

To-morrow, dear Fritz, we leave
Palermo. I am well and, perhaps, I have
never in my life been so calm
(Palermo, April 17th, 1787)

ITINERARY I

(Quattro Canti, Palazzo Pretorio, Martorana, St. Cataldo, University,
Casa Professa Church, Municipal Library, St. Anthony Church).

The Quattro Canti or Vigliena Square takes its name from the Viceroy Marquis of Vigliena who "on December 1st (1608), the day of St. Thomas", according to an ancient chronicle, "gave the first stroke for the building of the four corners of the streets".

To this octagonal square four straight lined streets converge. The four façades are adorned with three orders of statues, the first Doric, the second Ionic, the third of mixed order. In the first are four fountains which represent allegorically the four seasons; in the second some Spanish kings (Philip II, III, IV and the Emperor Charles V); in the third the saints Oliva, Christina, Nympha and Agatha.

In the Sixteenth Century this square was the hearts of Palermo, and, though now traffic is carried on elsewhere perhaps more intensely, yet it is always the centre of Palermo by way of antonomania. In a Guide Book by Gaspare Palermo, published in the early years of the Nineteenth Century, it is hinted at its movement. "All those who want servants or coachmen", he says, "come to this square, because all those who are unemployed gather here".

A little farther from the Quattro Canti, to which the centuries have given a characteristic picturesque patina and added something majestic, the Palazzo Pretorio rises: it rises almost when entering Maqueda St. (from the name of the Viceroy who, in the sixteenth century opened it). It stands at one of the sides of Pretoria Square: by the entrance-gate is still seen the historical bell which announced the meetings of the Senate. High, in a niche,

He of the crowd should raising their hands towards the General.
he invokes for building the

a statue of St. Rosaline watches over the town. The monument to John Meli, in the inner yard, is of little value; at the foot of the state stairs, in the left corner is the Genius of Palermo (XV century) on a column of porphyry. A few years ago the Palace has been considerably enriched owing to the transfer that has been made from the Palace Selafani to the Sala delle Lapidari (Hall of the Memorial Plates) of the celebrated fresco Triumph of Death. The fact that the uncertainty on the personality of the author lasts, does not lessen the value of the work. In the scene, which occupies almost the whole of a wall stands out Death on horseback in the act of fiercely throwing into disorder and striking the mirthful, whereas, on the left, the old and the unhappy, uselessly beseech Him to turn against them His deadly darts. The curious studious tourist must not forget to make detailed inquiries about the difficult and happy transfer of the fresco from one place to another. The Superintendence to the Monuments (Royal Palace) is in condition to illustrate the phases of the difficult and very interesting work.

On the evening of May 30th 1860, in a very difficult moment for the enterprise of the Mille (I), Garibaldi showed himself at the balcony of the Palazzo Pretorio to speak to the Palermitans about the armistice that could not be concluded with the Bourbonic army. The city was under the murderous rain of the enemy's artillery: the Mille were but a handful of torn heroes to whom the people could only give the problematic assistance of their unarmed generosity; the Bourbonic soldiers were twenty thousand and were supported by the fleet. Abba in his book From Quarto to the Volturno writes: "The Dictator, at the left balcony, almost at the corner of Maqueda St., thus finished his speech: The enemy has made me proposals that I thought outrageous for you, people of Palermo; and as I knew you were ready to bet them bury you under the ruins of your city, I have refused them! There can be no comparison sufficient to convey an idea of what became the crowd at those words. The hair on my head stood on end, my skin wrinkled at the tremendous howling that burst out, from the square. They embraced one another, they kissed one another, they pressed one another almost to suffocation. Thanks! Thanks! the whole of the crowd shouted raising their hands towards the General. On he invokes for building the..."

J too sent him a kiss."

