was erected in

1867, modelled by the sculptor Giuseppe Cassano of Trecate, and cast in the foundry of Papi of Florence, and stands on an almost rectangular pedestal of red granite of Baveno. The two bas-reliefs, modelled by the sculptor Giuseppe Dini, represent: the one on the left, the battle of Goito, 1848, that on the right, the death of the general in 1855 on a humble camp bed near Balaclava in the Crimea.

Proceeding along **Via Cernaia** we reach the crossing of **Corso Siccardi** (page 91).

At the crossing we turn to the left along Corso Siccardi which is flanked on the right by the *Pietro Micca Garden* in which rises up the severe and imposing *Maschio della Cittadella* (Donjon of the Citadel) which contains the *Museo Nazionale d'Artiglieria* (National Artillery Museum); in front of the garden stands the *statue of Pietro Micca*.

The *monument to Pietro Micca* represents the sapper, gun-match in hand, rushing to accomplish the heroic deed; which reminds one how, during the memorable siege of 1706 (p. 25) in the night from the 29th to 30th August, at the impending inrush of the enemy, Pietro Micca, conscious of certain death, set fire to the powder mines in the gallery, and with the sacrifice of his life, prevented the enemies inrush into the Citadel. The expressive statue was modelled by Cassano, and cast in bronze at the Turin Arsenal; the design of the pedestal is by General Castellazzi of the Engineers. The statue was unveiled on 4th June 1864.

The *Pietro Micca Garden* surrounds the imposing *Donjon of the Citadel*, from which project laterally two massive bastions.

Of the ancient *Citadel* — erected in 1565 by Duke Emanuel Philibert from a design by Francesco Pacciottio Urbino, strongly tried in the sieges of 1640, 1706, 1799 (page 25, 26) and witness of the sacrifice of Pietro Micca — nothing remains in these latter years but the *Maschio* or *Mastio* (*Donjon*); and to its glorious memory the Town Corporation caused the remains to be restored in 1893 by Eng. R. Brayda.

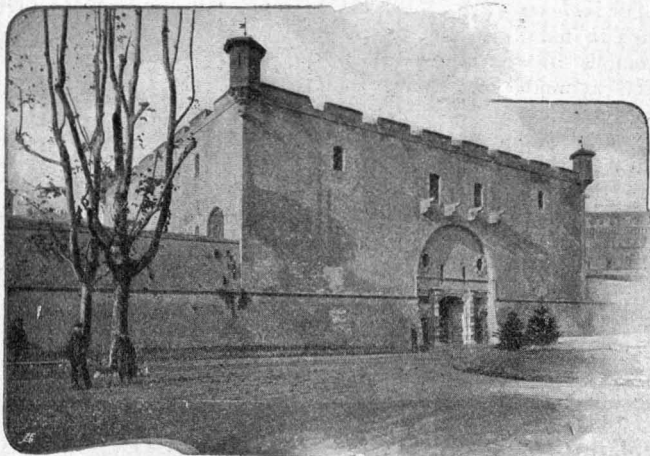
In this ancient monument of military architecture, history and arts has been arranged the *Museo Nazionale d'Artiglieria* (National Artillery Museum), which is a progressive history of arms



Monument of Pietro Micca.

from the stone-age to the present day. Its principal *Collections* are arranged thus:

1st Fire artillery, of beaten or [cast iron, of bronze and of leather, from early in the xiv century to the present times; these pieces, numbering about 200, are placed on the ground floor. Specially noteworthy are: the *Bombarda perugina* (Bombard of Perugia) of cast-iron, given in 1443 by Niccolò Piccinino to the Osimani; the *Bombarda parmense* (of Parma) of the xv century,



Donjon of the Citadel (p. 121).

in cast-iron, with the coiled breech of beaten iron; the *Sagro di Cosimo de' Medici* Duke of Florence, of the early part of the xvi century, in bronze; the two *Mezze Colubrine* (Half Culverin) of *Guidobaldo II della Rovere*, of 1541, cast by Alberghetto Alberghetti of Venice; the two *Mezzi cannoni* (Half cannon) cast in 1565 by Annibale Borgognone, the master founder, in the Duke of Ferrara's service; the *Sagro of Frances I* King of France; the *Falcone ottagono* (Octagonal Falconet) of Henry II, cast in Parma in 1554; the *Sagro fiorentino* (Florentine), cast in 1610 by Giovanni Alberghetti; the *Cannone veneto* (Venetian cannon), bronze coiled in iron, dating from 1600, etc.; and among the cannons used or taken in war by the Italian army from 1848 onwards, the *coiled breech-loading Cavalli cannon*, used in the siege of Gaeta (November 1860-February 1861).

2nd Prehistoric and antique arms and objects, of stone, iron and bronze from all parts of Italy.

3rd Small and hand fire arms from the earliest days to the present, arranged in the second hall on the first floor in glass-cases over which are hung the old standards of the regiments of the Sardinian army. Among the small arms we note: the *breech-loading archibusetto a pietra* (small flintlocked arquebuse) of 1604, of the breech-loading system called a *tabacchiera* (snuffbox); the *Falcone da 4* (Falconet) in wood, with copper bore covered with leather, made in Turin in 1631; two *archibusetti a ripetizione* (small repeating arquebuse), dating from early in the XVIII century; two *double-barrelled revolvers* with flintlocks, by the celebrated gunsmith Cominazzi of Gardone (Brescia): the *Fucile-*



Superior Feminine Institution.

revolver da caccia (gun-revolver) with six chambers for shooting, of the XVIII century, etc.

From the hall of small and hand arms one goes up by an old stairway on to the terrace of the *Maschio della Cittadella* (Donjon of the Citadel), where in the centre of the principal façade are placed four bronze cannons cast in the XVIII century, after the siege of Turin of 1706.

Hours: Entrance free on week-days from 10 a. m. to midday and from 2 p. m. to 4 p. m.; on Sunday and holidays from 10 a. m. to midday. It is necessary to withdraw the **permit** (permesso) from the Keeper of the Museum.

Beyond *Pietro Micca Garden*, in **Corso Siccardi**, on the right, stands the edifice of the *Associazione Generale degli Operai*, (Workingmen's General Association), built in 1894 on designs by the engineer R. Brayda and decorated with fine frescoes. It possesses one of the most sumptuous halls of Turin: in which is the fine picture by Luigi Onetti intitled *Labour*; a tablet on the grand staircase, records the construction and the aim of the edifice; it is also the seat of the *Chamber of Labour*.

Opposite to this building, on the left side of *Corso Siccardi*, is No. 25 (on the area of the old *Piazza Venezia*), the **Superior Feminine Institution of the City of Turin**: *Margherita di Savoia*

Literary Institute, with the Compared Complementary School annexed; and the *Maria Lætitia* Professional Institute, with the annexed Compared Technical Commercial School.

On the vacant area of the old Piazza Venezia, to the east of the Feminine Institutions, is in construction the *Telephone building*.

Returning to Via Cernaia we perceive the *Caserma Cernaia* (Barracks) on the left.



Pietro Micca Barracks in Via Sebastiano Valfrè.

The *Cernaia Barracks* were built in 1864 after General Barabino's design, modified by General Castellazzi. Behind them in Via Sebastiano Valfrè, are the *Pietro Micca Barracks* constructed in 1884 designed by the engineer Major Bella, aided by the engineer Griffa.

Opposite the south-eastern end of the *Cernaia Barracks*, on the right of Via Cernaia, opens *Via Assarotti*, in the second left-hand block of which rises the *Church of Santa Barbara* erected in 1868-69, designed by the architect Pietro Carrera.

Along Via Cernaia open successively on the right *Corso Palestro* (page 91), and on the left *Corso Vinzaglio* (page 103); beyond which the street ends at Piazza San Martino, after having run by the Customs House on the left near which used to be the *General Warehouses or Docks*, now removed outside the

Barrier of Stupinigi (page 98), the Direction being at No. 31 Via Nizza.

Piazza San Martino, opposite the ending of Via Cernaia, is closed by the *Stazione di Porta Susa* (Station of Porta Susa); it covers an area of 17.190 sq. met. A *cavalcavia* (carriage-bridge), adorned with sloping gardens, crosses the rails of the station from the Piazza, southwards into *Corso Principe Oddone*.



Station of Porta Susa.

The *Corso Principe Oddone* stretches from south to north, from the right side of *Corso Vittorio Emanuele II* (page 102), runs along the railway line to Milan, between the *Ammazzatoio* (Public slaughter house) and the station of Porta Susa; and continues by the railway line for 2800 met. up to the Dora Station, and the *Barriera Lanzo*, crossing the *Piazza Statuto*, *Corso Regina Margherita* and the river Dora.





Town Hall (p. 127).

8. — In the old town between Via Garibaldi and Corso Regina Margherita.

From Piazza Castello by Via Palazzo di Città. — Churches of Corpus Domini and of the Spirito Santo. — Piazza Palazzo di Città, monument to Count Verde. — Palazzo di Città (Town Hall) monuments and Civic Library. — Via and Palazzo of the Corte d'Appello (Court of Appeal). — Piazza Savoia and Obelisco Siccardi. — Church of the Carmine. — Via, Piazzetta, Sanctuary and Belfry of the Consolata. — By Via San Domenico to the Church of San Domenico. — Via Milano, Church of SS. Maurizio and Lazzaro (Basilica Magistrale), Galleria Umberto I. — By Piazza Emanuele Filiberto and Corso Regina Margherita to Porta Palatina. — By Via Porta Palatina and Quattro Marzo to Piazza San Giovanni. — Cathedral and its Bell-tower, *Theatre Romano*, Palazzo Chiabrese, (Palace) Seminario (Seminary).

Leaving **Piazza Castello**, from between Via Garibaldi and the Royal Palace, near the *Church of San Lorenzo* (page 55), we enter **Via Palazzo di Città** that leads into **Piazza del Palazzo di Città**.

Beyond the crossing of Via Porta Palatina is the **Piazzetta del Corpus Domini** so called from the Church which is built there.

The *Church of Corpus Domini* was erected in 1607, after a design by Ascanio Vittozzi, and decorated in 1753 by the architect

Count Benedetto Alfieri. In the interior, the ceiling was painted in 1853 by Luigi Vacca, with frescoes representing the miracle which is recorded, about half way up the church, by an inscription on a marble slab fixed in the pavement, surrounded by a railing.

On the wall of the house opposite the Church a tablet records *Gaspero Barbera*, who, born there in 1818 acquired fame as an editor.

Behind the Church of Corpus Domini appears, in **Via Porta Palatina**, the *Church of the Spirito Santo* (Holy Spirit).

The *Church of the Spirito Santo* was erected in 1610, designed by the same Ascanio Vittozzi, and nearly entirely renewed in 1743. In the chapel on the left is the sepulchre of Marshal Baron Ottone Rhebinder, a Swede, who died in 1743; Jean Jacques Rousseau was baptized in this Church on 23rd April 1728 when 16 years of age.

In **Piazza del Palazzo di Città** rises the *Palazzo* which gives its name to the street and the piazza, and is the seat of the *Town Corporation of Turin* and of the *Civic Library*. In the centre of the Piazza which is surrounded with porticoes is the *monument to Count Verde*.

The *Palazzo di Città* (Town Hall) is of fine proportions, simple and severe architecture, designed by Carlo Emanuele Lanfranchi and constructed in 1663. In 1858 *two marble statues* were placed in the intercolumnation of the portico: to the right, that of *Ferdinand of Savoy, Duke of Genoa*, by Dini; to the left the *statue of Prince Eugenio of Savoy*, the deliverer of Turin in 1706, by Simonetta. At the two extremities of the portico, in niches, are two large *marble statues*: the one of *King Charles Albert*, by Luigi Cauda; the other of *King Victor Emanuel II*, by Vela.



Church of *Corpu Domini*.

On the walls and the intercolumnation of the portico are several *tablets* in memory of the Torinese who died in the wars of the Italian Independence; of the Tuscans killed in 1848 at Curtatone and Montanara; of the deputations from Tuscany and Emilia who came to Turin in September 1859 to express the wishes of those provinces for their union to Piedmont; and of illustrious worthy men of the Town of Turin. Another ancient little *tablet*, on the right on entering the portico, records the miracle of SS. Sacramento on 6 June 1453, in commemoration of which was erected the already mentioned Church of *Corpus Domini*.

On the first floor, the *entrance-hall*, the walls of which are entirely covered with marble, is adorned with a high-relief representing King Victor Emanuel I, on horseback. From this hall, access is had: on the right to the *Great Hall of the Town Council* with 80 seats, preceded by the elegant *Committees Hall*; on the left to the *Hall of the Giunta Comunale* (Executive Committee of the Town Council) decorated with fine frescoes.

On the same floor, besides other offices, there are: the *Archives*, in which are conserved the orders and deliberations of the Town from 1325 to the present day.

Among the important paleographie documents are worthy of special mention the original Brief of His Holiness Pope Benedetto to Lodovico of Savoy Prince of Acaia, dated 27th October 1404, in which he authorized him to institute in Turin the teaching of the Sacred Theology, Jurisprudence, Medicine, and Liberal Arts, and the authentic Diploma of the Emperor Sigismondo, dated 1st July 1412.

At the end of the court-yard, on the right, are the stairs leading to the *Biblioteca Civica* (Civic Library).

Its origin goes back to 1687, when in his will, Count Antonio Ruggiero left to the Town two thousand ducats and his books to found a library. Little by little, through legacies and acquisitions it enlarged; but in 1723 was suppressed and incorporated with the University one. In 1801 it started again with the title *Departmental Library*, consisting of the books of the suppressed convents and installed in the Convent of the Carmine. In 1815 it was again dissolved and the books returned to their original owners, with the exception of 3708 volumes which remained in the town archives.

In 1855 the worthy printer editor Giuseppe Pomba proposed reviving it again offering in time of need books for the value of 4.000 francs. The proposition was accepted, the Gouvernement gave to the Town the library of the ancient College of the Provinces, in 1868 were added the libraries of the suppressed religious corporations and in 1869 the library was opened to the public with about 20,000 volumes. It now possesses over 166,000,

besides the collection of autographs gathered together by Count Augusto di Cossilla, which numbers 11.826. It possesses besides one of the most complete collections of Bodonian editions.

Hours: The *Library* is open to the public: from 15 October to the end of April, week-days from 10 a. m. to 3 p. m. and from 8.30 p. m. till 10 p. m., and Sundays and holidays from 9 a. m. to midday; in the other months, week-days from 10 a. m. to 4 p. m. and Sundays from 9 a. m. till midday. The *Library*, has for its chief scope to favour the study of science applied to the arts and industries, and to furnish useful knowledge to the working classes.

The *monument to Amadeus VI*, called the *Conte Verde* (Green Count), is the work of Pelagio Palagi of Bologna, and was cast in bronze in Colla's foundry in Turin. The group represents the warrior count, the deliverer of Byzantium and its emperor Paleologo in 1366 from the Turks, in the act of striking a cleaving blow on one of the terrified Saracens, who will not surrender, whilst another already lies lifeless. The monument was given by King Charles Albert to the City of Torino, on the occasion of the marriage of his son Victor Emanuel II; it was unveiled by the latter in 1853.

From the south side of the Piazza del Palazzo di Città **three arches of porticoes** lead into Via Garibaldi (page 90); on the north side begins **Via Milano** (page 132), into which we enter soon to turn to the left into **Via Corte d'Appello**.

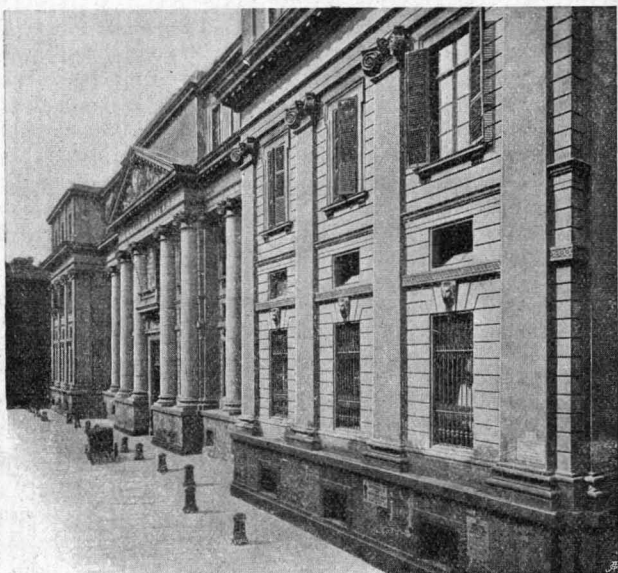
In the second block to the right of **Via Corte d'Appello**, at No. 10, is the Court of the Pretor; and No. 16, in the third block is the **Corte d'Appello** (Court of Appeal) which, as an inscription on the front testifies, was formerly the seat of the *Curia Maxima* (Maxima Court of Justice). The mansion was begun in 1720, designed by Filippo Juvara, and continued afterwards under the direction of Count Benedetto Alfieri and others successively, till it was finished in our time with the part overlooking Via S. Domenico (page 113); it is imposing and severe on its southern and northern sides. Besides the *Court of Appeal*, the *Assizes* and the *Civil and Criminal Courts* (Via S. Domenico, 13) are held here.

By the side of this building, at the corner of **Via Orfane** stands the palazzo Barolo.

The *Palazzo* or *mansion Barolo*, formerly Druent, designed by the architect Gian Giacomo Baroncelli, was constructed in 1692 and decorated by the best painters of the day; the atrium and the grand double staircase are elegant and of great architectonical merit. On the front of the mansion a *tablet* records the death of Silvio Pellico, who died there in 1854. The mansion is now the seat of the *Opera Pia Barolo* (Barolo Charitable Works).

Continuing down Via Corte d'Appello we reach **Piazza Savoia**, in the center of which rises the *Obelisk Siccardi*.

Going straight across Piazza Savoia by the obelisk, we enter **Via del Carmine** to visit the *Church of the Carmine*, in the beginning of the second block on the left.



Court of Appeal (p. 129).

The *Obelisk* of red granite, 22 met. high, records the abolition of the Ecclesiastical Court of Justice under Count Siccardi, Lord Priory Seal, in August 1850; on the sides of the Obelisk are engraved the names of all the communes who concurred towards its erection.

The *Church of the Carmine*, otherwise called of *Santa Maria di Monte Carmelo*, was designed by Juvara, built in 1732, the façade having been added in 1873, is of original conception and very effective. The large altar-piece on the high altar representing the Blessed Virgin of the Carmine and the Blessed Amadeus is by Beaumont; the wood carvings are by the celebrated Turinese sculptor Stefano Maria Clemente.

Returning to **Piazza Savoia**, we cross it to the left entering **Via della Consolata** (page 91) which we follow to the point in which opens out the **Piazzetta** on which rises the *Santuario di Maria Vergine della Consolata*.

The **Sanctuary of the Consolata** is a vast and irregular edifice comprising two churches (the old *Church of Sant' Andrea* and the above named *Sanctuary*) joined together, constructed in 1679 after designs by the renowned Father Guarini. At the beginning of this century, the conspicuous church was enlarged and beautified after designs by the architect Count Ceppi; to it was besides annexed the *Cappella sotterranea di N. S. delle Grazie* (the subterranean Chapel of Our Saviour of Graces) of great devotion with the Turinese.

The *Sanctuary* preserves the image of the Madonna, an object of veneration from the remotest times; there are also two beautiful *statues* of the Queens *Maria Teresa* and *Maria Adelaide* kneeling in prayer, the fine work of Vincenzo Vela. Both the churches are covered with precious marbles and are rich in sculptures, frescoes and paintings. At the side of the small staircase which from the Church of S. Andrea descends to the subterranean Chapel is the tomb holding the remains of the venerable Giuseppe Cafasso, a priest of exemplary piety, born at Castelnovo d'Asti in 1811, died in 1850.

Worthy of special notice, on the southern part, overlooking **Piazza Maria Adelaide**, is the high strong tower, used as a *belfry*; which, after Porta Palatina, and some Roman remains is the most ancient building of Medioeval Turin, dating from the end of the ninth or beginning of the tenth century.

In the part looking west along **Via della Consolata**, rises a fine votive *column* sustaining the *statue of the Virgin of the Consolata*, erected by the Decurional Committee of Turin in consequence of a vow made in 1835 for the deliveration of the town from colera. The entire monument is 15,45 met. high, and the work of the Turinese sculptor Bogliani.

A little beyond, at the corner of **Via della Consolata** and **Via Giulio**, were unearthed and are conserved the vestiges of the *north-west angular tower of the ancient circuit of the Roman Turin* (page 28), with a brief space of the walls.

Let us now return to **Via della Consolata** to turn to the left into **Via San Domenico**, that leads us back to **Via Milano** (page 132).

Going along **Via San Domenico** we pass on the right the north side of the Court of Appeal (page 129), and where it ends at **Via**

Milano perceive on the left the ancient *Church of San Domenico*, dating from early in the xiv century, in which is worth seeing a *Guercino* (Barbieri of Cento) in the last chapel of the right aisle: this painting represents the Virgin of the Rosary. On studies of the engineer Riccardo Brayda, the Church was recently restored to its primitive style, of which it is the unique precious monument in Turin.

At the end of *Via San Domenico* we turn into **Via Milano** (page 131) by the side of the church, going down it to *Piazza Emanuele Filiberto*.

In **Via Milano**, on the right side at the corner of *Via della Basilica*, rises the *Church of SS. Maurizio e Lazzaro* commonly called *Basilica Magistrale*, reconstructed in 1679 in the Barocco style after the design of Francesco Lanfranchi; the daringly constructed cupola is by the engineer Carlo Mosca, the maker of the homonymous bridge over the Dora (p. 106).

In the block by which we enter the Church, the *Galleria* (Arcade) *Umberto I*, designed by Lorenzo Rivetti, was opened in 1890. It consists of two principal arms, parallel to each other and a branch that crosses them normally in continuation of the porticoes of *Piazza Emanuele Filiberto*.

From *Piazza Emanuele Filiberto* (page 105) let us turn to the right into **Corso Regina Margherita** (page 105), which we follow for a short distance to the **Via Porta Palatina**, the first opening on the right; turning down which we perceive at once the *Porta* (Gateway) *Palatina* or *Palazzo delle Torri* (the Palace of the towers).

Porta Palatina (*Porta principalis dextera* of the circuit of Augustus) is alike for dimensions, structure and plan to the **Porta Decumana** remains of which were recently discovered in the *Palazzo Madama* (p. 41 the note).