The square was then and is still now peopled with numerous statues that surround a monumental fountain. The architectural whole, a work of the Florentine Francis Camilliani and Michel Ange Nacherini, may be traced back to the XVI century, and cost, at those times, the Senate twenty thousand five-lira pieces. It is a forest of marble gods, whose pagan nakedness, was formerly a motive of scandal for the beguines. Every statue has some distics suited to the god or goddess, which give the studious cause to meditation not deprived of humour. For instance, it is said for Diana: *Me saxum sine veste vides, si numina tenes - Mutata cervus, fronte natebis aqua* (You that perceive me naked in this marble - do not look saucily at my divinity if you don't like to become a horned stag). The water-jets of former times are now-a-days no more possible; the thirty-sixen statues of the square, covered with dust and melancholic, have lost something of their gaiety; the distics have lost too what they had of wit. But the monumental and ornamental whole remains, and it is still much.

Through a short street at the left corner of the Palazzo Pretorio, the visitor may get into the Piazza Bellini (Bellini Square) where are the following buildings:

a) the Teatro Bellini (Bellini Theatre), founded in 1726 under the name of S. Lucia, afterwards destroyed and built again in 1808 under the name of Carolino. Its importance has declined and it is seldom open to the public, but in the eighteenth century it was the elegant place of resort of the Palermitan patricians.

b) the Chiesa di S. Caterina (St. Catherine Church) with an annexed monastery. Though the Church is a peculiar document of the Sicilian baroque for its polychromie marbles and its genial composition, for the works by Vito D'Anna, Philip Randazzo and, above all, by Antonello Gagini (to whom we owe the statue which represents the saint, to whom the Church is dedicated) that increase its value, the renown of the Church is due to the dolci di batia (sweetmeats of the abbey) prepared in the monastery annexed and sought for by the refined Palermitan public and by tourists. The war has damaged both the Church and the Monastery and has made the nun emigrate elsewhere (Venezia St. 32).

he invokes for building the church as we gather

The confectionery industry was a glory of the monastery of St. Catherine and of other monasteries of Palermo. Pitre has left us lively and amusing memoirs of the times when cloisters rivalled in the art of confectionery. It is worth while reading this page:

"Every monastery had a dainty pie that was its peculiarity. Indeed not only the marble or wooden emblem over the gate of the monastery formed its blazon, but also the peculiar pie made in the monastery itself. All the pastry-cooks of the town rivalled in composing every kind of daintiness; but who could equal the exquisiteness of the feddi (slices) of the Cancelliere, of the frutti (fruits) of sweet paste of almonds of the Martorana, of the risodolce (sweet rice) of the Salvatore? All prepared conserva di scorsunera (preserved scorzonera); but nobody reached the perfection of Montevergine, as nobody could reach that of the cucuzzata (preserved pumpkin) and of the bianco mangiare (blancmanger) of St. Catherine. Many boasted their pane di Spagna (bread of Spain; a kind of pat of butter); but compared with that of the Pietà, that which was made by a pastry-cook whatever was by far inferior. Only the preeminence of the monastery of the Stimate for the beauty of the sfinci annilati (honeyed pieces of flour boiled in butter) that also in the same monastery rose to an incomparable exquisiteness in the shape of the sfinci fradici, a composition of eggs and cream."

c) the Martorana or St. Maria dell'Amiraglio, a Norman Church, among the most interesting, founded in 1143 by George of Antioch, a brave Admiral of king Roger. According to an outside inscription, it was dedicated to the holy Virgin by the Antiochian "with much love, but little and unworthy". Soon after the Sicilian Vespers it was the place of the assembly of the Sicilian Barons that resolved upon offering the crown to Peter of Aragon.