Porta Palatina is of an exceptional importance in the history of art, sharing with the gates of Nîmes and of Autun the rare particularity of possessing four passages: two larger ones in the centre for the passage of vehicles and two smaller ones at the side for pedestrians. Admirable in this gate are the two sixteen sided towers, studded with arched windows and sustained on a massive square base joined to their shaft by means of a truncated pyramid of jutting out bricks.

The façade between the towers outside the town, possesses two rows of windows; the lower ones arched; the upper ones squared. The spaces between the windows are adorned with pilasters of Tuscan type, simple and severe like the frames which separate the ground floor from the upper ones, and these from each other.

Like the *Pretoria Gateway* of Aosta, the *Gateway of Augustus* at Nîmes and the *Nigra Gateway* at Treviri, the *Porta Palatina*, as the recent excavations have shown, was also formed of an edifice or station for the guard (*statio*) of two stories corresponding to the two rows of windows of the outer façade between the towers described above; and of an inner court-yard (*cavædium*) which was reached by the two larger passages in the centre of the gateway; while the smaller passages gave access to two ambulatories on the right and left of the court-yard itself.

It would take long to allude to all the damages done to the gate during the medioeval and latter centuries. If the greatest damage was done to the building of the guard, one cannot say that the two towers were saved, in the passed centuries a breach having been opened from the top to the bottom, because the medioeval defensive system required that the towers should be opened towards the town.

In 1724 the *Porta Palatina* narrowly escaped being demolished by order of those who then governed the State. King Victor Amadeus II fortunately saved it in time, and advised by the celebrated engineer Antonio Bertola, to prevent it being demolished, gave the noble edifice to the town for use as the prison of the Vicarship. However during all that century no one ever thought of occupying themselves seriously of the fate of that fine monument, which therefore little by little became surrounded by wretched hovels which almost completely hid it from view. In 1858, the *Porta Palatina* having become a womens' prison, the town thought about replacing it more decorously in view. A few years later the square in front was ordered to be cleared, and the excavations then made allowed the learned archaeologist Carlo Promis to accomplish some important illustrative studies round the gateway itself.

In 1903 the Town Corporation, ceeding to the insistant solicitations of the Office of the region for the preservation of the monuments, nominate a committee to study the best means of worthily restoring the important edifice granting with this aim a first subsidy.

The meritorious Committee soon set to work and the excel-



Medioeval house
in Via Giacomo Leopardi (p. 134).

lent results obtained induced the Town Corporation and Public Instruction Department to grant new and larger assignments to continue the long and difficult work, and to restore to art and history an ancient edifice which is the pride of our town, for the pureness of its lines and the imposing beauty of the whole.

Let us proceed along the narrow **Via Porta Palatina** (shortly to be widened) till it is crossed by **Via Quattro Marzo** into which we turn.



Monument of Giambattista Bottero.

Via Quattro Marzo, that records the date of the proclamation of the Constitution (p. 26), leads diagonally from Piazza San Giovanni to Via Milano. — A house of the XIV century, lately restored as well as possible to its primitive state, stands at the crossing of Via Porta Palatina, likewise another is No. 6 of *Via Giacomo Leopardi* the adjoining street. No. 11 at the corner of Via Quattro Marzo and Via Conte Verde, is the building belonging to the *Poli-clinico Generale* (Ge-

neral Hospital) and in the garden opposite stands the original bronze statue (on a granite pedestal) of *Giambattista Bottero*, founder, with *Borella* and *Govean* (p. 146) of the « *Gazzetta del Popolo* » (Peoples Gazette), who died in 1897; the statute, the work of Odoardo Tabacchi, was erected by public subscription; in the same garden is a bust of A. Borella.

In **Piazza San Giovanni**, which we have reached following **Via Quattro Marzo**, we are in front of the *Church of San Giovanni* or *Cathedral* or *Duomo*, the only example of Renaissance architecture that there is in Turin.

The *Church of San Giovanni* was erected at the end of the XV century, and more precisely in the years 1492-98, by order of the Archbishop Cardinal Domenico Della Rovere who, according

to some, gave the work of construction to Master Amedeo di Francesco of Settignano, called Meo del Caprino; according to others, the designing was given to Baccio Pontelli, Florentine



Bell-tower and Church of San Giovanni (Cathedral).

architect of Sisto IV and to Meo del Caprino only the assumption of the enterprise. In the façade, entirely of marble are specially notable the jambs of the three doors, the delicateness and finish of the ornamentation constituting one of highest values of the

Renaissance sculpture. In the interior, formed of three naves, the graceful general form, the harmony of the walls, the correctness of the style, and the simplicity of the ornamentation concur to make the Church of San Giovanni one of the finest of Turin. In the interior is noteworthy: a vessel for the Holy water, work of 1500. Amongst the paintings by eminent masters are: in the second chapel on the right a panel in compartments, formerly attributed to Dürer but now recognized as one by Defendente De Ferrari of Chivasso of the XVI century; a fine painting by Domenico Guidobono of Savona on the door which, from the choir behind the high altar leads to the sacristy; in this latter is a panel attributed to Macrino d'Alba. The large painting above the central entrance door is a copy of Leonardo da Vinci's *Cena Domini* by Sanna of Vercellese. Painted by order of Charles Felix, and given to the Cathedral by King Charles Albert. Many tombs, some of 1500, and busts ornament the walls of the side aisles. On the axis of the two lateral aisles, at the sides of the presbytery, open up two monumental stairs leading to the *Cappella della Santa Sindone* (Chapel of the Holy Winding-sheet) (p. 53).

The *Bell-tower*, a massive square tower, was built in 1469; in 1720, after a plan by Juvara, new works were commenced, but were afterwards suspended.

In April 1909 was found, underground, between the *Bell-tower* and the Cathedral the mosaic pavement of the apse of one of the three ancient churches, destroyed in 1429 for the construction of the Cathedral; which has been placed in the Civic Museum in Via Gaudenzio Ferrari.

On the opposite side of the *Bell-tower* one perceives the railings of the Royal Garden (p. 44) in which, along the last block of **Via Venti Settembre**, was recently constructed a fine, **Mansion**, joined to the *Royal Palace*, for the *Administration of the Royal House*.

Excavating in 1898 and 1899 to build this new palace, copious remains of the **Roman Theatre**, of the *Colonia Taurinate* were discovered. Remnants of decorative paintings in encaustic, which have preserved all their freshness of colours, were also un-earthed.

In **Piazza San Giovanni** and along the other part of **Via Venti Settembre** going south, rises on the left the **Palazzo Chiabrese** or Ducal Palace of Genoa; on the right, the **Seminary**.

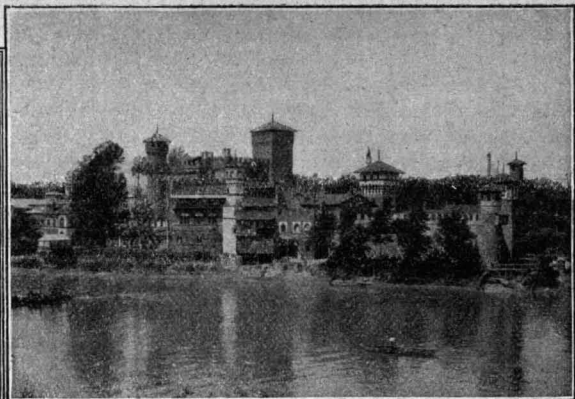
The *Palazzo Chiabrese* (page 50) is the residence of the Princes of Savoy, Dukes of Genoa; the interior, which merits being visited, has rich apartments with valuable paintings. — It holds a *Library* which was constituted with the books which in 1853 Ceaser Saluzzo gave to Prince Ferdinand. To this nucleus, which

forms the most important part, were added books which had belonged to King Charles Felix, and to the two Queens Maria Cristina and Maria Teresa and to Prince Ferdinand, and in 1856 Princess Elisabeth, in execution of the wish of her defunct husband, ordered that the library should be opened to the army officers. On 31st December 1909 it numbered 28.171 volumes and pamphlets, over a thousand manuscripts, the greater part of history and military science, and a rich collection of plans and maps. It is essentially a military library and as such holds one of the most important places among Italian ones. Although not a public library, known learned persons, or persons provided with a recommendation, can easily obtain admittance. It is open for a few hours on week days.

The *Palazzo of the Seminario Arcivescovile* (Archiepiscopal Seminary) was commenced in 1717 from designs by Juvara. It has a *Library* almost exclusively Theological. Begun in 1752 with a donation left by the priest Antony Giordano of Cocconato, to which were added gifts from Cardinal Costa, Abbot Denina and the theologist Donaudi. It was dispersed during the French Revolution. Its reconstitution is due to the Archbishop Giacinto della Torre who with that aim gave in donation his entire library and in 1808 had a locality specially adapted by the architect Ceroni, to whom is also due the design of the elegant book-cases which decorate the large saloon. In 1841 it was enriched by the library of the theologist Bricco, who for many years had been librarian and later by the books of the theologist Ghirinhello. In 1906 Cardinal Richelmy confided to Professor Ermano Dervieux the task of reorganizing it and on 12th October 1909 it was reopened. The catalogue now numbers over 30 thousand volumes. Although it has a private nature, by way of experiment, it was established that on Wednesdays and Fridays from 9 a. m. to 11.30 the public might also be admitted. The entrance is at No. 2 *Via Cappel Verde*.

Via Venti Settembre a little further on crosses, **Via Garibaldi**, **Via Pietro Micca**, **Via Santa Teresa** and **Piazza Paleocapa** successively, ending southwards at **Corso Vittorio Emanuele II** (page 98).





9. - Valentino Park and Borough of San Salvatore.

The Park. — Botanical Garden. — Valentino Castle and School of Application for Engineers (Royal Politecnico). — Equestrian monument to Prince Amadeus of Savoy. — Bridge Princess Isabella. — Mediceval Castle and Village. — Along the left bank of the Po, rowing-clubs. — Panoramma of the Hill and prospective of the Park. — Borough San Salvatore.

The **Park of the Valentino** extends for 287.160 sq. met. on the left bank of the Po, to which the lovely Hill descends on the right bank, and is a magnificent creation of art in a position splendidly favoured by nature.

The **Valentino Park** has its borders precisely marked: on the east by the Po (1), between Umberto I Bridge and Principessa Isabella Bridge; on the north by the Corso Vittorio Emanuele II (page 96); on the west by the Corso Massimo d'Azeglio; on the south by the Corso Federico Sclopis. Of these Corsi and all the others of the region we will speak when going through the *Borgo San Salvatore* (Borough of San Salvatore) (*San Salvario* in the peoples jargon) which extends along the other side of *Corso Massimo d'Azeglio*.

In the **Valentino Park**, magnificent seat of all the former General Exhibitions, will be held in 1911 the **International Exhibition of Industry and Labour**, which, for the first time will occupy the

(1) We would remind those who would like to row along this pleasant part of the Po, and land at the Mediceval Village that on page 12 are the indications concerning the *boats* and the *tariff* on the Po. — A **row on the Po** between Vittorio Emanuele I Bridge and Principessa Isabella Bridge, especially on a summers evening, is a thing to be done that we highly recommend.

whole of the **Park**, and will extend to the lovely slopes of the **Hill**, on the right bank of the **Po**, connected to the left by bridges and foot-bridges (page VIII and 38).

The **Valentino Park** is such a charming part of the natural and artistic attractions of our City, that it can be described independantly of the **Exhibition**.

We enter the park by the wide road which from **Corso Vittorio Emanuele II**, near *Umberto I Bridge*, opens out to the *Principal Entrance of the Exhibition*. This road passes on the left the shady square of the *Chalet-Café*, and then the railings through which is seen the *Botanical Garden*.

The **Orto Botanico (Botanical Garden)** belonging to the Royal University, and founded in 1729 by Victor Amadeus II in a portion of the garden adjoining the Valentino Castle, has now an area of about 27.000 sq. met. and consists of: 1^{ly} the beds in which are cultivated the herbaceous plants classified in 93 families; 2^{ly} an arbaretum or little English wood destined for the cultivation of trees; 3^{ly} hot and cold green-houses where are cultivated the most interesting plants, useful in medicine, domestic economy and industries, etc.

The building of the institute comprises; a ground floor with the lecture hall; the laboratories of the director and of the assistants; the rooms for the micrographic demonstrations; the micro photographic laboratory, and the Library containing over three thousand botanical works.

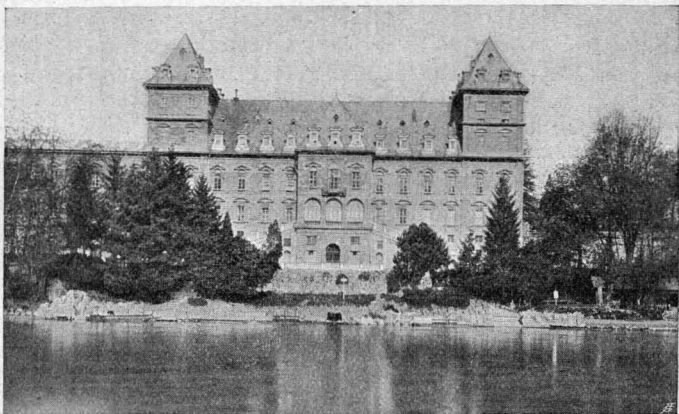
The Museum on the first floor, one of the richest in Italy, contains a general herbarium of about 60 thousand phanerogamæ species and about 30 thousand criptogamæ in more than 160 thousand samples, classified according to the *Genera plantarum* of Bentham and Hooker; the herbarium of the Piedmonte, rich in classical types, including the celebrated collections of Allioni, Bellardi, Balbis, Biroli, Carestia, Colla, Gibelli, and Gennari, and other minor specialized collections among which the Hieracioteca of Arvet-Touvet and Gautier and that of the Professor Belli.

The Museum, besides the fine collections of *drugs, fruit, seeds, useful materials*, etc., also contains those made by H. R. H. The Duke of the Abruzzi at the North Pole and at Ruvenzori.

From its foundation to the present day, have succeeded each other in the Directorship: *Bartolomeo Caccia* (1729-1748); *Vitaliano Donati* (1760-1781); *Carlo Allioni* (1781-1801); *G. B. Balbis* (1801-1815); *G. Biroli* (1815-1817); *Carlo Capelli* (1817-1829); *S. G. Moris* (1829-1870); *Giovanni Battista Delpon* (1870-1879); *G. Arcangeli* (1879-1883); *G. Gibelli* (1883-1898); *S. Belli* (1898-1899); from 1899 *O. Mattiolo*, actual Director.

The Botanical Garden of Turin possesses besides one of the most important iconographical collections. Of world wide renown is its *Taurinensis Iconographic* which contains about 2600 illuminated plates by the five good painters who succeeded each other as painter of the *Orto* from 1741 to 1868. The work is in 65 volumes in-folio beautifully bound.

The Botanical Institute is frequented by the University students of Science, Medicine, and by those from the Pharmaceutic and Veterinary Schools. Every year is published a catalogue of the



Castle of the Valentino (page 140).

seeds of the plants cultivated, which is sent to nearly all the Botanical Gardens of the world to obtain an exchange of plants.

Contiguous to the *Botanical Garden* is the **Castle of the Valentino**, which rises opposite where the Corso Valentino ends in Corso Massimo d'Azeglio. It is one of the finest architechtonic works in Turin; was constructed towards the half of the XVII century, after the style of the French castles of that epoch, by order of Maria Cristina of France, widow of Duke Victor Amadeus I. The first grand design remained, and is still incomplete; latterly some parts have been added to the principal front overlooking the Po. On the first floor are still preserved many magnificently decorated *rooms*. This Castle, which formerly was a favorite place the Court of Savoy, the festive meeting place for royal weddings, the witness of peacemakings after civil discords, became, after tempestuous vicissitudes, a scientific palestra of mathematical discipline being since 1860 the *Royal Application School for Civil Engineers*, the first instituted in Italy and frequented annually

by over 300 scholars. The School, besides a *Technical Library* of about 6000 volumes, a *hydraulic edifice for experiments* and a *Laboratory of docimastic chemistry*, has rich collections. The *Collection of models and works of construction* consists of about 4000 pieces, between instruments, mechinisms and models. The



Monument to Amadeus of Savoy (p. 142).

mineralogical and paleontological Collections whose origin and increase are specially due to the care and the gifts of Quintino Sella and Bartolomeo Gastaldi, contain a complete series of the minerals of Piedmont, and partial collections of the minerals of nearly all the regions of Italy.

As we have remarked elsewhere, this School together with the Royal Industrial Museum forms the new great Institute named **Regio Politecnico (Royal Polytechnic)** (page 114).

To visit the first floor *rooms* and the *collections* placed in the lateral galleries, it is necessary to apply to the Secratry's office.

Under the colonnade, by which one enters the handsome courtyard, a *marble tablet*, placed there the 29th June 1888, records that Quintino Sella and Bartolomeo Gastaldi on 23rd October 1863 founded the *Alpine Club* in the Valentino Castle. In the centre of the courtyard stands the *statue of Quintino Sella* savant and statesman; the statue, the work of the sculptor Reduzzi, was unveiled on the 14th March 1894.

From the Valentino Castle either continuing along the wide road where stands the *Hall of Festivities*, or along the shady alley which ends in a pleasant little valley we reach the open space, where on the axis of Corso Raffaello, facing Corso Massimo d'Azeglio, rises the magnificent *Equestrian Monument to Amadeus of Savoy, Duke of Aosta*.

This monument, erected by national subscription, and unveiled on 7th May 1902 stands on a high die of granit, decorated by a splendid bronze high-relief, which covers the four sides, and summarises the epopee of the House of Savoy. It is the greatly admired work of Davide Calandra, in which have equally high value the modern historical-artistic conception, and the exquisite and well finished execution of all its parts. The equestrian statue, 5 met. high, was cast by Cav. E. Sperati; the high-relief, with a development of 28 met. by Cav. P. Lippi.

From the monument to Amadeus of Savoy let us turn towards the Po by **Corso Federico Sclopis**.

The **Corso Federico Sclopis**, on the south side of Valentino Park, starts from Corso Massimo d'Azeglio and passing by on the left, firstly the *renewed building destined for the various annual Exhibitions and special Shows* (page 33), and then the monumental Fountain, a relic of the General Italian Exhibition of 1884, ends in Corso Dante, near the *Barriera*, and *Bridge Isabella*.

The *Ponte* (Bridge) *Isabella*, designed by the engineer Ernesto Ghiotti, was constructed by order of the Corporation; it is 12 met. wide, consists of five elliptical arches of 24 met. chord and 5,30 rise; and is entirely covered with granite.

Turning back from Isabella Bridge for a short distance along Corso Sclopis, from which either by one of the streets or the steps we descend towards the *Mediæval Castle and Village*, which rise up on the left bank of the Po.

The **Castello and Borgo Medioevale** (**Mediæval Castle and Village**) leads us back momentarily to the life of four hundred years ago. As a *tablet* on the western wall of the Castle records, they were built in occasion of the General Italian Exhibition of 1884, to offer, in an artistic and historical comprehensive gathering, a sample of the art and life in Piedmont during the xv century; they cover an area of 9000 sq. met. enclosed on three sides by palisade, moat, and wall, and lapped on the fourth by the Po.



Mediæval Castle.

Hours and Tariff: From the *Mediæval Village*, entrance to which is free daily, one approaches the *Castle* open daily: from the 1st. October to 30th. April, from 10 a. m. to 5 p. m.; from the 1st. May to 30th. September, from 9 a. m. to noon and 2 p. m. to 6 p. m. — *Ordinary tariff:* 0,50 cent.

Having crossed the drawbridge we find ourselves immediately in the **main street of the village**, narrow and winding, formed of houses with porticoes and balconies of every shape, variously painted and decorated with strange frescoes, coat-of-arms and friezes in terracotta; under the porticoes are shops for the exercise of arts and trades of that epoch. All the buildings are copied exactly from typical houses of the Piedmont. On the right side of the *Piazzetta* stands the front of the *Church*, copied from the old church of Verzuolo, with the door copied from that of Ciriè, and the windows and cornices, together with the frescoes, imitated from Saint George's at Valperga; on the left is the inn overlooking the River Po. — The main street ends in an open space at the foot of the hill on the right, on which rises the Castle,

imposing in its full character of a fortress which rules over, surveys, and protects the village.

We ascend the slope which on the right passes by the shed for the ballistas and leads to the **Castle**. The entrance door is the riproduction of that of the Castle of Verrès; the courtyard, all decorated with figures and coats-of-arms and with two wooden galleries, that of the Castle of Fenis. — On the ground-floor are riproduced: the large soldiers room from the Castle of Verrès; the kitchen from the Castle of Issogne; and from the Castle of



A street of the Mediceval Borough.

Strambino the vast and elegantly decorated dining-hall, with the baronial chair and musician's gallery. — On the upper floor, after the Castle warder's room and the baronial antechamber, we visit: the vast and richly decorated Baronial Hall or Hall of Justice, with its grand throne, copied from that of the Castle of Manta; the bedchamber reproduced from the Castle of Issogne and the pretty private oratory of the lady of the Castle from the Church of Saint John at Saluzzo; and then the scribe's small chamber. Then comes the

large chapel of the Castle divided into three parts, the first for the domestics, the second for the residents of of the Castle, with the roof and walls covered with frescoes imitated from the Cloister of S. Antonio of Ranverso (page 171) and the third the « Sancta Sanctorum » with the roof copied from the chapel of the Castle of Issogne. — From the donjon we descend by a small stair to the dungeons containing the stocks and chains copied from life; from the dungeons, through a narrow underground passage, we reach the moat, where a secret postern for safety, leads to the open.

In the Castle is an *Observatory* of the Italian Meteorological Association (page 90).