A short time after its buildings, in 1184, it was visited by an Arabian traveller, Ibn Gubayr. The centuries have not yet discoloured the fresh and much admired vision that the Oriental visitor brought with himself leaving the Island for other countries. Let us try to catch it together with the Palermo of the time when Christians and Mussulmans mixed together in the swarming crowd before the Church of the Amiraglio and the red domes of St. Cataldo:

he invokes for building the church as we gather

"One of the most imposing monuments of the Christians in this town is the Church called of the Antiochian. We saw it on Christmas day, that is one of their principal festivals, so that a great crowd of people, men and women, had gathered there. This building offered us a sight whose description is impossible: words can convey no idea of it, and we are obliged to pass it over in silence, but it is the finest monument in the world. The inner walls are gilt, or, rather they are all one piece of gold, with coloured, marble slates that it is impossible to see the like; all are inlaid with gold mosaic, crerened with leaves and green mosaic; on high there is a row of gold-coloured glass windows that blinded our sight with the gleam of their rays and excited in our souls such temptations that we asked of God his assistance. We were told that the founder of this Church, whose name it has taken, has spent in it quintals of gold. He was the vizir of this polytheistic king's grandfather. This Church has a steeple supported by many-coloured marble columns and surmounted by a dome supported by other columns: they call it "Sauna 'at'as sawwari" (the steeple of the columns). It is one of the most admirable buildings ever seen: so may God with his favour and power, ennoble it amongst us, by the appeal of the muaddin!"

The name of Martorana was given to the Church owing to a contiguous monastery assigned to it by an Aragonese king and that had been built by the order of Eloise Martorana (1193). In the Guide-Book by Gaspar Palermo is hinted at the opportunity given to those nuns to be allowed to show themselves at the present Corso Vittorio Emanuele (Cassaro = Vittorio Emanuele Street) which was reached through an underground passage which has been much talked of the author of the guide adds that the said nuns "enjoy the privilege of being allowed, in several days of the year, to go out of the monastery to take a walk or to go and dine together into the country". This softened the rigours of seclusion as it is softened now-a-days for certain nuns that have made the same vows in other Palermitan monasteries. But there are no more nuns in the Martorana: for the community of the sisters is extinct since long.

The tourist must remark, among the mosaics of the inside, the one which represents George Antiochian at the feet of Mary, whose protection he invokes for building the Church as we gather from the inscription

near her. The visitor has to pay attention to the particular that only the head and hands of the Admiral are ancient. He has to observe too the frescoes which are in the Western prolongation: they have been made by William Borremans, a Fleming who came to Palermo in the eighteenth century, the head of a family of artists that left considerable marks of their art in the city.

On high, claustral grates would give a sense of imprisonment and weariness were it not for the splendour of the work in wrought iron which excites admiration.

d) the Cappella di S. Cataldo (the Chapel of St. Cataldo) which is adjoining to the Martorana and belongs also to the Norman period. Restorings made towards the end of the nineteenth century by Architect Patricolo have revived its architectural original lines. It has something oriental owing to its outside arcades and the three little domes painted in red. The floor is the original: we have a certain datum of its antiquity: in 1161 it was already built, according to an inscription on the sepulchre containing the bones of Mathilda daughter of Count Silvester of Marsico.

Opposite to Bellini Square rises the Palace of the University. In it the Geological Museum is remarkable and worth visiting.

On the right of this Palace is the Via dell'Università (University Street). There, on the first day of the insurrection of 1848, fell Pietro Amodei struck by the bullets of a Bourbonic patrol. He was one of the promoters of the revolution and his was the first blood shed.

Going along Maqueda St. we have on the right the Via Ponticello. Entering it, after a short walk we arrive at the Chiesa di Casa Professa (Casa Professa Church), belonging to the Company of Jesus. It is said that in this place rose, before the year one thousand, the temple dedicated to St. Philip of Argirò by some basilian monks. All this quarter has been damaged by air raids, and the Church itself has been heavily struck. The baroque decoration of inlaid work and marble statues, the stuccoes of the vaults, the frescoes have been damaged.