Having left the Mediceval village by crossing the draw-bridge, every one may wander at leasure in the Park, to admire the variety and charm of the picturesque *inner perspective*, the magnificent and artistic style of the *palaces and the pavillions in which is marvellously shown the genial struggle of every production* of the brain and labour of man.*

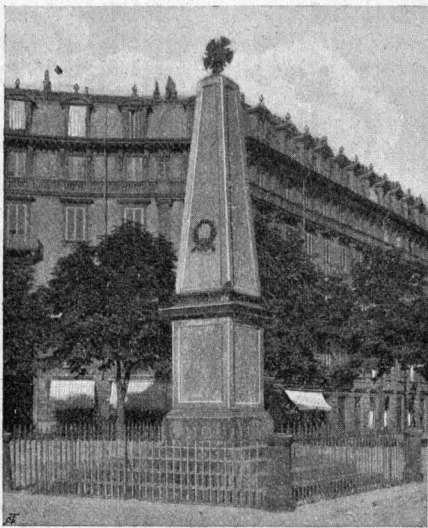
If on the contrary, having crossed the draw-bridge of the *Mediæval Village*, one follows the *path along the Po*, this passes in front of the principal façade of the *Valentino Castle* with a double exterior staircase. Beyond this, from the road, through the clearings and from the winding river-paths along the Po, one gets a *free view onto the Hill, the river, and onto the right bank of the latter*, where the architecture of every nation, every epoch and every style is revealed in the brilliant and rich variety of the *pavillions of the foreign States*.

To the extreme north-east on the lowest declivity of the *Monte dei Cappuccini* (Capuchins Hill), emerges the round dome of the Church *Gran Madre di Dio* (Great Mother of God); on the Monte towers the Church of the Capuchins; and in the distance between the Monte and the Hill, from which it is detached like an advanced sentinel, rises the *Basilica of Superga*. In front, the Hill spreads to the south in a wide circle, dotted all over with villas, mansions, and small churches; and with its varied and smiling aspect descends to the river. Over this, to the north are profiled, firstly the new monumental bridge Umberto I, and then the massive bridge Vittorio Emanuele I, to the south stands out the shapely bridge Isabella, above which far away are outlined the Maritime Alps. And *on the waters of the Po*, that resemble a calm lake, being controlled by a dike just below the Vittorio Emanuele I Bridge, on holidays and especially in the lovely spring, summer and autumn evenings glide *canoes, gondolas, skiffs and shallops, manned by rowers in their varied costumes*.

The **Corso Massimo d'Azeglio** begins from *Corso Vittorio Emanuele II* (page 96) forming between this, on the north and *Corso Dante* on the south, the western side of the *Valentino Park*, and also marking the eastern side of the large quadrilateral **Borgo San Salvatore** (Borough of San Salvatore) (commonly called **San Salvario**), which stretches southwards to *Corso Galileo Galilei* (*Barriera of Nizza*) and is enclosed on the west by *Via Nizza* parallel to the railway line from the *Centrale Station* or *Porta Nuova Station*.

The **Borough of San Salvatore** — the most extensive and most populated of the boroughs, which became an integrant part of the town — is rich with Institutes for studies and industrial Establishments; has *corsi* and streets flanked by edifices and town mansions which testify to the floridness and progresses of the region. From the Borough San Salvatore open out, wide, frequent and easy communications with the *Valentino Park*.

The **Corso Massimo d'Azeglio** joins **Corso Vittorio Emanuele II** to **Corso Galileo Galilei**; it is 2100 met. long and 60 met. wide. The part down to **Corso Valentino**, is on the right bordered with fine villas; beyond, at No. 42 are the *Municipal green-houses*; and in the same block, along **Via Valperga Caluso** at No. 33 is the *Royal Academy of Agriculture* with a garden for experiments. Beyond rise in four blocks the new University Institutes, those



Monument to the Martyrs of 1821 (p. 147).

are: at No. 46 the *Physical and Hygeine Institutes*; No. 48 *Chemical and Pharmaceutical - Toxicological Institutes*; No. 50 *Physiological and Pathological Institutes*, *Institute of Medical Matter and the Biological Institutes*; and at No. 52 *Anatomical and Anatomical-Pathological Institutes*, the *Institute of legal Medicine*, and the *Anatomical-Amphitheatre*. Passed No. 46, turning up **Via Bidone**, at the corner of **Via Ormea**, at No. 63 are the *evening and holiday schools and workshops for the working classes of Turin* foun 'ed by a society established there in 1887.

The left side of **Corso Massimo d'Azeglio** runs along by the *Valentino Park*.

Parallel to **Corso Massimo d'Azeglio**, the following principal streets, starting from **Corso Vittorio Emanuele II** run right through the **Borough San Salvatore** from north to south:

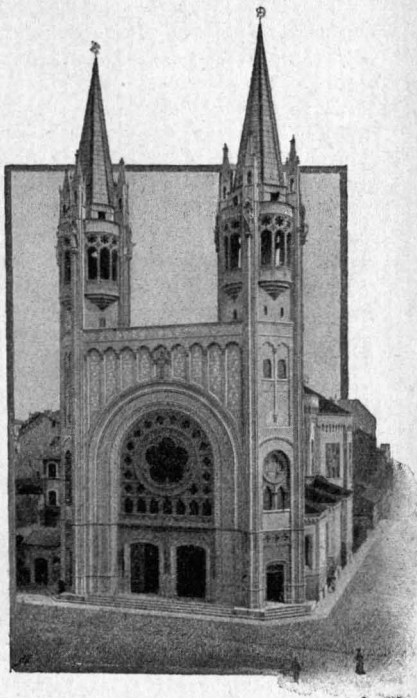
Via Madama Cristina, in continuation of **Via Accademia Albertina** (page 109), ends at **Corso Galileo Galilei** near the *Barriera Nizza*. It is 1950 met. long and 18 wide; where it meets **Via dei Fiori** stands the *statute* erected to *Felice Govean* in 1906 one of the founders of the *Gazzetta del Popolo* (People's Gazette) (page 16), the work of the sculptor *Sassi*, cast by *Lippi*.

Via Nizza, 2250 met. in length and 20 in width, ends at the *Barriera Nizza*. — For a long distance it runs by, on the right side, the *Central Station* (Departure side), the *Merchandise Platform*, and the railway, across which a *foot-bridge*, from the axis of *Via Berthollet*, in conjunction with *Corso Duca di Genova* (page 100), and further on a *Cavalcavia* (carriage-bridge) from the axis of *Via Valperga Caluso* in conjunction with *Corso Sommeiller*, give transit to *Via Sacchi* (p. 98). At No. 52 is the *Regia Scuola Superiore di Medicina Veterinaria* (Royal Superior Veterinary School); rich with means for experiments, and materials for study, laboratories and collections. Just beyond rises the *Church of Sacro Cuore di Gesù* (Sacred Heart of Jesus), built in gothic style after the designs of Count Edoardo Arborio Mella in 1875.

From the left side of **Via Nizza**, built with porticoes in the part down to **Via Berthollet**, which latter leads, on the right side of *Via Nizza* to the *foot-bridge*, branch off successively: **Via Baretto** which crosses *Piazza Saluzzo*, on which rises the *Church of SS. Pietro e*

Paolo (Saints Peter and Paul), constructed in 1865, from designs by Eng. Carlo Velasco, lately restored and cleaned; and the three *Corsi Valentino, Raffaello* and *Dante* which lead to the *Valentino Park*, the first in front of the *Valentino Castle*, the second opposite the *monument to Amadeus of Savoy* and the third to *Principessa Isabella Bridge*.

At the opening of **Corso Valentino**, which ends at the *Castle*, rises a modest *obelisk* commemorative of the *Rising of 1821* (page 146). — Continuing along **Via Nizza** up to the opening of **Via Pallamaglio** are visible the dome and two belfries of the magnificent *Church of the Sacro Cuore di Maria* (Sacred Heart



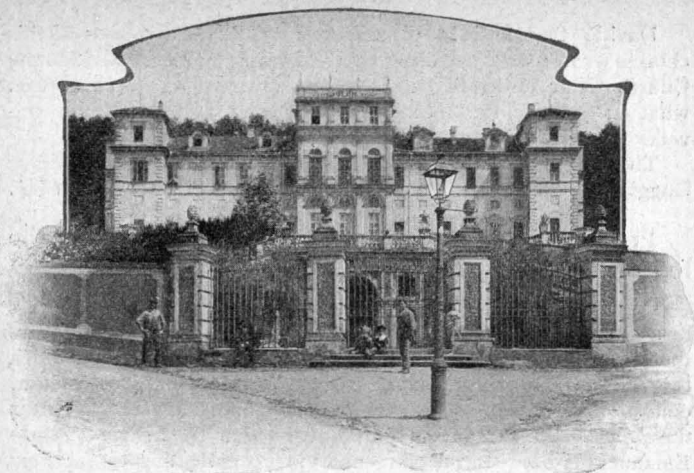
Church of the Sacro Cuore di Maria

of Mary), erected in this street, by initiative of the Rev. Teologo Carlo Olivero. This Church, a real monument of modern art and unique for the graceful originality of its structure is the work of the famous engineer Count Carlo Ceppi. It is endowed with the largest organ in Italy, consisting of over 6000 pipes: work of Cav. Vegezzi Bossi, a Turinese.

The **Corso Raffaello** ends in Corso Massimo d'Azeglio between the new *University Buildings* (page 146). The **Corso Dante** ends at *Isabella Bridge* over the Po (page 142). Near the Corso, on the right, at the corner of Via Ormea and Via Ilarione Petitti, is the *Asilo Notturmo Umberto I* (Umberto I Night Refuge) founded in 1888 by initiative of the late regretted philanthropist Paolo Meille. Those who are momentarily without, shelter, bread and work, can receive all here temporally and gratuitously.

At No. 151 Via Nizza, that is, beyond Corso Dante is the *Istituto dei Ciechi* (Institute for the Blind) and a little farther on at the end of Via dei Fiori is the *Ospedale Infantile Regina Margherita* (Queen Margrets Hospital for Children), founded in 1890 by Doctor Secondo Laura.





Villa della Regina (p. 150)

10. — On the other side of the Po and on Monte Cappuccini.

From Piazza Vittorio Emanuele I, to the other side of the Po. — Piazza and Church of the Gran Madre di Dio, statue of Victor Emanuel I. — Vie and Corsi diverging from the Piazza. — Ascent to Monte Cappuccini from Via Moncalieri, Ferretti funicular railway. — On the Monte: Church, Alpine Vedetta, Alpine Collections and panorama of the Alps. — Descent from the Monte by Via Circonvallazione oltre Po, or by Via Bezzecca. — Corso Vittorio Emanuele II oltre (beyond) Po, and commemorative monument of the Crimea. — On the right bank of the Po, from Umberto I Bridge to Isabella Bridge and the Valentino Park.

From Piazza Vittorio Emanuele I (page 95) we cross the *bridge* that leads on the other side of the Po to the **Piazza Gran Madre di Dio**, where rises isolated in the centre, the fine *Church* of the same name, and in front of it the *Statue of Victor Emanuel I*.

The *Church Gran Madre di Dio* (Great Mother of God) erected by deliberation of the Decurional Committee of Turin (Corporation) with the object of recording the Restoration of the Royal House of Savoy in 1814, after the French domination, and the entrance of King Victor Emanuel I into the city, it was commenced in 1818 and completed in 1831 after a design by the architect Ferdinando Bonsignore, who wished to imitate in modest proportions the Pantheon of Rome. The two statues on the low walls up the side of the steps are by Celli and represent *Religion* and *Faith*.

Davide Bertolotti in his *History of Turin* a propos of this church wrote: « In a town so full of work, the pure style of the Church Gran Madre di Dio is to the lover of fine architecture, what an oasis in the middle of the desert is to the tired traveller ».

The Statue of *King Victor Emanuel I*, by the Genoese sculptor Gaggini, represents the King in the royal robes of that epoch (1814).

From the Piazza Gran Madre di Dio branch off the following principal Vie and Corsi:

Corso Casale on the left, leads to the Barriera of that name near the Bridge Regina Margherita (page 107). On the right of the Corso is No. 56 a large building, constructed in 1838, in which the *R. Ricovero di Mendicità* (Royal Workhouse) gives asylum, education and work to about a 1000 paupers. On the left runs the *Michelotti Canal* fed by the Po, just below the bridge Vittorio Emanuele I; between the canal and the Po extending to the *Barriera Casale* is the *Michelotti Wood* (or Park) (35.000 sq. met.) beyond which for about three kilometers extends a shady avenue. — Beyond the Barriera the **Road of Casale** running between the Hill and the Canal crosses the large *Borough Madonna del Pilone* (Madonna of the Pilaster), passes by the hill of the *Sassi Borough*, near which diverge the high road and the *Funicular Railway to Superga* (page 2, 162).

Via Villa della Regina from the north-east corner of the Piazza ascends the Hill to the *Villa* of the same name. This was constructed with sumptuousness of conception and good *decorative form*, towards the half of the xvii century, from designs by the Roman Architect Viettoli by order of Cardinal Maurice of Savoy; it took its present name from the wife of King Victor Amadeus II. The *Villa della Regina* has since 1869 been the *National Institute for the daughters of Italian Soldiers* (officers and men), to which it was presented by King Victor Emanuel II. There are three educational branches in this Institute: in the Villa itself is the superior branch of education; the teaching and professional branches being joined in a vast building purposely built in Via Figlie dei Militari, No. 25, at the foot of the hill, near Corso Casale, designed by the engineer Angelo Reyceud. Near this building, in Via Asti, is the *Caserma Dogali* (Dogali Barracks), constructed in detached buildings; a *tablet* records the brave men who died fighting at Dogali (Eritrèa Colony) 26th January 1887. — From the Villa della Regina the *strada* (road) *di Santa Margherita*, continues up the Hill, with a charming panorama, between small mansions and villas; and beyond the small *Church of Santa Margherita*, ends at the ancient *Eremo dei Camaldolesi* (Hermitage of the Camaldosians).

On the right of the Piazza Gran Madre di Dio opens **Via Moncalieri** along which we will go for a short distance; to which, after the first block, descends the slope of the **Monte dei Cappuccini** (Hill of the Capucine) up which run three different roads by which in a few minutes the **Piazzale of the Monte** is reached.

The first, **Via Gioanetti** on the left, passing by the first block of houses is the most shady, and goes up to the Royal Home for Widows and Spinsters, then turning to the right of the rectilinear of **Via Circonvallazione**, goes right up this slope; the second, the center is the *Funicular Railway, Ferretti system* (10 cents up, 5 down); the third, on the right, **Via al Monte** winds round the pretty ascent, and allows to be seen from one part, southwards, the ancient constructions on which stand the Church and annexed Convent, and from the others, reveals the fine extension of panorama, all round from the Maritime Alps, to the Hill, to Superga, to the Pennine, Graie and Cozie Alps, to the wide plain and the city of Turin.

The **Piazzale of the Monte** is closed in towards the Hill by the *Church*, and to the south by the adjoining Convent, in which, in the part embracing the circle of the Western Alps, is the *Stazione Alpina* (Alpine Station) placed there by the *Turin Section of the Italian Alpine Club* in 1878 (page 90).

The *Church of Santa Maria del Monte* (where until the XIII century stood a little fortress) was erected in 1583 with the adjoining Convent by Duke Charles Emanuel I, after a design by Vittozzi. In the interior are worthy of attention: the picture of San Maurice, by *Moncalvo*, and that of the Assumption by *Morazzone*; four large wooden statues, representing saints of the Capuchin Order, carved by *Clemente*. — Monks of this Order officiate in the church.

The *Alpine Station* consists essentially of three parts; the Alpine Museum, which comprises rich and varied *Collections* for the study of the Alps; the Alpine Vedetta, furnished with a good telescope to observe the vast and marvellous *panorama* which extends from the upper basin of the Po to the circle of the Alps for a distance of over 400 kilometers;

and the Meteorological Observatory, dependant from the Italian Meteorological Society (page 90).

Hours: The Alpine Station is open: in November, December, January and February from 8 a. m. to 11,30 a. m. and from 1 p. m. to 5 p. m.; in March, April, September and October from 6,30 a. m. to 11,30 a. m. and from 1 p. m. to 6 p. m.; in May, June, July and August from 5 a. m. to 11,30 a. m. and from 2 p. m. to 6 p. m. The *fixed entrance fee* is: week days 40 cent; and Sundays and holidays 25 cent.

Amongst the **Alpine Collections** are noted: the topographical, geological and mineralogical maps, maps of the Alps in relief, and the geological map of the Alps of Piedmont on 1:50.000 scale, according to the studies of Bartolomeo Gastaldi, accompanied by specimens of the rocks and minerals indicated in the map; the entomological Collection of the Alpine and Subalpine regions; the Collection of Alpine photographs, very interesting being those of the principal mountains and glaciers; the Collection of models, refuges and huts constructed on the Alps; the series of life size coloured costumes of the Valleys of the Piedmont; the Alpine herbarium; all the publications of the Italian Alpine Club from 1863; the interesting souvenirs of the Italian Polar expedition of 1900, pre-sented by H. R. H. the Duke of the Abruzzi, etc.

From the **terrace of the Alpine Vedetta** the *panorama* which presents itself to our view is wonderful. *From the extreme south-west, where rises Mount Matto in Val Gesso (Cuneo) to the extreme north, where we perceive Mount Generoso (Switzerland), it is all the chain of the Occidental Alps which arouses our admiration.*

They are Monviso (3843 met.) characteristic for its pyramidal form; the Visolotto (3353 m.); the Rocciamelone (3537 m.); the Bessanese (3632 m.); the Ciamarella (3676 m.); the Levanna (3619 m.); the Group of the Grand Paradise, with the high peak bearing that name (4061 m.); the Lavina (3308 m.); the Tersiva (3513 m.); the Zwillinges (Pollux 4107 m., Castor 4222 m.); the Lyskamm (4529 m.); the Group of Mount Rosa, with the peaks Dufour (4635 m.); Zumstein (4564 m.); Gnifetti (4559 m.); and hundreds and hundreds of peaks, needles and spire that with dark ravines or shining snow crown the horizon for 400 kilometers. On the *sides of the chain* are precipices and glaciers, rocky crests and wooded crests, and green slopes, which shape the *valleys* opening out onto the *plain*: where between rivers and hills peep forth towns and villages.

To observe attentively and with leisure such richness and variety of spectacle, the telescope lends itself, furnished with an index that signs on the *tavola monitoria* (indicative plate) or indicator of the Alps, the name of the peak, valley, town, castle or village on which our gaze is fixed.

Annexed to the Alpine Station with the motto « *mens sana in corpore sano* » is the *Gymnasium* which has a fencing saloon and a shooting gallery.

From the Piazzale del Monte we descend by the same road up which we came as far as the rectilinear of **Via Circonvallazione oltre Po**, divided in two parts by the railing forming the duty boundary; the inner part is **Corso Giovanni Lanza**.

Via Circonvallazione oltre (beyond) **Po** and **Corso Giovanni Lanza**, which from the dip between Monte Cappuccini and the Hill descend southwards to bar **Corso Vittorio Emanuele II oltre Po**, run along the side of the Hill to the *Road of Val Salice* which lower down joins the eastern extremity of **Corso Emanuele II** to the right of the *Monument of the Crimea*.

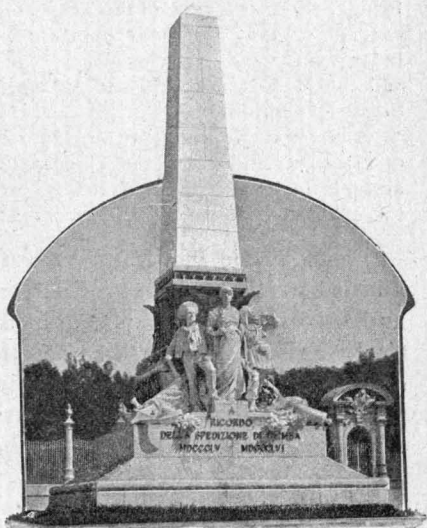
Via Circonvallazione and **Corso Giovanni Lanza** suspended hillwards towards the *Villa della Regina*, continue beyond the *Barriera Val Salice*, to the *Barriera of Piacenza*, always along the lower slope of the Hill.

Inferiorly to the dip of the Monte, parallel to **Via al Monte**, descends **Via Bezzacca** leading straight to the wide ending of **Corso Vittorio Emanuele II oltre Po** where rises the *Monument of the Crimea*.

The **Corso Vittorio Emanuele II oltre Po** (page 95) ends here at the foot of the Hill, in a wide space bounded, in front by an elegant railing intersected with columns of a villa, and at the sides, by fine houses of good modern construction.

On this space rises the *monument in commemoration of the Crimean Expedition* (1855-56), the work of the sculptor Luigi Belli. It consists of an obelisk in granite 18 met. high, on a quadrangular base 9 met. wide; it has a group of three figures representing *Victory* in the centre, and on the right, a light infantry man, and on the left a sailor, as symbols of the *Army* and *Navy*.

To re-enter the town it is only necessary to cross the *Bridge Umberto I* (page 96), which unites the two parts of **Corso Vittorio Emanuele II**.



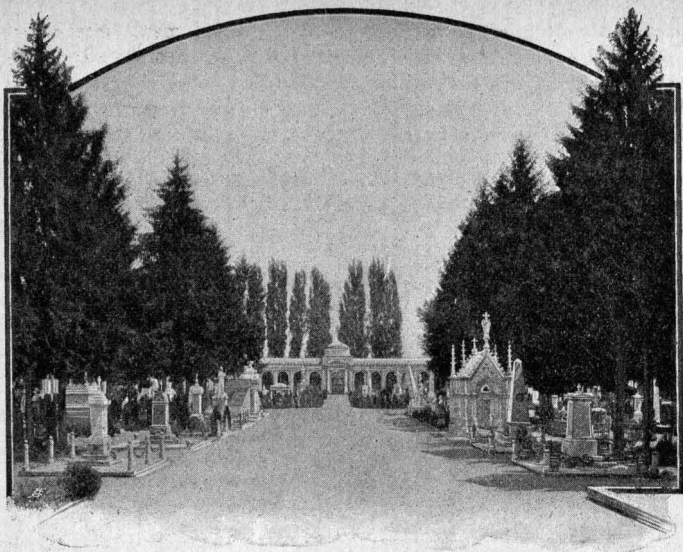
Monument of the Crimea.

Those who wish on the contrary to go along the right bank of the Po to *Isabella Bridge*, and thence to the *Valentino Park* (page 134) must not cross the Bridge Umberto I, but continue, from *Barriera Val Salice* along *Via Circonvallazione* and *Corso Lanza* to the *Barriera of Piacenza*, or set out to this latter by following *Via Moncalieri* from the head of the bridge. Beyond the *Barriera of Piacenza* on the right bank of the Po runs the **Piacenza Road**; along which, between the *Barriera* and *Isabella Bridge*, there is a view of the whole of the *Valentino Park*, which extends vaguely along the opposite bank of the Po surrounding in large and varying circles of green the *Valentino Castle* (page 140), and the *Mediceval Castle and Village* (page 143) and the *International Exhibition*.