Close by Casa Professa is the Biblioteca Comunale (Communal Library) whose main entrance of Piazza Brunaccini (Brunaccini Square)

is now blocked up by ruins, so that the present entrance is from the atrium of Casa Professa. The library was founded in 1760 through the initiative taken by a group of patricians who made a present of their books and through the protection of Viceroy Bogliani. Among its librarians it is to be mentioned Joachim Di Marzo (1839-1916) one of the greatest learned men the Island has ever had.

A little farther is the popular quarter of the Albergheria whose noisy centre is Piazza Ballarò (Ballarò Square). It is a lively vegetable and meat market. Streets encumbered with little carts, baskets, benches, offensive smell from frying-shops, continual deafening bawling and crying, a real swarming of people: the quarter still keeps a genuine and popular characteristic to which the frequent ruins due to bombardments, have taken nothing. At the bottom of the Square is the Church of the Carmine whose origin may be traced back to 1626. A little farther there is a narrow, short, dirty lane, a group of few houses, almost dark, almost lost in the labyrinth of narrow lanes, passages, small square that form the Albergheria; it has a name which evokes a whole history of amazing adventures: Count Cagliostro. There, in the next Via delle Mosche, in the eighteenth century lived the Balsamo. The grandfather was a bookseller, a bankrupt merchant the rather, and Joseph, an adventurer an imposer, a tricker, the most famous of all times who ran all Europe as a magician, a swindler, a demon, while the fire of the French Revolution was on the point of breaking out. In the month of April 1787 Goethe passed through these dirty lanes pushed by the curiosity of knowing the mystery of the birth and of the family of him who travelled through Europe with the high-sounding title of Count Cagliostro. And it was here that Goethe was informed that Cagliostro was a humbleborn man, in 1743, and that a certain Vincenzina Martelli (married Cagliostro) had stood as his godmother; here he found Cagliostro relations in a dilapidated poverty and, above all, his mother, who caused great emotion in her sorrow. Accompanied by a complaisant scrivener the great German poet paid a visit to the adventurer's family, that had but a vague news of their famous relative. In his "Travel in Italy" Goethe has largely dwelt upon these conversations and on his impressions. The character of this work prevents us from relating, as we would, this singular visit. We add only that the ambient Goethe has handed us down is the same now. The narrow

lanes, the miserable ladders, the women in the kitchen, the holy images in gilt frames, the dark chest of drawers are the scene in which act, still now, protagonists taking their brilliant and often far off looks. Now, as well as in the past, the mischievous and charming shadow of the greatest adventurer of the century, Joseph Balsano, hovers on this place.

Let us come back to Maqueda St. There is nothing remarkable as far as Piazza S. Antonino (S. Antonine Square). Some side palaces of the seventeenth century are of little value: among them the one where the offices of the Prefecture are established. On the contrary, in the said square, do not forget to visit the Church of St. Antonine which possesses a Crucifix carved by Friar Umile Pintorno of Petralia Soprana, a Franciscan who lived in the seventeenth century, and, under many points of view, to be compared to the Beato Angelico. He came from his mountains and dedicated to Jesus Christ his simple art: he carved more than thirty figures of the Saviour on the dolorous Cross, among which, many of a tragical evidence. His Crosses are scattered in many churches of Sicily. The Crucifix of St. Antonine Church is not one of the best, but it is rendered more suggestive by the fact that the seraphic sculptor has his last rest a little farther. It is to be remarked that his coffin had got lost and it was found in a passage, all wet, worm-eaten and when the remembrance of his having been buried in this church had been forgotten. It was taken from dampness and oblivion and now is worthily situated.

Close to the Piazza di S. Antonino is Piazzale Giulio Cesare (Julius Caesar Square). Before the Palace of the Stazione Centrale delle FF. SS. (the State Central Railway Station) is the monument of Victor Emmanuel II on horseback, a work by Benedict Civiletti.

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A VISIT TO MONTE PELLEGRINO

There is no direct omnibus service to the sanctuary which is situated at the top of the mountain but let us hope that the excellent pre-war service will be resumed.