Along *Via Moncalieri* (from *Umberto I Bridge* to the *Barriera of Piacenza*) and along the *Piacenza Road* (between that *Barriera* and the *Isabella Bridge*) stretches, on the right bank of the Po, the characteristic zone of the Pavillions of the *Foreign Countries*.

From **Ponte Isabella** a line of electric trams crosses all the town, going along the *Corsi Massimo d'Azeglio*, and *Vittorio Emanuele II*, and through the large *Piazze Carlo Felice*, *San Carlo*, *Castello*, *Palazzo di Città* etc. (page 142); many other lines intersect or cross the *Valentino Park* and *Corso Massimo d'Azeglio* (*Map of Turin* with indications of the lines of trams).





Catholic Cemetery.

11. — The General Cemetery ⁽¹⁾.

Catholic Cemetery. — Jewish Cemetery. — Protestant Cemetery.
The Crematorium. — Station for disinfection.

The **Cimitero Generale** or **Campo Santo** (General Cemetery) extends along *Via Circonvallazione*, on the other side of the river *Dora*, beyond *Corso Regina Margherita* (page 104).

Leading to it are; the *Corso of the Regio Parco* (page 107) beyond the *Dora*, and more directly *Via Catania* bordered by trees, and along which run the electric trams, leading to the *Piazzale* facing the entrance gate.

The first General Cemetery, now called *Primitive*, was designed by the architect *Gaetano Lombardi* and opened on 6th November 1829. In 1841, it was enlarged for the first time after a

(1) The tram No. 6 *Piazza Castello-Cimitero* (under the management of the Town Corporation) which leaves from *Piazza Castello* (page 12) goes to the Cemetery.

plan by the architect Carlo Sada, being enlarged many times after, upto now having been enlarged *six* times, besides the very large new area destined, for ordinary individual graves, the part in the first cemetery no longer sufficing. With the new part, the General Cemetery will cover an area of about half a square kilometer.

The General Cemetery is divided into three parts: the *Catholic*, *Jewish* and *Protestant Cemeteries* besides the *Crematorium* and the *station, or buildings for disinfecting purposes*.



Sepulchre of Carrassi del Villar Family
by F. Franchi.

Catholic Cemetery.

Hours: January, February, November and December from 9 a. m. to 4 p. m. March and October from 8 a. m. to 5 p. m. — April, May, June, July, August and September from 8 a. m. to noon, and from 2 p. m. to 7 p. m. — From 1th to 10th November the Cemetery is open from 8 a. m. to 5 p. m.

The *Entrance* is near the *Church of the Cemetery*, along *Via Circonvallazione*, in which ends *Via Catania* in front of the Church.

The church, from the exterior, is like a Grecian temple, and four engaged Doric columns, adorn the façade. The interior is a funereal round, feebly lighted by a lantern. On the only

altar of black and white marble is a group representing Christ dead.

Behind the Church, the original or *primitive Cemetery*, octagonal in form, extends 114.929 sq. met., divided in four equal parts by four roads, which between hedges and flower beds, lead to the centre where stands a high stone cross. An atrium leads to the *first additional enlargement* formed of three wings of porticoes united by a central semicircle, for an area of 36.913 sq. met. To the left and right of this second part were afterwards added the *successive enlargements*. — In the Cemetery, and particularly in the enlargements are many monuments of real artistic value, which reveal the progress in sculptor and architecture, fine works by the

Sculptors Vela, Monteverde, Tabacchi, Costa, Della Vedova, Cuglierero, Dini, Albertoni, Balzico, Belli, Bogliani, Cevasco, Cano-



Monument to Dr. Senator Pacchiotti by *L. Contratti* (p. 158).

nica, Butti, Simonetta, Vergnano, Ginotti, Realini, Contratti, Stratta, Bistolfi, Calandra, Pozzi, Biscarra, Reduzzi, Rubino, Am-



Sepulchre of the Geisser Family by *D. Calandra* (p. 158).

brozio, Sassi, etc., and by the architects Sada, Ceppi, Lombardi, Mondino, Marchesi, Rivetti, Vandone, Fenoglio, Molli, Nigra, etc., besides the picturesque works in encaustic and mosaic. It is all a show of the renovation, which took place during nearly

three quarters of a century, in the suggestive and pious Sculpture of Tombs. — In the first enlargement are by *Vela*, the mausoleum of the family Calosso (No. 8); the Statue of Hope on the tomb of the Prever family (No. 26); the group of the Angel flying to Heaven with the child taken from the open tomb of Tito Palestrini in the plot in front of the arch No. 176. — By *Monteverde* the monument to the architect Sada, at the little shrine No. 103 in the first enlargement. — Among the many works by *Tabacchi*, we specially note:



Sepulchre of Sarzana Family
by *P. Canonica*.

in the second enlargement the monument Nicanore Provana Romagnano di Virle (at the turning of the portico), in the plot in front of the arch No. 211 the Benech monument, the monument of the Sineo family in the large avenue (No. 490); in the third enlargement the monuments of the Denina family (No. 223), Mazzonis family (No. 7) and the Spinola family at the extremity of this enlargement. — In the third enlargement the monument to the painter Pastoris (No. 6) is by *Costa*. — Among the works of *Della Vedova* we note: in the first enlargement (No. 44) the sarcophagus of Monseigneur Riccardi di Netro,

(No. 105) the monument Albertina Zoppetti-Conti; in the second enlargement the monument Giuseppina Toesca di Castellazzo-Garbiglietti, and the tombs of Carlo and Domenico Promis No. 195. — Worthly of observation is the monument erected in the third enlargement to the memory of the regretted doctor senator Pacchiotti, work of the sculptor *Contratti*. — By *Reduzzi* is the fine monument to Benedetto Brin, celebrated Naval engineer, for years Naval Minister. — Very fine are the works of the sculptor *Calandra*, among which the base-relief in bronze on the tomb of the Geisser family in the third enlargement (No. 35 north), also those by *Canonica* for the Woena and Pratis-Bellono families in the original part (No. 398 and 169); the monument for the Sarzana family in the third enlargement (No. 126) and many others under the porticoes of the fifth enlargement.

Numerous and scattered in the various enlargements are the little shrines or temples of marble and granite, designed by distinguished architects and constructed by specialist firms such as *Fratelli* (Brothers) *Catella*, *Stella*, *Sassi*, *Gianoli*, *Bosco*, *Peve-relli*, etc.

The first five enlargements are surrounded by vast porticoes with corresponding subterranean passages, well aired and lighted, with relative crypt.

It would be worthy to record the names of all the great who repose here in eternal sleep. Here lie: Tancredi Falletti of Barolo and his wife Giulia Colbert, noted benefactors of Turin and who for the erection of this Cemetery gave three hundred thousand francs; Michele Buniva, the introducer of vaccination for small-pox; Barbaroux, the upright minister of King Charles Albert; Luigi Cibrario, statesman; David Bertolotti, historian; Alberto Nota, literated; Santarosa, bold decurion of the city of Turin; Plana great mathematician and astronomer; Carlo and Domenico Promis, historians, architects, noted archeologists; Andrea Bonelli, naturalist; Giuseppe Bagetti, artist; Federico Sclopis, magistrate, historian, statesman; the minesters Emilio Sineo and Benedetto Brin; the senator doctor Pacchiotti; Cesare Lombroso; the senator professor Angelo Mosso; Edmondo De Amicis; the immortal Silvio Pellico, ever faithful to God, his Country and Truth. To Them, to the endless crowd who have preceeded us in the noble compition of work, Ave!

The Crematorium.

Hours: Open daily from 9 a. m. to noon.

The *Crematorium* occupies a special area on the right of the original Cemetery. It is reached from this latter and also directly from Via Circonvallazione; over the entrance one reads the following distich, dictated by the latin professor Garizio:

QUO CITIUS RURSUM NATURA PEREMPTA RESOLVAT
DA TUA PURGANTI MEMBRA CREMANDA ROGO.

Besides the Crematory furnace there are: the rooms where the relatives of the deceased can assist at the cremation; the large ceremonial hall; the niches destined to receive the cinerary urns. In front of the crematory furnace are two fine plaster statues by the sculptor Della Vedova, and a good painting by A. Vinaj.

The Jewish Cemetery.

Hours: Opened on application to the keepers.

The Jewish Cemetery is at the north-eastern extremity of the Catholic Cemetery; it has two grounds and contains numerous elegant tomb-stones with funeral lamps, and several monuments of very good design and exquisite execution.

The Protestant Cemetery.

Hours: Open from midday to dusk on Tuesdays, Thursdays and Saturdays.

The Protestant Cemetery forms a quadrilateral along the Strada (road) del Regio Parco, near the Jewish Cemetery, with cypress groves, adorned here and there with flower beds. In one of the little buildings which are at the side of the entrance gate is a little chapel.

Disinfecting Station.

The *disinfecting Station* with the *rooms for examining the bodies* stands near the Catholic Cemetery along Via Circonvallazione, beyond the Crematorium.

The most important building is that of the *disinfecting premises* divided in two parts; in the foremost are gathered the infectious objects, in the posterior the disinfected ones. All the disinfections, and the periods of these are automatically marked on registering cylinders for that purpose. — This *Disinfecting Station* near the Cemetery were inaugurated 20th October 1892.

The buildings occupy a vast enclosure divided in two parts: on one side are the *rooms of observation for the non-infected bodies*, working premises and the posterior part of the actual disinfecting station; on the other the *rooms of observation for the infectious bodies*, the post-mortem room with its laboratory and the front part of the disinfecting Station.





Basilica of Superga (p. 162).

IV.

THE ENVIRONS

Basilica of Superga. — Cavoretto. — Town of Chieri. — Abbey of Vezzolano. — Santena (tomb of Camillo Cavour). — Moncalieri and Royal Castle. — Royal Castle of Stupinigi. — Royal Castle of Racconigi. — Rivoli and Castle. — Abbey of S. Antonio di Ranverso. — Avigliana and its lakes. — Sagra of San Michele. — Madonna di Campagna. — Lucento. — Pianezza. — Venaria Reale. — Ducal Castle of Agliè.

Turin from its position, has — on hill and plain, and at the opening of the Alpine valleys — splendid *environs*, attractive for their delightfully picturesque landscapes, rich in monuments of art, and historic memories. We will be a guide for those excursions for which a day and half a day are amply sufficient.

To facilitate the orientation in this large and varied *circle of environs*, and to eventually make it easy to visit the places that are near together in the same day, the attractive and inviting places are marked in order of their position, round Turin, from east to south, west to north.

Superga. — Is about 10 kilometers distant from Turin. It can be reached: by the high road that turns off from the Strada (road) di Casale near the borough of Sassi (page 150); from Piazza Castello in the train of the *funicular railway* which upto Sassi runs along the tram-line Torino-Gassino (page 12). The funicular railway (Agudio system), about 3200 met. long, covers, between the lower and upper stations, a rise of 420 met., with a medium gradient of 13 ‰ and a maximum of 20 ‰ and with a curve radius

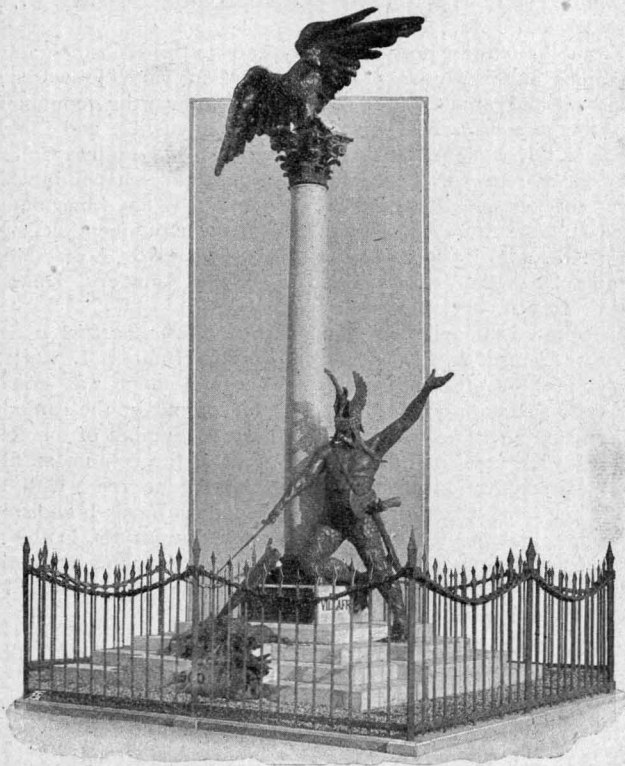


Tomb Charles Albert at Superga.

of not less than 300 met.; the ascent, during which always more varied and enchanting the panorama extends itself, is completed in twenty minutes, that is with a velocity of about 2,60 met. in 1". In the arrival station there is the *Caffè Ristorante* and a pavillion furnished with a *telescope for the panorama*; along the high road near the top are several hotels.

In the center of a vast square, 672 met. above the sea level, rises the **Basilica**, a magnificent and grand votive temple, dedicated to the Nativity of the Virgin Mary, and erected by Victor Amadeus II for the deliverance of Turin from the siege of 1706 (page 25). For its size, external structure and its grandure, this Basilica is Juvara's best work; it was commenced in 1717, completed and opened for worship in 1731. We repeat the description made by Milizia: « This church has a circular plant; eight pilasters greatly jutting out from the principal wall, with an equal

number of columns set into the pilasters upholding the dome. In the spaces between the pilasters are six elliptical chapels having arched roofs. Passing through the inter-pilaster opposite the principal entrance, a large octagonal chapel is reached, at the bottom of which is the altar. The flight of steps outside is partly straight and partly spiryal. The façade has a portico formed



Umberto I Monument at Superga (p. 164).

by eight Corinthian columns; the center intercolumnation is larger than the side ones. Above the entablature is a pediment which divides the balustrade. The fine dome is between two nimble belfries». In the interior of the Church, which is 51 met. long, 34 wide and 70 high from the pavement to the top of the little dome, are some admirable paintings and sculptures. One can go up to the *lanterna* or little dome to admire an *incomparable circular panorama* in which are visible the Cervino, or Matterhorn, and the spires of the

Cathedral of Milan. In an instant, with one glance round, the eye passes over the immense chain of the Ligurian Appenines, the Occidental Alps, and part of the Central Alps fading into plains of Lombardy, the hills of Monferrato and that of Moncalieri.

In the grand and severe building annexed to the Basilica are the *Royal Apartments* and the *Library*; in one of the rooms is the whole series of portraits of the Popes from S. Peter to the present one.

From the interior portico one descends to the vaults containing the **tombs of the House of Savoy**, rich in valuable works of sculpture and architecture. The most noteworthy monuments are: the *mausoleums* of King Victor Amadeus II, and Charles Emanuel III, work of the brothers Ignazio and Filippo Collino, of Turin; the *tomb* in the centre of the mortuary chapel, in which it was the custom to put the remains of the last king, and in which still are those of Charles Albert; the monument of Queen Maria Adelaide, by Revelli; that of the Duchess of Aosta, Maria Vittoria, by Della Vedova; that of Prince Amadeus, Duke of Aosta, etc.

In 1902 was unveiled on the *piazzale of the Basilica* a *symbolical monument* to the memory of King Humbert I, work of the sculptor Cav. Pozzi Tancredi. The monument was erected by public subscription, and consists of a column on the capital of which leans an eagle wounded in the heart, symbol of the King struck by the assassins bullet. At the foot of the column an allobroge, personification of the ancient Sub-Alpine race, with the right knee bent, the right arm stretched downwards brandishing his sword, and the left vigorously stretched upwards, in the act of swearing defense and fidelity to the Italic symbols, consisting of the Ferreous Crown and the Collar of the Annunziata. The epigraph by Tommaso Villa, says:

IN THE NAME OF HUMBERT
IRRADIATED BY THE CROWN OF MARTYRDOM
THE SUBALPINE PEOPLE
WITH ANCIENT PRIDE
THE ANCIENT TROTH REAFFIRM.

Cavoretto is one of the brightest regions of the Hill of Turin towards Moncalieri. Its sheltered position from the sudden variations of temperature and its orientation makes one almost believe it a part of the Ligurian Riviera.

The Borough of Cavoretto ruled itself as a Commune upto 1889, when it became incorporated in the city of Turin.

Distant five kilometers from the centre of Turin and two and a half from the Bridge Principessa Isabella.

It is reached by the electric tram-line Torino-Moncalieri which has two stopping points, one at the slope of Cavoretto, the other at the Alberoni, and in these last two years, during

the summer has been started a motor-bus service from Piazza Castello to the centre of the Borough (p. 6).

The lovely surroundings, the fresh mountain breeze from the valleys of Susa, the vicinity of the chestnut, elm and plane-tree woods mixed with linden and coniferous trees, juniper-bushes, rose-mary and sweetly scented lavender, the facility of the excursions to the highest points of the col, render Cavour a favorite place with the Turinese as a summer residence, and an end for walks; the charm of the flowers, and especially of the numerous variety of roses, add new attractions to the spot.

In the most elevated part of the place, rise the remains of the ancient castle formerly restored in 1750 by the Marquis Ferrero d'Ormea, now the property of the Morellis; from the castle, and likewise from some spots in the Borough, can be had a view of one of the vastest panoramas of the Turinese plain, with the imposing chain of the occidental Alps in the background.

There is also an arch, of simple construction, but very ancient. The ancient parish church was lately restored with a criterion of modernness coupled with good artistic taste. Also worthy of mention are the Silk-worm culture Observatory and the model farm of mulberry tree cultivation (Malpighi and Pasteur method), founded by the illustrious Professor E. Perroncito, and which render real services to the industry of silk-worm culture.

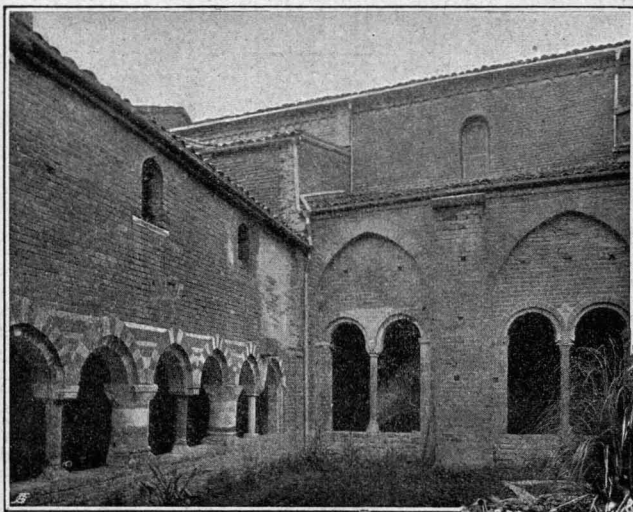
Chieri, at the back of the Hill of Turin, is the end of the railway line Torino-Trofarello-Chieri (km. 22) and is connected to Turin by the road, very pleasant while crossing the Hill (km. 15), which starting from Madonna del Pilone (page 150) leads through Reagliè, and *Pino Torinese* to *Chieri*. This is an old town, now rich in industries, and already flourishing in the Middle



Cathedral of Chieri.

Ages, from which it still keeps a resemblance, and conserves speaking remains of walls and towers and the ruins of two castles, the « Rocchetta » on the plain and the « Mira » on the hill.

The town has piazza, mansions and churches, among which are specially noteworthy: — The *Cathedral* originally from the beginning of 1000, reconstructed at the beginning of 1400, finally restored and beautified and now a recognized national monument.

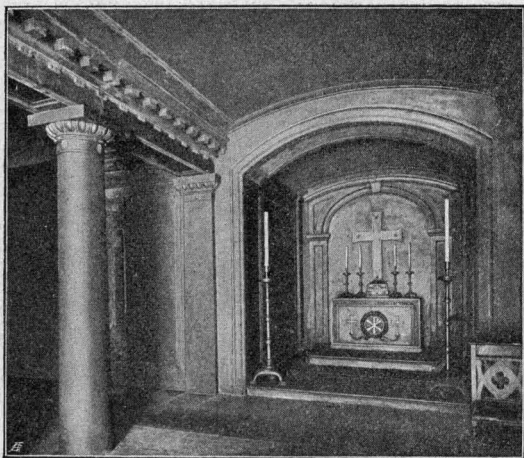


Cloister of Vezzolino Abbey (p. 167).

Very fine are the façade, the font (the original one), and the square bell-tower; the interior is very large with three naves (75 met. in length and 27 across in the latin cross) and has many chapels adorned with paintings by Moncalvo and Caravaggio, besides the modern frescoes by Andrea Gastaldi and Rodolfo Morgari, and many tombs, among which those of Count Giambattista Bogino and the Counts Prospero and Cesare Balbo. — The *Church of San Domenico*, of the XIII century, and the *Church of San Filippo*, constructed after designs by Juvara; in the former are noteworthy paintings by Moncalvo, in the latter by « Legnanino » of Milan, and by Beaumont.

Chieri has palaces, historical tablets, and courtyards of the ancient times; from 1427 to 1434 the convent annexed to the Church of San Domenico was the seat of the Turinese Athenaeum; — of the modern times it has a *Triumphal Arch*, erected in 1580 in honour of Duke Emanuel Philibert, Beneficent Institutes, and the new *General Cemetery* with very fine monuments.

Abbazia di Vezzolano (Vezzolano Abbey). — Regular daily omnibus service (1) from Chieri railway station to Castelnovo (2 hours), from there by carriage to Albugnano (1 hour). The *Church* and *Cloister* are among the most ancient monuments of art of medioeval Piedmont, and among the best appreciated of that epoch, kept in good condition. According to tradition and figurings they date back to Charles Magne, represented in many



Tomb of Count Camillo Cavour at Santena.

frescoes in the Cloister. The *Abbey* stands in a pleasant and solitary dale, nearly forgotten until the present day in which the famous monument was brought back to its artistic importance, to the study and the culture of art, and to the admiration of its visitors.

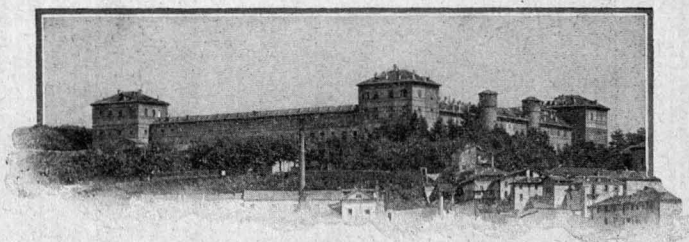
Santena, is a small parish distant 2 kilometers from Cambiano: it is a station on the Alessandria railway line and is a stopping place of the Torino-Poirino tram line (page 11).

The *Parish Church* stands near the *Castle* and close at hand is a *small Mortuary Chapel* that contains the **Tomb of Count Camillo Cavour**. The Chapel, built in 1861 is lined with black marble, on which mournfully shine the white marble bases and capitals of the columns. The tomb of the great statesman is a goal to patriotic pilgrimages.

Near to Santena rises the **Castle of San Salvà** belonging to Count Sambuy.

(1) See page 22 *Motor-omnibus service Torino-Castelnovo*.

Moncalieri, distant 9 kilometers from Turin, is the first station on the Alessandria, Savona, Cuneo, and Chieri line; the Torino-Poirino electric-train also stops there (page 12). It is a very pretty small town built on the gentle slope of the hill, lapped by the Po. There is a fine *Collegiata* (Collegiate Church) of the XIV century containing in the choir a picture by Beaumont, and in the sacristy another by Moncalvo. Here is the seat of the *R. Collegio-Convitto* (boarding-school) *Carlo Alberto*, directed by the Rev. Barnabite Fathers, with a *Meteoerological Astronomical Observatory*, at which ends the wire of the meteorological station depending on the *Italian Meteorological Association* (page 90).



Royal Castle of Moncalieri.

The upper part of the town is crowned by the **Royal Castle**, constructed in the XV century by the Duchess Iolanda, and successively enlarged and restored: it is a majestic structure, with two high towers. From time to time it was the residence of kings and princes of Savoy; there, in 1732, the first king of the House of Savoy, Victor Amadeus II died a prisoner; it is now the habitual residence of Princess Clotilde, widow of Prince Jerome Napoleon.

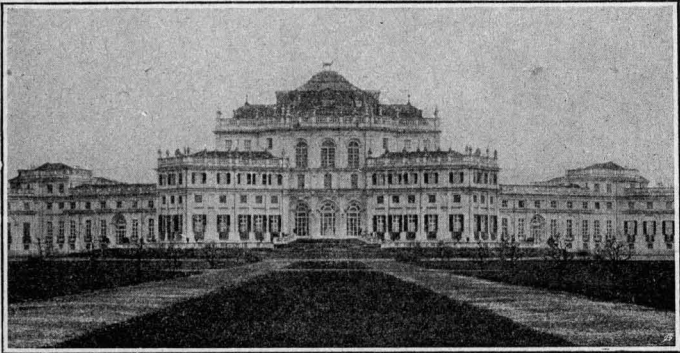
In the interior are noteworthy the spacious court-yard, the grand staircase of white marble, the galleries and the saloons decorated with valuable portraits representing princes and princesses of the House of Savoy; specially worthy of notice is the collection of pictures of the principal battles fought for the Italian independence. A shady park extends from the Castle up the hill.

Also worthy of being visited at Moncalieri is the Gino Grotto (*Grotta Gino*) by excursions in boats; it is excavated in the live rock, and adorned with stalactites, groups of statues and pretty fountains.

Numerous and elegant villas adorn and variate the *Hill of Moncalieri*, equally on the western slopes, which before the *Castle*

descend to the road of Turin, as on the southern slopes after the Castle, descending along the continuation of the road to Poirino in the region called *Testona*, after the ancient fortified town of the XII century.

Stupinigi. -- Is distant 10 kilometers from Turin, at the extremity of the straight and shady avenue (page 98) along which runs the tram Torino-Stupinigi-Vinovo-Piobesi (page 12), which starts in Turin from Via Sacchi.



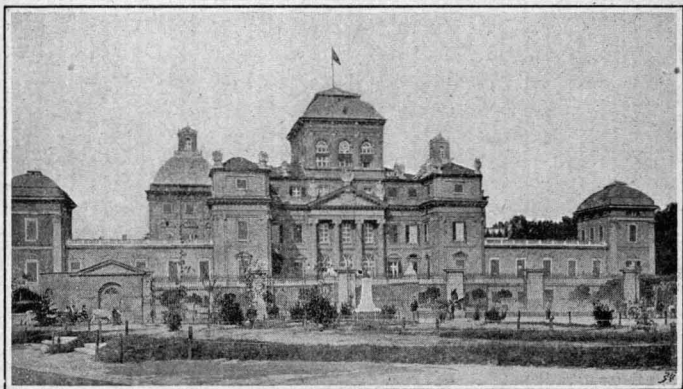
Royal Castle of Stupinigi.

Stupinigi is a charming and sumptuous royal residence with a large park and woods for shooting, and magnificent gardens. The **Castle** was built by King Charles Emanuel III after designs by Juvara, modified in the external structure by Count Alfieri; high up on the central cupola stands a beautiful bronze stag, cast by Ladatte. In the interior are rich and large saloons, among which the large oval saloon adorned with valuable frescoes and pictures by Wanloo, Valeriani, Wehrlin, Cignaroli, Crosata, etc. In this palace stayed Napoleon I before going to Milan to put on the Iron Crown. The castle is now a favorite summer and autumn resort of H. M. the Queen-mother Margherita.

Racconigi. — Is a station on the Torino-Cuneo railway line. Noteworthy is the *Church of S. Domenico*, with valuable paintings.

The **Royal Castle** was constructed in 1570 by Duke Emanuel Philibert, and was given as an appanage by Duke Charles Emanuel I to his second son, the Prince of Carignano, who was the head

of the branch of that name now reigning through Charles Albert. In 1834 it was enlarged and restored by Charles Albert; the interior is rich in sculptury and marbles. Adjoining the Castle is a very large park, which by order of the late King Humbert was magnificently arranged. For some years it has been the favorite summer and autumn residence of their Ms. King Victor Emanuel III and Queen Elena, with the Royal Princes. The heir-presumptive, Prince Humbert was born in the Castle of Racconigi, on 15th September 1904.



Royal Castle of Racconigi.

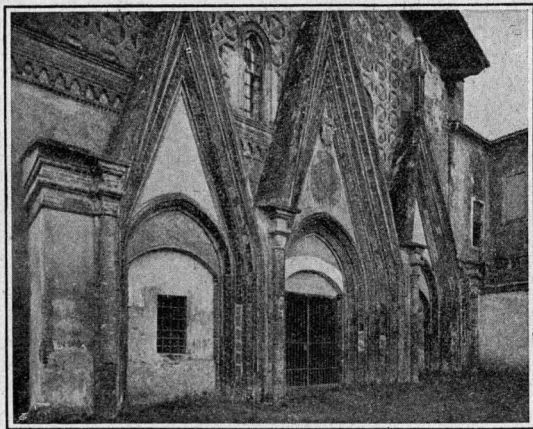
Rivoli. — Is 13 kilometers from Turin at the end of a straight avenue (page 94) along which runs the small railway, starting from the station in Piazza Statuto (page 2). It is a pretty little town placed on the declivity of a hill, dotted with villas and crowned by the *Castle*.

In the main street, which runs from the station to the *Castle*, is a very ancient house in Gothic style, with terracotta ornamentations; besides two ancient bell-towers which stand in the ambit of the town, which here and there has remains of ancient constructions.

The *Castle*, memory of which dates as far back as 1329, was twice rebuilt. The present, still incomplete, was, in consequence of the sackage and destruction of the former by the French troops under Catinat, built in 1712, on plans by Juvara, by order of King Victor Amadeus II, who, after his abdication, was kept prisoner there by his son Charles Emanuel III. It is a grand pile, the ruins of which, and the vast unfinished halls being majestic; in those

conserved are some valuable paintings. From the esplanade of the Castle, unfolds to the view a vast panorama of the Alps, between which opens out the Dora Riparia Valley or Susa Valley, and of the plain and Hill of Turin.

Abbazia (Abbey) di S. Antonio di Ranverso. — Stands at 4 kilometers from Rivoli, in the parish of **Rosta**, which is reached from the station of the same name on the Torino-Modane railway line (20 Km.). The Church, founded in 1100 and



The façade of the Abbey of Sant'Antonio di Ranverso.

reconstructed in the XII century in the style of the epoch,^r is very well conserved. The façade with three doors, the bell-tower, the ancient frescoes of the sacristy, and the sculptures in the atrium are specially worthy of the attention of those who study the rare monuments of that period; the high altar has a very valuable painting by the celebrated Defendente De Ferrari of Chivasso. — Also noteworthy was the façade in terracotta of the ancient hospital, now destroyed.

Avigliana and its lakes. — Avigliana, the ancient town which conserves mediæval constructions and Roman remains, is reached by the Turin-Modane railway line (25 Km.). Among the ancient monuments are noteworthy: the *Church of S. Pietro*, built on the sight of an old heathen temple, with a wooden roof and ancient paintings; the *Parish Church of San Giovanni*, in Gothic style, with four triptychs by Defendente De Ferrari and

other isolated paintings by the same artist; the *Town-Hall*, containing a small *Museum* of local antiquities. In the town still exist many well preserved mediæval houses, towers, doors and walls, and on a cliff that rises between the town and the lakes are the ruins of a castle, formerly the residence of the Counts of Savoy, and an important fortress destroyed in 1690 by the French General Catinat.

Distant about one kilometer from Avigliana stretch two picturesque *lakes* divided by an isthmus.

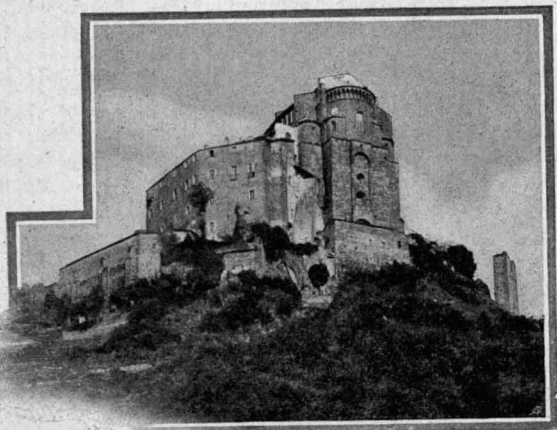
Sagra di S. Michele. — So is now commonly called the ancient *Abbey of S. Michele della Chiusa* on Mount Pirchiriano (960 met. above the sea level), at the opening of the Valley of Susa or the Dora Riparia Valley.

A trip to the *Sagra di S. Michele* is, after Superga, the most attractive to strangers for the great historical and archeological importance of the famous mediæval monument, for the grandeur of the panorama, the beauty of the place and the facilities for reaching it. The shortest and most convenient way of getting up there is as follows: From Turin by the Modane railway line to the *Station of Sant'Ambrogio* (28 Km.), a small country-town at the foot of Mount Pirchiriano, which has the remains of an ancient castle and a parish church with good paintings; from Sant'Ambrogio, where there is a special organization of horses and mules for the ascent, by a good muleteer's path, sheltered by chestnuts, which crosses the **Village of S. Pietro** (767 met.), that has pretty villas, two hotels and very fresh and salubrious springs, one reaches, after about an ascent of an hour, the **Sagra di S. Michele**.

According to the Malleacense chronicle it seems that from 868 a little Sanctuary surrounded by cells inhabited by friars has always existed on this mount. The knowledge of the existence of these primitive buildings has been strengthened by the discoveries, made in the crypt of the abbatial church, by the famous architect D'Andrade, of a very antique chapel hollowed out in the living rock. However the real origin of the celebrated Abbey goes back to the time of Ugone di Montboissier, Alverniate Noble, who founded it in the early part of the XI century. The monastery built by Ugone must have stood on the southern part of the mount, in the place now occupied by the PP. Rosminiani, and is recorded by some simple and severe masses of masonry. On the contrary the buildings which rise to the north of the church are posterior and were erected in the XII century when the Abbey, having more than 200 monastical houses in its dependence, had gained such importance as to be distinguished among the four first of Italy. Of this epoch may be considered the imposing rectangular edifice, placed on the right of who ascends to the Sagra; it is remarkable for its bifurcated windows of simple Romanic character, and must have served for strangers and as quarters for the men-at-arms. To the same epoch one can ascribe the remains of the chapel of a cemetery distant about 300 yards from the Sagra.

The Monastery having become larger and the number of the monks increased, the necessity was felt to possess a larger church. The summit of the Pirchiriano was already completely occupied by the primitive buildings; and to build a larger

church, the monks saw no other way than to destroy the one by Ugone and to continue the flooring westwards, sustaining it over the underlying abyss with strong foundations supported by the rocks which lie 30 meters below the floor of the church. Thus arose, towards the end of the XII century, on the rocks of the Pirchiriano, those gigantic pillars and those strong thick high walls, which uphold the vaults on which stand the three apses and the presbitery of the present church. Between those colossal walls, all formed of cut stone, opens the famous *staircase of the dead*, tortuous and steep, flanked by the live rock, by antique tombs, and a charnel-house. The 121 steps of this strange and imposing staircase lead to the



Sagra of San Michele.

Door of the Zodiac, a real gem of decoration of the XII century, in marble finely sculptured and carved with rare skill, in which stand out the *signs of the Zodiac*, and bears an inscription recording a *Nicolaus*, skilful author of this interesting work.

The reconstruction of the Church was continued during the XIII century, in which the architects, influenced by the new artistic ideas ruling in that epoch, built in the Gothic style the arches of the nave, the windows, the arches over the entrance door, and the bell-tower which was never finished.

After the XIV century the Monastery, which formerly was so flourishing, began rapidly to decline. Erected in commandery, its conspicuous wealth was divided between the commander abbot and the Collegiate Church of Giaveno, and only two or three priests remained to officiate. Either neglected by all or badly restored, its imposing buildings ceded little by little to the injuries of time and the inclemency of the weather until the greater part was reduced to a mass of imposing ruins.

In the beginning of the last century, to raise up the Sagra from its unhappy lot, Charles Felix assigned it to be the sepulchre of various members of the House of Savoy; his successor Charles Albert confided the care of it to the Rosminiani Fathers. In 1884, perhaps in consequence of some seismic movement, the Church seemed about to collapse. It was then that the architect D'Andrade studied it minutely, and brought to light the cause of all harm, in the same time elaborating a project for its restoration which met with the highest approval among the most illustrious lovers of art, because with it will be restored to the Piedmont and to Italy one of the finest mediæval monuments.

From the top of the Abbey unfolds to the view a stupendous panorama, stretching specially on the near Alps and on the wide tract of the basin of the Po, lying between the conjunction of the Ligurian Apennines in the Alpine circle and the bright plain of Lombardy. A steep pointed rock is shown to the visitor from which, so runs the legend, a girl (the fair Alda), fleeing from one who pursued her with evil intent, leapt, invoking the aid of the Virgin, and remained unhurt.

In descending from Mount Pirschiriano, Much fatigue and time is saved, by using certain sledges, which the countrymen draw rapidly down the mule-path.

Madonna di Campagna (Madonna of the Country) is an industrial borough 3 Km. from Turin, along the provincial road to Lanzo, to which run the urban electric trams (page 11) and is also a station on the Lanzo railway line (page 2). From the high road an avenue leads to the square of the Parish. On this, for the bicentenary commemorations of the Battle of 7th September 1706 (page 26) was erected, in 1906 a very expressive *monument*, in which suggestively vibrates the sweet and strong sentiment of *Leonardo Bistolfi*. This represents « **The Mother-land** », who there, on the spot where most fierce and bloody raged the battle between the Austrians and Piedmontese against the French, tends maternally Her arms and seems to say: To you, who fought and fell like brave soldiers among the enemies ranks, with my name on your lips and in your hearts, I consecrate these clods, and be they your Mother-land beyond the tomb. — In the church is buried the Field-Marshal Count Ferdinand Marsin, commander-in-chief of the French troops, wounded on the battle field, as is recorded by a *tablet* of that period. In commemoration of the bicentenary, a *tablet* was placed in the church bearing the names of the French officers, who fell on the field of honour and were buried in the crypt of the old Church.

In the *Cemetery of Madonna di Campagna* is noteworthy another inspired *monument* by *Leonardo Bistolfi* « Sorrow comforted by memory » for the tomb of the Durio family.

Lucento, a parish and region on the left bank of the Dora Riparia River (2 Km. from Turin) has an historical reputation through its Castle, which now is the seat of the *Bonafous Institute* established in 1871 to educate to the life and work of farming and to the trades connected with it, boys of poor families abandoned to themselves. — Opposite the Castle is the *Parish Church* in which, for the bicentenary commemorations of the Siege of Turin, and the Battle of Madonna di Campagna, was erected in 1906 a *recording monument* by Luigi Calderini, representing a *sarcophagus* around which stand three soldiers, the French soldier, offering his

hand to the Piedmontese, and the Austrian one waiting to offer his in his turn to the French. — Lucento is the junction of the three occidental tram-lines from Turin (page 12) to Venaria Reale, to Pianezza and to Druent.

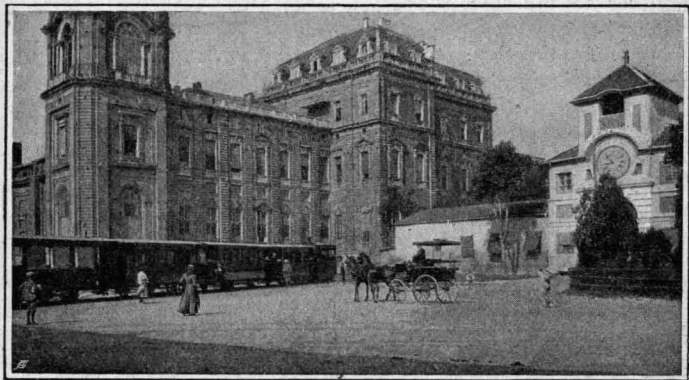
Pianezza, about 12 Km. from Turin, is reached by the western tram-line from Turin which branches off at Lucento (p. 12). Agreeable and picturesque is the position of Pianezza which, standing on the precipitous left bank of the Dora Riparia River, discloses to the view a vast and very varied panorama. At the time of the Romans it was already an important place, and has still many noteworthy Mediæval works of art, among which the very ancient *Chapel of S. Sebastiano* (now neglected and used as a tram station); the *Parish Church of S. Peter*, worthy of an attentive visit for its frescoes, in which, after five centuries, one can still admire the brightness of the colours, and the figures of the four Apostles in the roof above the high altar. — Of the ancient *Castle* are few remains; and on its sight stands the fine *Villa*, formerly *Lascaris*, now belonging to the archbishops of Turin. — In 1906 was erected a *memorial-monument to Maria Bricca*, the work of the sculptor Tancredi Pozzi, in memory of the heroic courage of the population in the night of 5th September 1706, the night before the eve of the Battle of Madonna di Campagna. — Amid the houses rises a great *boulder* (25 m. in length, 12 wide and 14 high), dedicated by the Turin Section of the Italian Alpine Club to Prof. Bartolomeo Gastaldi; it is the largest of those which, in the lower Alpine regions, marks the march of the glaciers during the glacial period.



Memorial-Monument
of Maria Bricca at Pianezza.

Venaria Reale (252 m.), distant 7 Km. from Turin, to which it is connected by the Lanzo railway-line, and by the tram-line (page 12), is the *Capoluogo di Mandamento* (Chief Judicial Court);

and there are the remains of the *Castle* built by Charles Emanuel II, on designs by the Count Amadeus of Castellamonte, restored and modified after the siege of Turin in 1706 by Juvara. It was formerly the residence of the Court of Savoy, and a rendezvous for shooting; now it is the Quarters of an Artillery Regiment. The vast adjoining drill-ground was formerly used for the artillery firing practice. In the centre of the town, on the Piazza dell'Annunziata, adorned with porticoes, rise two marble columns and the Church reconstructed on designs by Count Alfieri.



Venaria Reale Castle.

In the neighbourhood stretches the ancient royal property, called *La Mandria*, now the possession of the Marquis Medici. In the vast park are specially noteworthy the *Castle* erected in 1713 on designs by Juvara, the « *Castle of the lakes* » and the « *Bizzarria* » shooting-box. In the borough are established various spinning, tanning and metallurgy industries.

Agliè. — Is an ancient village of the Canavese above which, on a slight eminence, rises a magnificent castle. Agliè is distant 2 Km. from Ozegna, a railway station on the Turin-Rivarolo-Castellamonte line of the Central Canavese Railway (page 184).

The **Castle**, one of the most celebrated among the numerous castles of the Canavese, has records since 1000. In 1775 it was reconstructed by the Duke of Chiabrese on designs by Count Borgaro, and richly restored in 1825 by King Charles Felix; now it is the summer residence of the Duke of Genoa. It has two large and superb saloons; in these and in the apartments are paintings by Crivelli, Demorra, Perego, C. P. Ricci, and Beaumont,

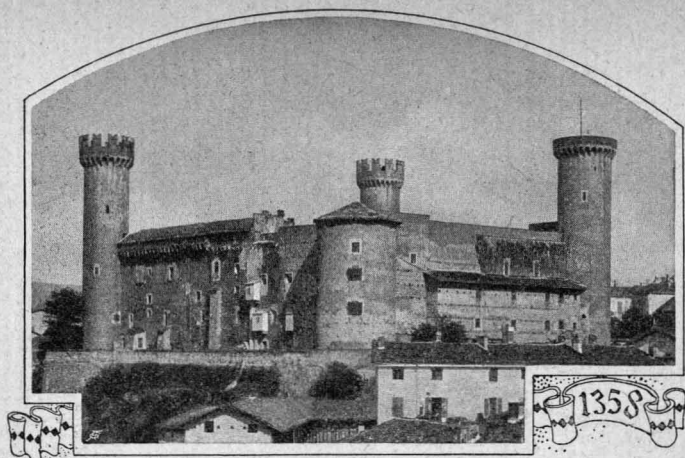
Four elegant galleries facilitate the communication of the apartments, besides a fifth which leads to the entrance of the tribune in the parish church; in one of those galleries is placed the chronological series of portraits of the knights of the Supreme Order



Ducal Castle of Agliè.

of the Annunziata. In the garden of about 400 hectare, arranged in the English style, is a beautiful fountain ornamented with marble statues, which represent the Po and the Dora rivers, the fine work of the brothers Collino, of Turin. Between the Castle and the parish church is a regular and large square.





Ivrea Castle (p. 184).

V.