When we reach Le Falde we may begin the ascent. There are two roads, first the Scala Vecchia for pedestrians only, and second Via Pietro Bonanno which affords a wonderful view of the city and the surroundings.

The visitor's interest is almost entirely absorbed by the visit to the famous Grotto of Santa Rosalia which is situated at the end of the two above-mentioned routes. The grotto is about 25 metres long. Close by there is a convent and a few modest dwellings where food can be obtained upon request.

The grotto was discovered on July 15th, 1624, by a hunter. At the time ~~the~~ terrible plague was raging in the city. The hunter found the bones of the virgin Rosalia Sinibaldi lying in the grotto. This lonely place had been chosen by her some centuries ago as a hermitage. The hunter, animated by a religious zeal, carried the bones down to the ~~town~~, and the plague is said to have passed.

On September 4th each year the people of Palermo honour their patron saint with a pilgrimage and procession. The festivities begin during the night.

Almost half-way up the mountain there is a hotel-restaurant called "Utveggio" which was built some years ago by an enterprising Sicilian manufacturer. It is now closed but deserves to be re-opened.

The grotto was visited by Wolfgang Goethe in April, 1787.

~~There is a record of his visit on a stone~~ This visit is recorded on a stone. The famous poet received an indelible impression from the mystic peace and loneliness of the grotto. He has recorded his impressions of his visit.

There is nothing more

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and the door is opened without expectation on the part of the visitor. But, as soon as he enters, he is filled with wonder. He finds himself within a gallery as large as the church itself. This gallery opens opposite to the nave. The nave is like a long, open court-yard. On the right it is shut off by the rugged rock of the mountain and on the left by a continuation of the gallery. The marble floor is slightly ~~inxi~~ inclined to let the rain-water flow out. In the middle of this nave there is a fountain.

The grotto of the saint has been transformed into a choir without any attempt to remove its natural ruggedness. It is approached by steps and nearby is the pulpit with the missal. There are benches on both sides and everything is illuminated by the sun entering from the atrium and the nave.

As I have already said nothing has been changed in the grotto. But as the rock allows water to drop lead gutters of an ugly green colour have been installed and these at first sight look like a great green cactus growing on the rock. As the water flows from the gutters it is collected in a large basin and this water is believed to have certain healing properties.

I turned round and through the leaves of a big lamp wrought in brass I saw something shining. I knelt before a finely-wrought gate and tried to catch a glimpse of the inside. In the calm light of the lamps I saw a beautiful lady.

She lay as if wrapt in a kind of rapture with her eyes half-closed and her head leaning carelessly on her right hand which was covered with rings. I could not observe the statue well but, seen in this light, it has a peculiar charm. Her dress was formed of a very t
layer of gold which matched very well a material ric

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The head and hands were of white marble and were so life-like that one could almost expect her to breathe and come to life. Close by is the statue of an angel which appears to fan her with a lily.

Meanwhile the monks had entered the grotto and had taken their seats on the benches. They began to sing the vespers. I sat down on a bench opposite the altar and stayed for a while to listen to them. Then I returned to the altar and knelt down in the hope of observing the image of the virgin saint more clearly. I abandoned myself to the charm of that place and that image.

The song of the monks resounded in the grotto, the water dropped monotonously into the basins, while the rocks jutting from the vestibule and the strange shape of the nave, tended more and more to centralize the scene. There was, in this solitude, an extraordinary calm, almost a dead calm. A great purity seemed to fill the wild grotto, the sound of the catholic liturgy and in particular of the Sicilian liturgy, was of a beautiful natural simplicity. The illusion that the saint might arise impressed even a middle-aged man like myself. ~~Therefore~~ I left the place with reluctance and arrived in Palermo in the dead of night.