TROUGH THE ALPINE VALLEYS which open onto the plain of Turin

Turin and the Alps. — High up, from Monviso to Mount Rosa, stretches the *magnificent circle of the Alps*, an admirable view from every corner of Turin; beneath, open out between the spurs, the *valleys which are reached by train and tram from Turin*.

Each of these valleys is a *summer health resort*, with sojourns in little towns and villages at various altitudes, frequented by visitors, and numbered among the most charming of Europe, for the manifold beauty of the Alpine landscapes, and the modern comforts introduced for the benefit of strangers and the Alpinists who assemble there to make interesting ascents to the high peaks.

They are the valleys of:

Pinerolo: Val (Valley) Pellice and Val Chisone, the latter traversed by a large road which passing over the *cols of Sestrières, and Monginevro* ends at Briançon in France;

Susa: Val Dora Riparia, communicating with France by the *Col of Monginevro*, the *Fréjus tunnel* and the *Col of Cenisio (Moncenisio)*;

Lanzo: Valleys of the three Sturas, River Stura of Viù, of Ala and of Groscavallo;

Ivrea or *Canavese*: Valleys of Orco, Soana and Chiusella;

Aosta: the Dora Baltea Valley, open to France by the *Col of the Little S. Bernard*, and to Switzerland by the *Col of the Great S. Bernard*.

VALLEYS OF PINEROLO.

Pinerolo, 377 m. above sea level (railway from Turin: to Pinerolo 38 Km., to Torre Pellice 55; tramway Torino-Orbassano-Pinerolo, see page 12). On the slopes of a charming hill, lies the *old town*, with its *mediæval edifices*; at the foot the *modern town* with large squares, avenues and streets with porticoes. Remarkable are: the Parish Church of S. Maurice, with a bell-tower, the ancient Castle of the Princes of Acaia, the College, the Social Theatre, the Cathedral of S. Donato, the Waldensian Church, the Cavalry Barracks, the Application School of Cavalry, the monument of General Filippo Brignone, by the sculptor Tabacchi.

Val Pellice (Torino-Pinerolo-Torre Pellice Railway, 17 Km. from Pinerolo; then high-road up to Bobbio Pellice, 10 Km., 743 m. above sea level). — Delightful, cleanly, well kept valleys with varying scenery, rich with industries, and endowed with Catholic and Waldensian institutions; the more frequented summer health resorts are *Luserna S. Giovanni* (490 m.), *Torre Pellice* (640 m.) and *Villar Pellice* (662 m.).

Val Chisone (tramway from Pinerolo to Perosa Argentina, 18 Km.; then by the national road leading to France which, crossing the *Col of Sestrières*, 2021 m., descends to Cesana in the upper Dora Riparia Valley, whence the Col of Monginevro leads across the Alps). — Valley rich in extractive and manufacturing industries; of very varied aspect, in which it differs singularly from Val Pellice on account of the frequent alternation of steep precipices and narrow passes; as for example near *Abbadia Alpina* (406 m. which has a noted Parish Church erected in 1722 by Victor Amadeus II), *Porte* (430 m.), and *Fenestrelle* (1150 m.) and charming hills and verdant plains at *S. Germano* (486 m.), *Villar Perosa* (591 m.), *Perosa Argentina* (621 m.) and *Pragelato* (1524 m.) in a vast and flowered basin.

VALLEY OF SUSA.

Val Dora Riparia (International Turin-Modane Railway Line upto Bardonecchia, 87 Km. (*Fréjus tunnel*), branching off at Bus-soleno, 46 Km. from Turin, for Susa 8 Km.). National high-road, from Turin to France, by Susa for Oulx and Cesana to the *Col*

of *Monginevro* (1854 m.): and a branch road, from Susa through Val Cenischia to the *Col of Cenisio* (2084 m.).

On the Turin-Modane Railway Line. — Rosta station (20 Km. from Turin) for the *Abbazia* (Abbey) of *S. Antonio of Ranverso* (page 171). — Avigliana station (25 Km.) for *Avigliana and the lakes* (page 171). — Station of S. Ambrogio (28 Km.) for



Arch of Augustus in Susa (p. 181).

the *Sagra* (Abbey) of *S. Michele* (page 172). — Bussoleno station (46 Km.) for *Bussoleno, Orrido* (Abyss) of *Chianoc* and the branch for *Susa*. — Oulx station (76 Km.) for *Oulx*, and the road of the *Col of Monginevro* (25 Km. from Oulx). — Bardonecchia station (87 Km.) for the health resort of *Bardonecchia*.

Bussoleno (439 met. above sea level). — Worth visiting is the Parish Church and its bell-tower; noteworthy: the remains of an ancient castle, walls, towers, and well preserved mediæval houses. — Near Bussoleno, on the left bank of the Dora, is the *Orrido* (Abyss) of *Chianoc*, a curious geological phenomenon, imposing for its wild leaps, and the profound abyss into which precipitates and rushes the torrent Prabec. — At Chianoc are two noteworthy strong-holds of the xv century.

Oulx (1121 m.). — Has mediæval ruins, and worth visiting, the very old Parish Church dedicated to the Assumption. From *Oulx* proceeds, by *Cesana Torinese* (11 Km.) the *Monginevro* road (1854 m.) which descends at *Briançon*. — *Cesana Torinese* (1350 m.), conjunctive point of the two roads which from *Pinerolo* by the *Col of Sestrières*, and from *Susa* by the *Col of Monginevro*, lead to *Briançon*, is a good summer resort; the Parish Church is ancient.

Bardonecchia (1318 m.) is the last Italian station on the *Turin-Modane* Line near the entrance to the *Fréjus* tunnel (12.220 m. in length), audacious and glorious work made entirely by Italians, between 1857 and 1871. The village, with its old and new quarter, rises in a pleasant, verdant basin surrounded by very high mountains; between which, open out numerous little valleys, hence the name of « the fan of *Bardonecchia* ». It is a much frequented summer health resort, containing many hotels and villas, especially in the new quarter. The Parish Church of *S. Ippolito* is remarkable for its choir stalls from the old Abbey of *Novalesa*.



Bell-tower and apse
of the Cathedral of *San Giusto*, *Susa*.

Susa e Val Cenischia. — *Susa* (501 m.) is an ancient town which, across centuries of vicissitudes of wars and invasions, on account of which it was named « The Key of Italy » and « The Door of War », conserves conspicuous historical and artistic monuments of the Roman and Mediæval ages; of the former are, the *Arch of Augustus*, and numerous remains of arches, towers and walls; of the latter the *Cathedral of S. Giusto*, the Church of *S. Francesco d'Assisi*, the *Porta « Paravisium »* or *Savoia* (Gateway); the *Civic Museum* contains valuable objects of local archeology.

Novalesa (828 m.), on the ancient *Cenisio* road, at 8 Km. from *Susa*, on the left bank of the *Cenischia*, is a frequented and comfortable sojourn during summer and autumn. A valuable reliquary

and silver arch are preserved in the parish church. On an eminence at a short distance from the village, was founded in 726 the Abbey of Novalesa, which gained great power and richness, and was ruined in 906 by the Saracens; the monastery and the church, possessing very valuable paintings, have been frequently rebuilt and are now the summer residence of the Humbert I National College of Turin. — Near the Abbey is the Chapel of S. Eldrado with very fine valuable frescoes of Bizantium art.

Col and lakes of Cenisio. — Large napoleonic high road of 27 Km. from Susa (500 m. above sea level) to the culminating point of the col (2084 m.), and the limit of the Franco-Italian frontier. — At about 4 Km. from Susa is *Giaglione* (771 m.), composed of nine little villages, agreeably placed along the road and on the slopes: in one of these, S. Stefano, the chapel is worth visiting to see the ancient fantastic paintings, allegorically representing vices and virtues; also worthy of notice is the very ancient Parish Church. — Entering the plain of Cenisio (19 Km. from Susa) there are the *Hamlets of the Gran Croce* (Great Cross) (1876 m.); at the extremity is the *Great Lake*, 2 Km. in length and 1 in breadth, near which, at 22 Km. from Susa, stands the *Hospice* (1924 m.) constructed about 1770, reconstructed and enlarged by Napoleon I; further on, on the summit of the col (2084 m.) is the stone which marks the boundary line of the country at 10 Km. from Lans-le-Bourg (Savoy). The flora of Cenisio is celebrated for the richness and number of valuable species.

VALLEYS OF LANZO.

Valleys of the River Stura of Lanzo (Torino-Ciriè-Lanzo Railway Line, 32 Km., shortly to be continued to Ceres, page 2). — *Lanzo* is a small pleasant town in a picturesque position (468 m. above sea level), rendered doubly attractive as a summer and autumn resort, on account of the short and easy communications with Turin, and the three lovely valleys which open out in its surroundings. In the *town*, which is laid out like an amphitheatre on the slopes of a small hill, are remarkable the Tower of the Town Hall, the Parish Church, the Mauriziano Hospital, and the College of D. Bosco; in the *surroundings*: the Rock or Devil's Bridge (composed of a single arch of 37 m. constructed in 1378), the *Marmitte dei Giganti* (Giants' Caldrons) (the work of centuries by the waters of the River Stura), the Hermitage of Lanzo standing on a charming hill (521 m.), and the Sanctuary of S. Ignazio (932 m.).

Valley of Viù. — From Lanzo to *Viù* (785 m.) 15 Km. and to *Usseglio* (1252 m.) 33 Km., leads the picturesque and delightful

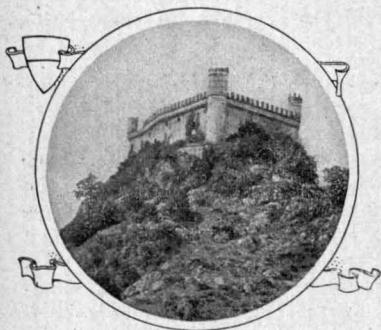
high road through the winding valley, now narrowed in by the spurs of the mountains, and opening out again onto the plains; the women of Viù still dress in the old fashions of the valley. *In the vast basin of Viù and in the plain of Usseglio*, are the two chief summer health resorts, abounding in hotels and villas. — 5 Km. south of Viù, in lovely surroundings, is the delightful summer resort of the *Col of S. Giovanni* (1117 m.). — 10 Km. distant from Viù, on the Viù-Usseglio road, lying on a promontory stretching into the centre of the valley, is *Lemie* (960 m.) with villas for summer residence, and its ancient Parish Church next to which stands an Oratory with frescoes dating from 1546.

The Central or Ala Valley. — Shortly the Turin-Lanzo Railway line will end at *Ceres*. — High road from Lanzo; from Lanzo to *Ceres* (706 m.) 13 Km.; to *Ala* (1081 m.) 21 Km.; to *Mondrone* (1257 m.) 25 Km.; to *Balme* (1458 m.) 29 Km.; to the *Piano* (Plain) *della Mussa* (1708 m.). These *summer resorts* which on account of the improved communications and local services, have all modern comforts, are much frequented by Italian and foreign visitors. — Near Lanzo, on the road between Ceres and Ala, stands the hydro-electric plant of the North Italy Electrical Company. — *Mondrone*, at the foot of the characteristically pointed *Uja*, besides the village, is specially attractive for the wild abyss of the *Gorgia*, into which, in two cascades, precipitate the waters of the Stura; across it, the Turin Section of the Italian Alpine Club has built a wooden bridge, from which can be admired the large, profound and imposing abyss, which engulfs the foaming and rushing torrent. — *Balme* lies in a charming spot almost nestling on a rock, which seems to close the valley, in which the torrent has opened for itself a passage with its rumorously cascading. — Beyond Balme, 4 Km. long and 1 1/2 wide, is the *Piano* (Plain) *della Mussa* gaily beflowered, and superbly crowned by lofty summits and extensive glaciers. On the plain and along the valley are discernable the works of the aqueducts for the municipal reservoir of Turin.

Val Grande di Stura. — High road from Lanzo (being the same road to Val d'Ala up to *Ceres*): from Lanzo to *Chialamberto* (855 m. above sea level) 20 Km.; to *Groscavallo* (1100 m.) 27 Km.; to *Forno Alpi Graie* (1226 m.) 30 Km. Val Grande di Stura larger than the two preceeding valleys (as its name « Grande » (large) indicates) rises gradually, in an even grade, and abounds in villages which make it very populated and animated. — The Parish Church of *Groscavallo* is decorated with a fresco by Andrea Gastaldi; the summer visitors chiefly congregate in the fractions of *Pialpetta* (1069 m.), *Richiardi* (1075 m.) and *Campo della Pietra* (1161 m.).

VALLEYS of IVREA or CANAVESE.

Ivrea. — Turin-Chivasso-Ivrea Railway Line, 63 Km., without changing (the first part Turin-Chivasso is on the Turin-Milan Line; from Ivrea the line continues to Aosta, 67 Km.); or by Castellamonte through the Canavese (page 196). — *Ivrea*, the lower town 237 m. the upper 269 m., the ancient « Eporedia » of the Romans, stands on the River Dora Baltea, at the entrance of the Valley



Montaldo Dora Castle.

of Aosta, in the beautiful « moraine basin » which was of great importance in geological studies. In the *town* are noteworthy: the ancient *Castle*, formerly called of the Four Towers, built in 1358 by Amadeus VI of Savoy called the Green Count; the Cathedral, dating from 1000, with ancient sarcophaguses and fine paintings; the Bishop's Palace with fine frescoes in the saloon; the grand mansion of the Seminary; the Town Hall which contains the Garda Museum;

the Church of S. Nicola da Tolentino. In the picturesque and varied surroundings which are worth being seen for their beauty, are noteworthy: the panorama from the Sanctuary of the Madonna del Monte; the Lake of Sirio or S. Giuseppe, on the way to the *Castle di Montalto*, rebuilt in the xv century style by the architect D'Andrade; the *Castle di Pavone* restored by the same architect who is the owner; the *Castle of Agliè* (page 176).

Valleys of the Canavese — The name *Canavese* is given to the vast region lying between the rivers Po, Dora Baltea and Stura of Lanzo, including the three principal and picturesque *valleys of Orco, Soana and Chiusella*, all delightful summer resorts.

Valle dell'Orco or of Ceresole Reale. — Centrale Canavese Railway Line from Turin to *Cuorgnè* (396 m.) 45 Km.; to *Pont Canavese* (461 m.) 51 Km.; thence by high road from Pont Canavese to *Sparone* (537 m.) 5 km.; to *Locana* (617 m.) 13 Km.; to *Noasca* (1062 m.) 28 Km.; to *Ceresole Reale* (1555-1613 m.) 35 Km. — *Pont Canavese*, lying at the opening of the two valleys Orco and Soana, is rich in industries, and a very frequented summer resort. — *Noasca* is renowned for the voluminous *Noaschetta Cascade* which is 32 m. in depth; and along the road to Ceresole Reale is the *Abyss of the Scalee*, a magnificent sight with

its rough vertical rocky walls, and the Cascades of Orco. — *Ceresole Reale*, very celebrated from olden times for its *mineral waters*, and among the most in vogue of Italian Alpine health resorts for its position and comforts.

— *Val Soana*. — Centrale Canavese Railway from Turin to Pont, the same line as for the Valley Orco. — From *Pont Canavese* by the high road; to *Ronco Canavese* (956 m. above sea level) 11 Km.; to *Campiglia Soana* (1330 m.). — *Ronco Canavese*, in the centre of the valley, with its balmy air through the pine and larch covered slopes, is a health resort with comfortable hotels and houses.

— *Val Chiusella*. — Opens out at « Ponte dei Preti » 4 Km. distant from Castellamonte, along the provincial road from Cuornè and Castellamonte to Ivrea. — From Turin the Centrale Canavese Railway Line to Castellamonte (341 m.) 43 Km.; thence high road; to *Vico Canavese* (733 m.) 20 Km.; to *Brosso* (791 m.); to *Traversella* (897 m.) 25 Km.; and then for 2 hours along a mule-path to Valchiusella (1077 m.). — *Castellamonte*, lying on the left of the Orco, was an important town since the time of the Romans, and of ancient renown for its stove, pottery and earthenware industries; from the Castle square can be had a good view of the plain of the Po; among the curiosities are remarkable the « Castelletti » and the « Paradiso di Trolla or Cornaglia ». Before reaching *Alice Superiore* (14 Km. from Castellamonte), lies the picturesque and charming village of *Rueglio* (680 m.), to which one road leads directly from Castellamonte, and another which branches off near Alice Superiore. — *Vico Canavese* is renowned for its position in the lovely basin, in the centre of the valley. — *Brosso* (3 Km. from Vico), with its magnificent panorama, has rich pyritic iron mines, and characteristic rustic houses.

Across the Canavese from Castellamonte to Ivrea. — From Castellamonte, terminus of the Centrale Canavese Railway (see Val Chiusella), a high road leads to Ivrea through lovely hilly country, in which history and art relive together in the succession of the castles of Strambinello, Parella, Pavone and others, and churches, towers and bell-towers.

VALLEY of AOSTA.

— *Valley of the Dora Baltea*. — Is the largest Italian Alpine Valley, its administrative district numbering 73 Municipalities, with 83529 inhabitants, and covers a quadrilateral surface of 3439 sq. Km², 92 Km. long and 65 wide. — The mountains at its head and the spurs are the highest colossus of the Alpine

range, whose summits are eternally covered by the largest glaciers of the Alps. — The valley is the *hydrographic basin of the Dora Baltea* into which flow laterally; on the right, the torrents of the Valleys of Champorcher, Cogne, Savaranche, Rhême, Grisanche, La Thuile or Little S.^t-Bernard; on the left, the torrents of the Valleys of Gressoney, Challant or Ayas, Tournanche, S.^t-Barthélemy, Pellina and Great S.^t-Bernard. From the sides of Mont Blanc (the greatest colossus of the Alps), the Dora Baltea flows down past Aosta and Ivrea and, after a distance of 160 Km., enters the Po beyond Chivasso, to the northeast of Turin, between *Crescentino* (1), on the left bank in the plain, and *Verrua Savoia* (2) on the hill on the right bank.

It is *the glorious territory with a history of two thousand years, illustrated by Art* in arches, towers, gates, theatres, walls, bridges and roads of the Roman epoch; in castles, collegiate-churches, priories, and bell-towers of the medioeval times, and in mansions, churches and monuments of the Modern epoch. Ancient Rome still survives along the Central Valley and especially in the town of Aosta, the « Augusta Praetoria »; of the Medioæval Age traces can be found at the opening of the Valley, and on the last spurs of the lateral ones, where the Valley of Aosta is beautified by many celebrated *Castles* and *Manor Houses*.

Here nature, surrounded by the majestic Alps, offers her most picturesque landscapes: the uninterrupted alternation of tints, now soft now vivid, and of impressions, now keen now charming, is either reposing to the spirit, or nearly frightens it; all the same the regard is delighted and never grows tired of such rich and varying subjects. Every valley, every turn of the valleys has special attractions, each prospective a particular shade, every panorama a different horizon.

(1) **Crescentino**, on the left bank of the Po, at the conflux of the Dora Baltea, was at the time of the Romans, a strong-hold and still preserves its primitive quadrangular form; it has fine straight streets cut at rightangles, and spacious squares, in the largest of which is the Town Hall. Specially historical and artistic is the *Abbazia (Abbey) di S. Michele a Lucedio* (dating from the VIII century) called later of *S. Gennario*.

In the Parish Church, dedicated to *M. V. Assunta*, are fine paintings by Moncalvo and Beaumont; in *S. Bernardino* is a painting by Garavoglia of Crescentino; in *S. Giuseppe* another by Moncalvo. The Sanctuary of *N. S. (Our Saviour) del Palazzo* has fine frescoes by Paladino and Lace, and is well known through the transport of its bell-tower in 1776, by Crescentino Serra.

Crescentino is a station on the Torino-Chivasso-Casale Railway Line.

(2) **Verrua Savoia** rises on a steep hill (296 m. above sea level) on the right bank of the Po, nearly opposite to *Crescentino* (on the left), from which it is distant about 5 Km. — It was formerly a stronghold dominating the Po, and historically renowned for its three heroic sieges in 1387, 1625, and the celebrated one in 1704, when for six months it maintained the Franco-Spanish army outside its walls. — Verrua and its territory gave itself spontaneously to the House of Savoy in 1378, who, for its memorable faithfulness, added the name of Savoia to that of Verrua. Nothing remains of the ancient castle but the Donjon.

Besides being joined to Crescentino by the postal service, Verrua Savoia can be reached by the Torino-Chivasso-Brusasco-Tramway Line, on the left bank of the Po (page 12).

Such an abounding variety of natural and artistic attractions in so extensive a territory, make the Valley of Aosta one of the finest and most comfortable summer resorts in the world. Among the most celebrated places in the valley are: Aosta, *Brusson*, Châtillon, *Cogne*, *Courmayeur*, *Gressoney-S.^t-Jean*, *Gressoney-La-Trinité*, Issime, *La Thuile*, *Pré-S.^t-Didier*, *S.^t-Vincent*, Verrès, *S.^t-Rhémy*, *Valtournanche*, Villeneuve, etc.



Villa of the Queen Mother in Gressoney.

From Turin into [the Valley of Aosta — Torino-Chivasso-Ivrea-Aosta Railway Line, 129 Km. from Turin, 100 from Chivasso; (for the Torino-Chivasso-Ivrea portion, 62 Km. see page 184). — From Aosta the high road to Courmayeur (37 Km.), to the Little and Great St.-Bernard.

We note the railway stations, towns, and principal boroughs, and the entrance to the *lateral valleys* on the left and right banks of the Dora Baltea, following the railway and the high road, which run right through the *Valle Centrale* (*Central Valley*), first from south to north, between Ivrea and S.^t-Vincent, and then from east to west, between St.-Vincent and Courmayeur.

Stations on the Ivrea-Aosta Line:

Ivrea, 62 Km. from Turin (239 m. above sea level) see page 184.

— *Pont-Saint-Martin*, 79 Km. (345 m.), an industrial centre, Roman bridge. — Entrance to the *Valle del Lys* or *Gressoney* (left bank of the Dora).

— *Hône-Bard*, 84 Km. (380 m.), Bard an historical fort. — Entrance to the *Valle di Champorcher* (right bank of the Dora).

— *Verrès*, 91 Km. (390 m.), *Castles of Verrès and of Issogne*. — Entrance to the *Valle d'Ayas* (left bank of the Dora).

Saint-Vincent, 102 Km. (station 443 m. chief place 575). — « *Fons Salutis* », mineral springs.

— *Châtillon*, 104 Km. (500 m.). — Roman bridge and Castle of Ussel. — Entrance to the *Vallournanche* (left bank of the Dora).

— *Nus*, 116 Km. (535 m.). — *Castle of Fénis* — Entrance to the *Valle di Saint-Barthélemy* (left bank of the Dora).

Aosta 129 Km. (583 m.). — Is in the centre of the Valley, of which it is the chief place. It was the « *Augusta Praetoria* » of the Romans from whom it preserves the *Arch of Augustus*, the *Praetoria Gateway*, Theatre and Amphitheatre, edifices, towers and walls; from the Mediæval Times remain the *Collegiate Church and Priory of S. Orso*, the *Cathedral* and Crypt, the Tower of Bramafane, bell-towers, towers and other buildings; there are also fine modern mansions, institutes and monuments. — In the *basin of Aosta*, on the left bank of the Dora, is the joint entrance to the *Val Pellina* and *Valle del Gran San Bernardo* (*Great St.-Bernard*) (high road by Saint-Rhémy to the Hospice 36 Km. (2467 m.), whence the road descends into Switzerland).

Along the Aosta-Courmayeur national high road 37 Km.:

— *Sarre*, 5 Km. (620 m. above sea level). — Royal shooting Box — On the right bank of the Dora, apposite to Sarre is *Aymaville*, 9 Km. from Aosta (646 m.), and the entrance to *Valle di Cogne*.

— *Saint-Pierre*, (on the left bank of the Dora), 8 Km. from Aosta (660 m.) — Two castles in the borough, and many others within sight along the banks of the Dora; on the right rises the bold and beautiful *Grivola*, covered with shining glaciers and snow. — *Villeneuve* 10 Km. (650 m.) on the right of the Dora, at which open the Valleys of *Valsavaranche* and *Rhône*. The scenery between *Villeneuve* and *Pré-Saint-Didier* is magnificent and interesting on account of the series of Castles, or their ruins, among the most ancient of the Valley of Aosta (x century), the Gorges of Avise and of Pierre Taillée, the tracts of the Roman consular

road, and for the first view of the lofty and magnificent *Monte Bianco (Mont-Blanc)*.

— *Liverogne*, 15 Km. (730 m.). — Entrance to *Valgrisanche*, on the right bank of the Dora.

— *Morgex*, 28 Km. (920 m.), chief town of Valdigne, in a charming and lovely basin of meadows and forests, with a background of glaciers and snowy peaks.

— *Pré-Saint-Didier*, 32 Km. (1010 m.), at the foot of the slope up which winds the road to Courmayeur. It has preserved its fame from the Roman days for its *Fonte Termale* (Spring). — From *Pré-Saint-Didier*, on the right of the Dora, branches off the high road passing through *La Thuile* 10 Km. (1141 m.), lying in a verdant basin, towards which descends the *glacier of the Rutor* (the most extensive of the Italian Alps), culminating at the *col of the Little St-Bernard* 17 Km. (2188 m.), for a short descent of a kilometer leads to the *Ospizio (Hospice) dell'Ordine dei S.S. Maurizio e Lazzaro* 17 Km. (2158 m.) whence, crossing the Franco-Italian frontier, descends into Savoy.

— *Courmayeur*, 37 Km. from Aosta, 166 from Turin (1224 m.), being at the foot of the « magnificent and lofty King of the Alps », is a celebrated first class *Alpine Station*; on account of its five renowned mineral springs, is a *Balneal Sojourn*; for easiness of access, for beauty of country and panoramas, for comfort of life, is the most important of the *Italian Alpine health resorts*.





Central Station at Chiomonte.

VI.

HYDRO-ELECTRIC INSTALLATION of the City of Turin

The City of Turin has its own installation of production and distribution of electric energy for motive power, and for public and private electric-lighting.

At present the installation is constituted by a hydro-electric Central Station, situated on the territory of the Municipality of Chiomonte, and by a receiving and transforming Central Station situated in Turin (Barriera del Martinetto), in which is also installed a thermo-electric reserve plant.

The Central Station at Chiomonte is nourished by a canal, derivated from the left bank of the Dora Riparia River, in the Salbertrand District, which has a capacity of 4 cu. met. per second, and a fall of 325,10 met.: the canal, 8153 met. long, is almost entirely in galleries with a declivity of two per thousand.

The forced conduit is constituted by two pipes with an interior diameter of 1,10 met. and each, between the charging room and the Central Station, is 564 met. in length.

The edifice of the generating Central Station stands in the territory of Chiomonte, on the left of the Dora Riparia River; it comprises a machinery room, and a five storied building appointed to receive the transformers, the collecting bars, the interrupters, the dividing knives, the dischargers and the starting point of the line of current.

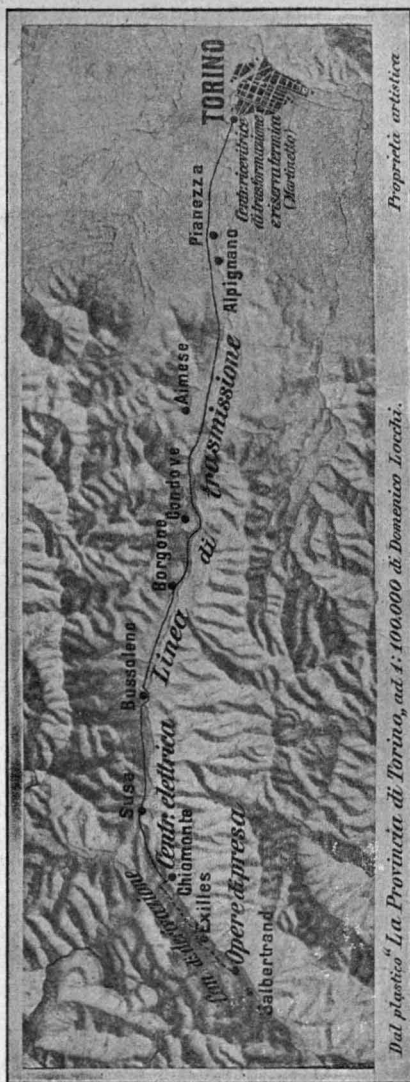
The current generators have a total power of 14.000 KVA.,; and consist of four Pelton wheels, each of 4000-4800 horse-power; of two Pelton wheels, each of 300-360 horse-power; four alternators; and two exciting dynamos.

The plant comprises four three-phases transformers in oil and water circulation of 3500 KVA, and the relative frame apparatus.

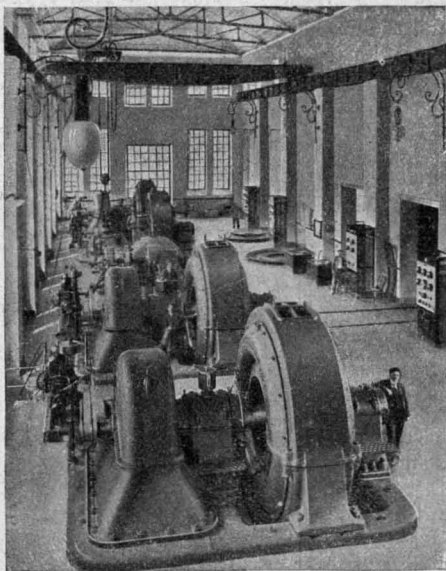
In the whole plant, has been adopted the distant control system.

The transmission line is 55 Km. long, and is sustained by iron piles in pyramidal trellis, constructed for a medium stretch of 160 met. and three three-fold copper electrolytic conductors. The system of the double metallic cable, has been adopted in crossing the railways.

The **Central receiving and reserve Station** is situated near the Barriera del Martinetto, and comprises: a five storied building for the arrival of the



currents, and the installation of lightning-conductors, tension limiters, interrupters, collecting-bars, transformers, accumulators, etc.; a two storied wing for the converters, the exciting machines, the frames, etc.; a room on the raised ground-floor for the alternators; a partly under-ground room for the condensing machines and a boiler room.



Machinery Room in the Central Station at Chiomonte.

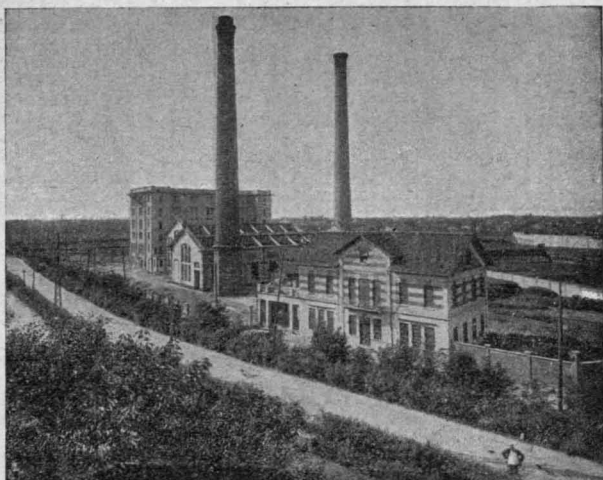
To these buildings are annexed others for offices, lodgings, store-rooms, laboratories for measuring, mechanical work-shops for constructions and reparations, etc. etc.

This plant consist of 4 **Transformers** of the oil and water circulating type, each with a flow of 3250 KVA; of 4 **Alternators**, Parsons type, (6600 volts; 50 periods) of which two of 3100 KW and two of 750 KW, and of 6 **Boilers**, Babcock & Wilcox type: four of which have each a fire surface of 374 sq. met., and two of 574 sq. met. each. Each boiler is furnished with overheaters and economiser of the Green type.

The boilers of 574 sq. met. are provided with automatic loading grates, and the coal is brought to the furnaces by means of electro-motor cars.

The plant contains besides, the working frame apparatus.

The principal net-work of wires for distribution is placed underground in the Town; it is formed of two distinct circuits, one for the force and the other for the light: in opportunely choosen spots, these circuits are fed by other cables (feeders).



Central Station at Martinetto.

The normal tension of 6600 wolts of the lighting circuit is maintined constant in the Central Station by means of regulative inductors automatically commanded.

The **Secondary net-work of wires** is constituted by two aërial circuits, one for the force, the other for the light, which stretch over all the territory of the city, so as to suffice to whatever request.





VII.

ITINERARIES FROM TURIN IN THE PROVINCES OF CUNEO, NOVARA, ALESSANDRIA

Piedmont (*at the foot of mountains*) — or Subalpine Region, encircled on three sides by the Alps and the Appennines, open on the fourth to Lombardy, beyond the River Ticino — comprises the *four provinces of Turin, Cuneo, Novara and Alessandria*. In the vast region (30,000 K²; 3,500,000 inhab.), Nature, Art and History contend in inviting and satisfying the visitors, who besides, appreciate the comforts and manifestations of modern life, the curtesy and culture of the inhabitants, and the development of the industries.

Of **Turin** (*town, environs and province*) we have spoken in the preceeding chapters; in this we will trace some **itineraries from the ancient Capital (Turin) to the chief towns of the other provinces**, of which we note the most important towns, the Health Resorts, the most frequented Hydropathic and Thermal Establishments and the large Alpine passes.

The itineraries in the three provinces are distinguished with progressive numbers; the names in *italic* type are of the most notable localities.

Abbreviations — **K.** = Kilometers of distance; **m.** = meters of altitude; **inhab.** = inhabitants; **bra.** = branch lines of railways and tramways; **it.** = itinerary; **p.** = page of the guide book.

Province of Cuneo.

1. **Torino-Savigliano-Cuneo-Vievolatenda.** — K. 8, *Moncalieri* (p. 168); K. 13, *Trofarello*: *bra. Chieri* (p. 165) and *bra. Asti* (p. 199) - *Alessandria* (p. 198) - *Genova* (It. 8); — K. 29, *Carmagnola*: *bra. Bra-Bastia-Ceva* (p. 196 - *Savona* (It. 2); — K. 38, *Racconigi* (p. 169); — K. 45, *Cavallermaggiore*: *bra. Alessandria* (p. 198) and *bra. Moretta* (It. 3); — K. 52 *Savigliano*: *bra. Saluzzo* (p. 195); — K. 64, *Fossano*: *bra. Mondovì* (p. 196); — K. 88, *Cuneo* (p. 195): *bra. Saluzzo* (p. 195); *bra. Mondovì-Villanova* (p. 196); *bra. Vievolatenda* (p. 195).

2. **Torino-Bra-Savona.** — K. 1-29 (It. 1); — K. 50, *Bra*: *bra. Alessandria* and *bra. Cavallermaggiore*; — K. 87, *Bastia*: *bra. Mondovì-Cuneo* (p. 194 and p. 196); K. 101, *Ceva*, *bra. Garesio-Ormea* (p. 196); — K. 146, *Savona*.

3. **Torino-Airasca-Saluzzo-Cuneo.** — K. 25 Airasca: bra. *Pinerolo* (p. 179) - *Torre Pellice* (p. 179); — Da Airasca; K. 21, Moretta: bra. Cavallermaggiore (It. 1); — K. 36, *Saluzzo* (p. 195): bra. Savigliano (It. 1); — K. 69 *Cuneo* (p. 195).

CUNEO (475 m.; 26.879 inhab.), chief town of the Province. The town, set on a charming plateau crowned on high by the Alps, and shaped like a cone by the confluence of the Gesso and Stura torrents, is an industrial and flourishing centre for markets and agricultural fairs, The wide streets and squares which cross it, and the picturesque avenues surrounding it, give it a pleasing aspect, showing in the last twenty years, a continued edificial development regulated by the criterions of modern life; noteworthy are: the Town Hall and the Prefecture, the Cathedral and other churches, the mansions of the Piazza Vittorio Emanuele where stands the monument to the Count Barbaroux, by Dini, the new barracks and many villas along the Viale (avenue) degli Angeli.

On the plateau of Cuneo open out the *Alpine Valleys of Pesio, Vermenagna, Gesso and Stura*; the three latter open out at *Borgo San Dalmazzo*, station K. 13 by the Cuneo-Vievolta railway line and terminus of the tram line from Cuneo.

Valley of Pesio. — **Certosa di Pesio** (m. 862), now Hydropathic Establishment; K. 16, 2 hours drive from the station of Beinette, on the Cuneo-Mondovì-Bastia line.

Valley of Vermenagna, through which passes the Cuneo-Vievolta railway line (K. 43), which beyond *Limone* (K. 32) enters the *tunnel*, 8.100 m. long, of the *Col of Tenda* and comes out in the *Valley of Roia* at *Vievolta* (p. 195), awaiting the continuation to **Tenda** (K. 4), and from there, bifurcating, to Ventimiglia and to Niece.

The high road, which beyond Limone (m. 1320) enters in another *Col of Tenda* tunnel (1320 m. long 6.50 wide), and descends to **Tenda**, (p. 194), passes through the *Valley of Vermenagna*.

Valley of Gesso, through which passes the high road to the **Terme (Baths) di Valdieri** (m. 1346), is celebrated for sulphur, mud and heat baths.

Valley of the Stura of Demonte. — High road which by *Demonte* (K. 25; m. 778), and Vinadio (K. 36; m. 920), rises to the *Col of Argentera* or of the *Maddalena* (K. 68; m. 1990), and descends into the Valley of Ubaye in France. — Beyond Vinadio, fraction Pianche, (K. 41.), branches off the road (K. 5.5; 1 1/2 hours) which leads to the **Establishment of the Baths of Vinadio** (m. 1325), very frequented for sulphur, mud and heat baths (32 to 61 degrees).

Valley of Roja, beyond the Col and the two tunnels, railway and high road of **Tenda** (p. 194), From *Vievolta*, railway station (131 K. from Turin; 43 from Cuneo), motor-bus service for Tenda, Briga Marittima, San Dalmazzo di Tenda, and Ventimiglia. — **Tenda** (K. 4; m. 815); **Briga Marittima** (K. 11; m. 765); **San Dalmazzo di Tenda, Hydropathic Establishment** (K. 9; m. 750).

SALUZZO (m. 342; inhab. 16.028), chief centre of the District; formerly capital of the historical Marquisate of Saluzzo: a pleasant town for its picturesque position on the hill and the plain, above which dominates the sharp pyramid of the Monviso, at which open out the two *valleys of the Po and the Varaita*. In the upper part are edifices from the time of the marquisate, in the lower wide streets and squares; noteworthy are: the Cathedral, the Church of San Giovanni, Casa Cavazza (Civic Museum), the Town Hall, the monuments to Silvio Pellico and to Giambattista Bodoni.

Valley of the Po. — From Saluzzo tramway to Paesana (K. 21; m. 590); then high road to **Crissolo** (K. 31; m. 1333). *Health resort*: Sanctuary of San

Chiaffredo (m. 1412), Cavern of Rio Martino (K. 1.5). 600 m. long. From Crissolo mule-path to *Plain of the King* and the Source of the Po (m. 2041); a walk round the lakes of the Viso, and a magnificent view of the Vesulana triad (Monviso, Visolotto and Visomozzo).

Valley of Varaita. — From Saluzzo to *Costigliole*, station on the Saluzzo-Busca-Cuneo railway line, and a stopping point of the Saluzzo-Venasca tramway (K. 15; m. 552); from there high road to Sampeyre (K. 35; m. 980), and to Casteldelfino (K. 45; m. 1296).

MONDOVÌ (m. 559; inhab. 18,982), chief centre of the District; a pleasant position on the plain and on the hill, connected by a funicular railway. Industrial town; Cathedral and other churches, square Tower in Piazza del Belvedere, monument to Father Beccaria, famous physicist.

Near Mondovì: **Sanctuary of Vicoforte** (tramway K. 5.5; m. 550), grand national monument; Establishment for drinking mineral waters.

Along the Fossano-Mondovì-Villanova railway line (It. 1): — *Grotto of Bossea* (Station Frabosa Bossea, 6 K. from Mondovì; then by carriage K. 10; m. 680). — *Grotto of the Dossi* (2 K. from Villanova).

Along the Torino-Bra-Savona railway line (It. 2), branch line for Ceva-Garessio-Ormea: **Ceva** (m. 380), health resort and hydropathic establishment. — **Garessio** (K. 25; m. 621), health resort and sulphur springs. — **Ormea** (K. 36; m. 740), health resort and hydropathic establishment; high road (K. 10) to the *Col of Nava* and to Albenga.

Province of Novara.

4. **Torino-Chivasso-Santhià-Vercelli-Novara-Milano.** — K. 6, **Turin Porta Susa Station**: bra. Central Canavese Line for *Castellamonte* (p. 185) and *Cuornè-Pont-* (p. 184); — K. 29, Chivasso: bra. *Ivrea* (p. 184) and *Aosta* (p. 188); bra. *Casale* (p. 199); — K. 59, Santhià: bra. *Arona* for the *right bank of Lake Maggiore* (p. 197), a *Domodossola-Sempione* (p. 196), (It. 5); bra. *Biella* (p. 197); — K. 79, Vercelli (p. 197): bra. *Casale* (p. 199); bra. *Mortara*; — K. 100, Novara: bra. *Oleggio-Arona-Domodossola* for *Simplon* (p. 196), (It. 5); bra. *Oleggio-Sesto Calende* bra. for *St.-Gothard* (It. 6); — bra. *Mortara-Valenza-Alessandria* (p. 198)-Genoa; bra. *Romagnano-Sesia-Varallo* (p. 198); bra. *Borgomanero Domodossola* (p. 198); — K. 150, Milan.

5. **Torino-Santhe-Romagnano Sesia-Borgomanero-Arona and railway stations of the Lake Maggiore-Domodossola-Sempione (Simplon).** — K. 1-59, Santhià (It. 4); — K. 94, Romagnano Sesia: bra. *Varallo* (p. 198); — K. 108, Borgomanero: bra. *Orta-Miasinò* (K. 53, in service for *Orta* and *Lake of Orta*, p. 197)-Novara; — K. 124, Arona; K. 141 *Stresa*; K. 145 *Baveno*; K. 150, *Pallanza-Fondo Toce*: electric branch line *Pallanza-Intra*; stations on the *right bank of Lake Maggiore*; — K. 180, *Domodossola* (p. 198) to *Simplon* (p. 196).

6. **Torino-Gottardo (St. Gothard).** — Turin-Santhe-Borgomanero-Arona (It. 5)-Sesto Calende; or Santhe-Vercelli-Novara (It. 4)-Oleggio-Sesto Calende. From Sesto Calende by Laveno-Luino-Pino (on the left bank of Lake Maggiore), to Bellinzona and to the **St. Gothard** tunnel.

VERCELLI (m. 78; inhab. 30,470), in the plain, chief centre of the District; and the oldest bishopric of the Piedmont, is a rich industrial town; noteworthy are: the churches of S. Andrea, S. Eusebio, and S. Cristoforo, the Town Hall and monuments.

NOVARA (m. 150; inhab. 44,249) on a low plateau facing the Alps. Chief town of the Province, has fine streets adorned with churches, mansions and monuments; among which the Cathedral, the Basilica of S. Gaudenzio with a dominating dome by the architect Antonelli, the ancient castle, the Bishops' Palace, Palace of Justice and Town Hall, and many private mansions.

LAKE MAGGIORE or VERBANO (65 K. in length, 2 to 10 in breadth), is a delightful basin in which nature flaunts all her attractions, seconded by the art of man, by luxury and comforts.

All round on the slopes of the hills and along the banks, especially on the right or western bank, is a lovely crown of towns, boroughs, mansions, villas from **Arona** (inhab. 6300) the little town of « San Carlone », to *Lesa*, *Belgirate*, *Stresa*, *Baveno* (at the foot of Mount Motterone, m. 1491), which rises like an imposing sentry of the sheet of water in which emerge the *Borromee Isles*, *Pallanza* (inhab. 5247, chief centre of the District), *Intra* (inhab. 6924, industrial centre), *Cannobio* (Establishment della Salute) and other health resorts.

Between the right and left banks, run elegant fast steamers; *on the right bank runs the railway to and from Turin (It. 4 and 5).*

LAKE of ORTA or CUSIO (m. 290; length 13 K., breadth 1 to 2). From the station of Orta-Miasino (It. 5) to **Orta**, (15 minutes drive), to the foot of the *Sacro Monte (Sacred Mount)* (m. 401), up which rises from **Orta** a good high road ornamented with 20 chapels. In the lovely **Lake**, is the *Ile of San Giulio*, with a rich and ancient Church now a national monument.

BIELLA and the BIELLESE. — Torino-San-thià-Biella railway line (It. 4) (K. 89). The *Town* (inhab. 19,207, chief centre of the District), consisting of two parts, *Biella-Piano* (m. 410) and *Biella-Piazzo* (m. 479) joined by a funicular railway, is flourishing through its industries, which are also greatly developed in all the Biellese. In *Biella-Piano*, with regular streets and squares are: the Baptistery, Cathedral, Church of San Sebastiano, Town Hall, monuments to Alfonso Lamarmore and Quintino Sella; in *Biella-Piazzo* (the belvedere onto the Biellese), notable private mansions. — In the *neighbourhood of Biella*, the castle of Ponderano (K. 3) and of Gaglianico (K. 4).

The Valleys of the Biellese, picturesque, industrial and populous, abound with sanctuaries and hydropathic establishments and are connected with the chief centre by good roads and by the Biellesi economical railway.

Sanctuary of Graglia, in the upper valley of Elvo (m. 812): high road from Biella (an hour and a half's drive); *Hydropathic Establishment of Graglia* (m. 850); high road to the Sanctuary of Oropa (3 hours drive).

Climatic-hydropathic Establishment of Cossila (m. 546); 3 K. from Biella on the high road to *Oropa*.

Sanctuary of Oropa (m. 1180), 12 K. from Biella (two hours and a half's drive). Vast and imposing edifices; majestic the large square of the Sanctuary, monumental the façade of the temple, and rich interior. Annexed to the Sanctuary is the *Hospice* capable of giving hospitality contemporaneously to 5000 persons. — *Hydropathic Establishment.*

Hydropathic Establishment of Andorno (m. 600) in the Cervo Valley; station Andorno-Cacciorna (K. 8; m. 544) by the Biella-Balma railway line.

Sanctuary of S. Giovanni d'Andorno (m. 1020), 6 K. from *Balma*, terminus of the railway line from Biella; 14 K. from Biella to Balma; 6 from Balma by carriage.

Rosazza (m. 882); 4.5 K. from Balma; 18.5 from Biella. It is an original and curious village for the various styles of its constructions (castle, church and other edifices, fountains, etc.), with which the Senator Federico Rosazza endowed his native village.

VARALLO and VALSESIA. — Torino-Novara railway line (It. 4) K. 100 and branch line *Varallo* K. 55: — *Varallo* in the Valsesia (m. 462; inhab. 4265), chief centre of the District, is a town rich in art; *Hydropathic Establishment*. The *Sacro Monte* (m. 604) is celebrated for the *Sanctuary*, national monument, to which leads an easy road (20 minutes) or *Calvario*, adorned with 45 artistic chapels.

The *Valsesia*, closed by Mount Rosa, is a picturesque and varied series of country-towns and villages which are very frequented health resorts during the summer. — *Alagna* (m. 1191; at the foot of the glaciers of Mount Rosa); 37 K. from Varallo (5 hours drive); *Hydropathic Establishment*.

DOMODOSSOLA and VALLEYS of OSSOLA. — From Turin (It. 4 and 5). — *Domodossola* (m. 277; inhab. 4629), chief centre of Ossola, it is the station of the international railway from *Arona* (p. 196), (It. 5) to the *Simplon Tunnel* (19.769 m. long) between Iselle (m. 633.75) in Italy and Brigue (m. 685.50) in Switzerland; and is on the great high road (K. 46) which crosses the *Col of the Simplon* (m. 2009), Hospice. — Noteworthy in the town are: the Market-place, the Collegiate Church, the Silva Mansion (Museum of Antiquities), the Mellerio-Rossini College (Historical Museum of the Simplon), the Galletti Museum.

The *Valleys of Ossola* end at Domodossola, crowded with residents and tourists in the numerous Health Resorts during the summer: *Bognanco di fuori* (m. 630) *Bognanco-Simplon Climatic Establishment* and *Bognanco Prestino* (m. 663). Establishment of Mineral waters, in Bognanco Valley, high road from Domodossola (K. 8). — *Macugnaga* fraction Staffa (m. 1327) in Anzasca Valley, from the stations of Piedimulera or of Vogogna, on the Novara-Borgomanero-Domodossola line (It. 4) high road (K. 28 hours 5). — *Santa Maria Maggiore* (m. 816) in Vigizzo Valley; 2 hours drive from Domodossola (K. 17); on the pleasant plateau through which pass the mail-carts for *Domodossola*, *Locarno* (K. 33) and *Cannobio* (K. 29), (p.).

Province of Alessandria.

7. **Torino-Asti-Alessandria-Novi-Genoa.** — K. 8, *Moncalieri* (p. 168), and K. 13 *Trofarello* (It. 1); — K. 56 *Asti*; bra. *Casale* (p. 199) - *Vercelli* (p. 196); bra. *Acqui* (p. 199) - *Ovada-Genova* (It. 8); — K. 91, *Alessandria*: bra. *Tortona-Piacenza-Bologna* (It. 9); bra. *Valenza-Novara* (p. 197) - *Arona* (p. 196); bra. *Acqui* (p. 199) - *Savona*; bra. *Valenza-Casale* (p. 199) - *Vercelli* (p. 196); bra. *Ovada*; bra. *Tortona-Voghera-Pavia*; — K. 112 *Novi*: bra. *Tortona-Voghera-Pavia-Milan*; — K. 138, *Ronco* (approach to new tunnel by Mignanego): bra. by *Busalla* K. 6 (approach to old tunnel by the *Giovi* (over which passes the great high road) for *Pontedecimo* — K. 166, *Genoa*.

8. **Torino-Asti-Nizza-Acqui-Ovada-Genova.** — K. 8, *Moncalieri* (p. 168), K. 13 *Trofarello* e K. 56 *Asti*, (It. 7); — K. 73, *Nizza Monferrato* — K. 102, *Acqui* (p. 199): bra. *Alessandria*; bra. *S. Giuseppe-Savona*; — K. 160, *Genoa*.

9. **Torino-Asti-Alessandria-Piacenza-Bologna.** — K. 91, *Alessandria* (It. 7); — K. 113, *Tortona*: bra. *Novi*; — K. 130, *Voghera*: bra. *Pavia-Milan*; — K. 188, *Piacenza*; — K. 335, *Bologna*.

ALESSANDRIA (m. 85; inhab. 72.109), in a fertile plain surrounded by hills; chief town of the Province, Command of the Army Corps; great railway centre. A rich industrial town with continual increase in buildings; noteworthy are: the Cathedral, ancient Royal Palace, the Library, the Picture Gallery the *Urbano Rattazzi* monument and others.

ASTI (m. 120; inhab. 39,251), on the gentle slope of a hill, in a zone of very fertile vineyards celebrated for exquisite wine. The town, chief centre of the District, has conspicuous artistic and historical remains of its medioeval greatness; mansions, churches and monuments which testify to its modern prosperity. Specially worth visiting are: the Cathedral, the Collegiate Church of San Secondo, the Baptistery of S. Pietro, many mansions, among which the Alfieri and the Ottolenghi, the Piazza Alfieri, vast, regular and esthetically artistic, the monuments to Vittorio Alfieri, Victor Emanuel II, Humbert I, The Italian Risorgimento (Resurrection), and the Medici Fountain.

CASALE (m. 76; inhab. 31,370), in a charming plain, at the foot of a col; chief centre of the District, and formerly capital of the historical Marquisate of Monferrato of which it preserves famous memories. Noteworthy are: the Cathedral, Town Hall, Church of S. Domenico, the ancient Castle, in the foundations of which was found the famous Table of Isis conserved in the Egyptian Museum of Turin (p. 17 and 66), many private mansions, the monument to Charles-Albert and others.


Near Casale, on a hill, is the renowned *Sanctuary o Sacro Monte of Crea* rich in artistic works.

ACQUI (m. 164; inhab. 13,940), on the slopes of a hill; a spur of the Ligurian Appennines; chief centre of the District. Noted are its mineral waters, formerly known by the Romans as «Statelliae Waters»; one spring, the «Bollente» (the Boiling Source) with a temperature of 167° Fahr., gushes forth in the centre of the town, in which is the *Establishment of the Nuove Terme (New Baths)*; the other at 126° Fahr., gushes forth, outside the town (1 K.) at the *Establishment of the Vecchie (Old) Terme*.

VOLTAGGIO (m. 340), from the station of Ronco, on the Torino-Alessandria-Genoa line (It. 7); bra. Busalla (K. 6); then 12 K. (one and a half hour's drive) *Hydropathic Establishment* in the country town of Voltaggio; sulphur and ferruginous springs.



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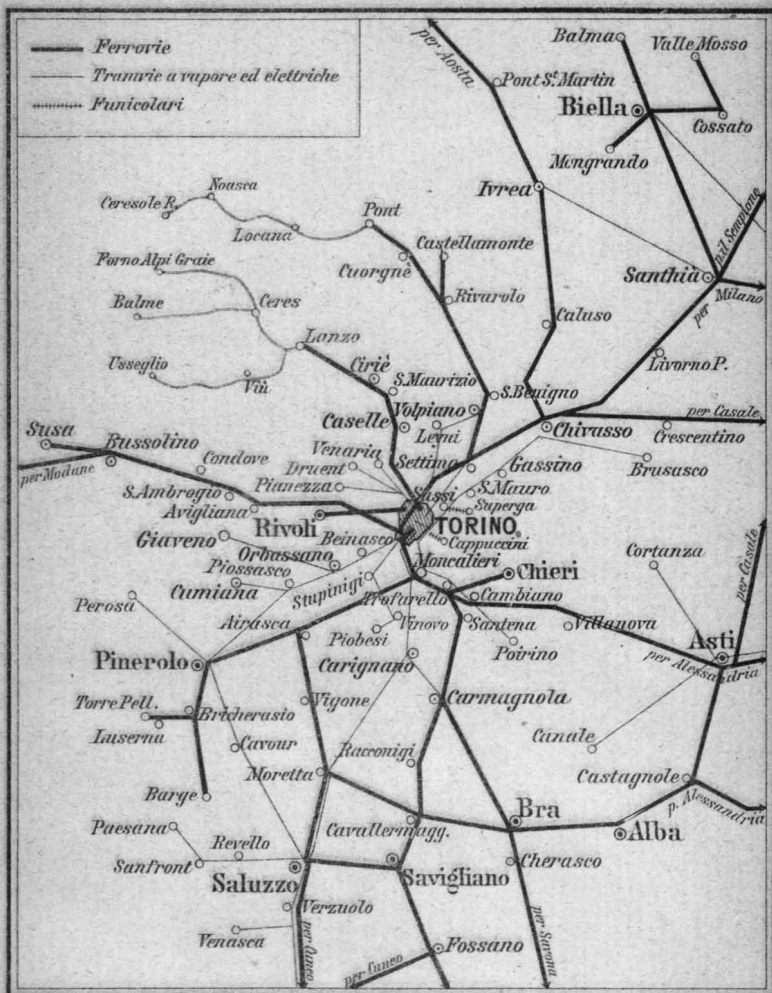
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PLAN

of the Intercommunal and Interprovincial Railway and Tramway Lines

OF TURIN



PLAN OF TURIN

WITH
TRAMWAY INDICATIONS

Scale 1:30,000.

■ Seat of the Pro Torino Association

a Parco

a Pozzo
Strada

a Mad.
Pilone

EXPLANATION

of the net-work of lines and routes of the tramways.

Municipal net-work of lines (page 10).

- | | | |
|---|-----------------------|--|
| 1 | Linea Piazza Castello | (1) Cavalcavia |
| 2 | " Lingotto | (2) Mad. di Camp. |
| 3 | " Barriera di Nizza | (3) Mad. di Camp. |
| 4 | " Barr. di Casale | (4) Pozzo Strada |
| 5 | " Monum. Crimea | (5) Piazza Castello |
| 6 | " Barr. di Casale | (6) Borgo S. Paolo |
| 7 | " Monum. Crimea | (7) Cimitero |
| 8 | " Municipio | (8) P ^a Em ^a Filiberto |
| 9 | " Piazza Castello | (9) R ^a Parco (in costruz.) |
| | | (10) Nuova P ^a d'armi (") |

Belgian-Turinese Society net-work of lines (p. 7).

- | | |
|----|---|
| 1 | Linea dei Viali |
| 2 | " Barriera di Piacenza - Barr. Martinetto |
| 3 | " Piazza S. Martino - Madonna del Pilone |
| 4 | " Barr. di Lanzo - Barr. di Orbassano |
| 5 | " Corso Vinzaglio |
| 6 | " Barr. di Nizza - Piazza Eman. Filiberto |
| 7 | " Barriera di Milano - Ponte Isabella |
| 8 | " Barriera di Nizza - Piazza Castello |
| 9 | " Barriera di Casale - Porta Nuova |
| 10 | " Corso Valentino - Piazza Eman. Filib. |
| 11 | " Barr. di Casale - Osp. Amedeo Savoia |
| 12 | " Osp. Umberto I ^o - Piazza Eman. Filib. |
| 13 | " Valentino |
| 14 | " Piazza Eman. Filiberto - Foro Boario |
| 15 | " Piazza Castello - Cavoretto |

PRINCIPAL PIAZZE (SQUARES)

- | | | |
|------------------------|----------------------|-----------------------|
| 1. Piazza Castello | 7. Piazza S. Martino | 13. Piazza Cavour |
| 2. > S. Carlo | 8. > dello Statuto | 14. > Vitt. Eman. I |
| 3. > Carlo Felice | 9. > Eman. Filiberto | 15. > G. Madre di Dio |
| 4. > Vittorio Eman. II | 10. > Carlo Alberto | 16. > d'Armi Vecchia |
| 5. > Solferino | 11. > Carlo Eman. II | 17. > Nuova |
| 6. > Pietro Micca | 12. > Bodoni | 18. > Barr. di Nizza |

MAP

of the International Railway Communications WITH TURIN



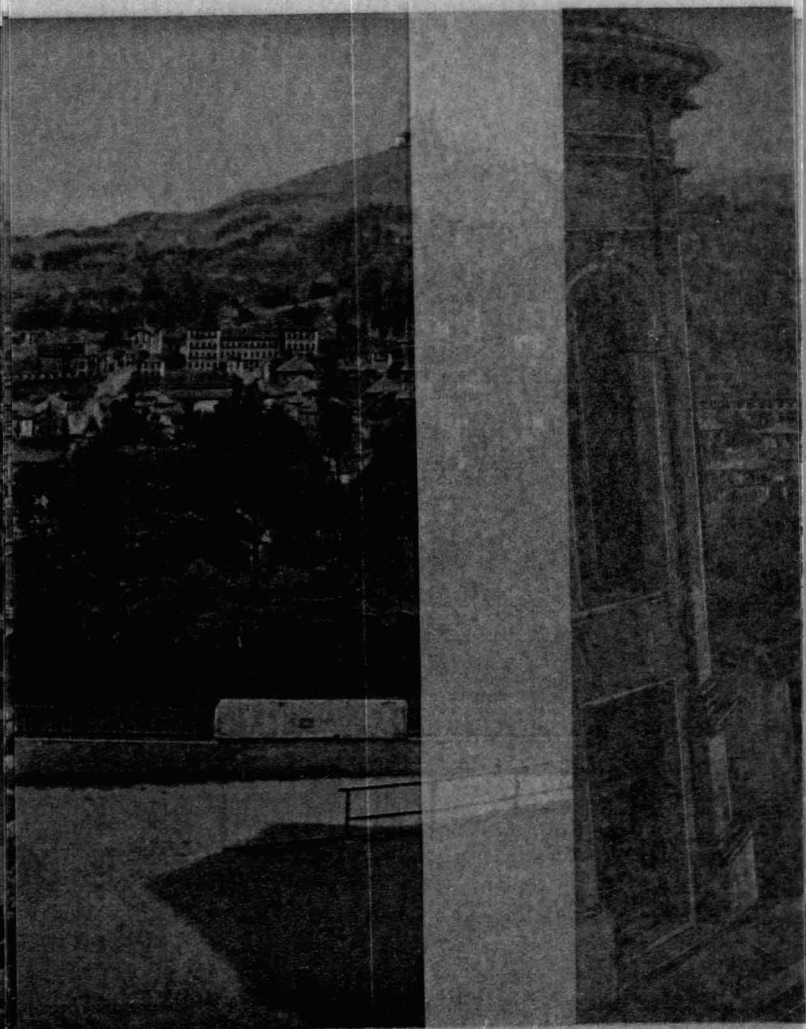
From the Central Station (Porta Nuova Station) of Turin branch off the following lines:

1. Modane (Mount-Cenis) Lyon-Paris-Calais-(London);
2. Novara-Luino-Bellinzona (St. Gothard);
3. Santhià-Borgomanero-Domodossola (Simplon);
4. Savona-San Remo-Nice-Ventimiglia-Marseilles;
5. Milan-Venice;
6. Genoa-Spezia-Florence-Rome-Naples;
7. Alessandria-Bologna-Brindisi;

The Indian Mail Train (London-Modane-Turin-Brindisi) passes by the Central Station.

SUPERSONIC

682 m



at part (450 Kilometres) of its magnificent path.

MONVISO
1080 m.

REGGIA DI SESTIERES
1279 m.

GRUPPO DEL ROCCIAVO
1279 m.

GRUPPO D'AMON
1279 m.

ROCCIADELONE
1279 m.

CIAMARELLA
1279 m.

LEVANEA
1279 m.

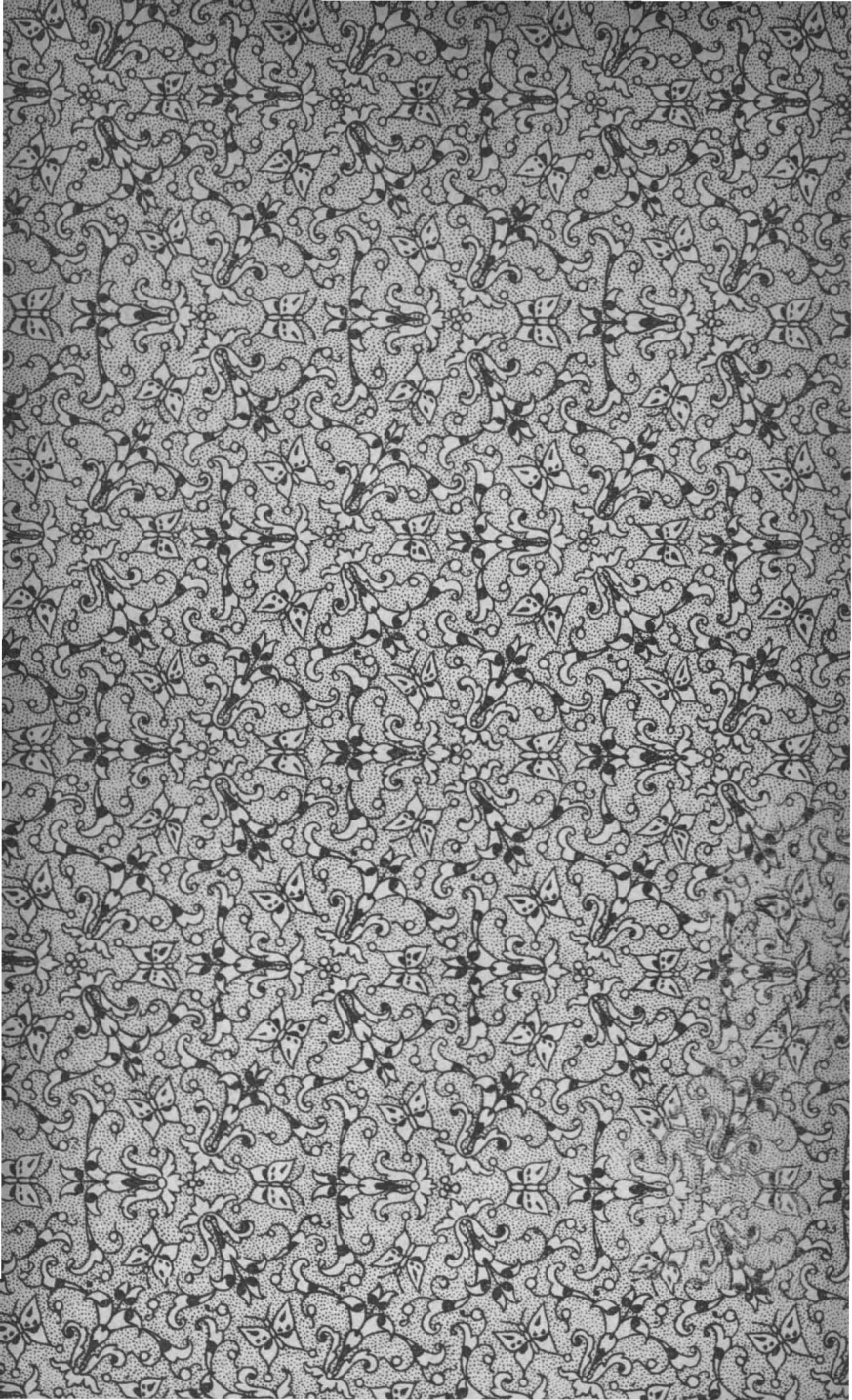
GRAN RABOTTO
1279 m.

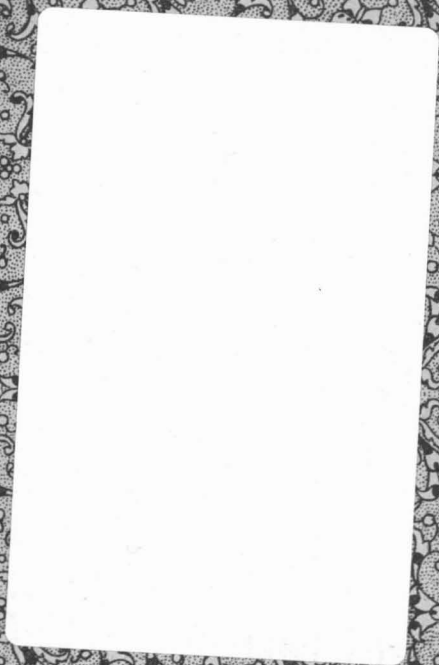
MUNTE ROSA
1279 m.

MUNTE RO
1279 m.

SUPERGA
492 m.

TURIN et la partie centrale (450 kilomètres) de son magnifique panorama des Alpes.





LEGATORIA
DI LIBRI
G. PELLINO
TORINO
VIA BELLEZIA 6