a trip to the ~~Villa~~ Favorita Park 13 \ 48 9

At the Stazione Centrale (Main Station) or at the Politeama Square take the tram-car and step down either in Piazza Leoni or in Piazza Miscemi. To have an idea of the park it is convenient to visit it in a motor-car. He who steps down in Piazza Miscemi, may reach the Palazzina Cinese (Chinese Cottage), the aim of all visitors of the Park. It was ordered to be built by Ferdinand IV of Bourbon during his forced stay in the Island because driven out of Naples by the Napoleonic troops. The panorama that is enjoyed from the terrace of the 2nd floor is fine for one may overlook round about the wonderful Conca d'Oro. Among the alleys of the Park those dei Leoni (of the Lions) and of Marsen Ercole (Hercules) are imposing.

At a short distance from the Palazzina Cinese is the ancient country-seat of the Ventimiglia, Marquises of Geraci, which now serves as Convitto Nazionale (National College) (during the war it served as a military hospital).

Bothe Zisa, the Cuba and the Convent
of the Capuchins. 14 49

In order to go to the Zisa it is convenient to take, at the main Railway Station, the car that crosses Via Roma, the Politeama, Via Dante, Piazza Principe Campane until a short distance from the magnificent palace that the Norman William I began and that even now is called with the name ~~that~~ ^{derived} from the corruption of the Arabian word aziz (shining). Romualdo of Salerno informs us that William would have this palace surrounded with charming gardens and delicious little lakes. The whole ~~structure~~ rectangular structure is flanked with little square towers; unhappily the families that live there have spoilt it. But the effect of the ground-floor hall is still admirable: it is a kind of vestibule with a fountain at the bottom from which continually the water flows with a soft murmur. Now this water gets lost through a passage under the floor but we know that as long as 1526 it watered

Barracks is the house of the keeper. 16 (51)

The palace was founded by William II in the midst of a wonderful park. A large fish-pond enlivened the place. According to some students of the Palermitan topography, here had to be the renowned lake of Albeira that, in the common opinion founded on the judgment of the abbot Salvatore Morsò, had been identified with the neighbouring lake of Mareolce. But of what the Jewish traveller Benjamin di Tudela saw and admired in 1172 only remains now (between the Cuba and the Cubula, in the property Napoli) some infected bog.

From the Cuba to the Convent of the Capuchins the way is not long. Go along Corso Calatafimi as far as Via Pindemonte. At the bottom of this street is the convent and the cemetery of the Capuchins. But what strongly impressed Hyppolytus Pindemonte and what even to-day is the characteristic feature of the place is a visit to the Catacombs not to be advised to impressionable people. Indeed, they are long corridors ^{along} whose walls are ^{drawn in} lined ~~with~~ about 8000 dead bodies: some of them standing, some seated and some within urns. Women and priests are put in separated corridors. The macabre scene of death is perhaps unique in the world. It allows to judge of the destructive power of death and of the horror that, in course of time, is changed into

ridicule and disgust. Since 1881 it has been ⁵²
forbidden to introduce there new corpses. In a case,
wrapped up in a sheet, with a black beard and
shining eyes, is the garibaldine general Giovanni
Corrao, who ~~was~~ was assassinated in 1863: it is worth
seeing. Enquire for its place.

S. Giovanni dei Lebbrosi and Maredolce.

You must go to the Main Railway Station (Stazione Cen-
trale); then ~~the~~ take Lincoln St. at Porta di Termini,
(where on the morning of May 27th 1860 ~~the~~ a bloody
fight between garibaldines and Bourbon soldiers
took place) turn to the right and go along
Corso dei Mille, the glorious way followed by the brave
followers of Garibaldi when they came to assault Palermo.
Almost at the end of this street is Ponte dell'Am-
miraglio (The Admiral Bridge) a Norman building
of 1113 due to Admiral Giorgio di Antiochia.
Close by the eleven ^{unequal} arches of the bridge on ~~this~~
May 27th 1860 the first engagement between the one thou-
sand garibaldines and the advance-guard of the Bourbonic
troops a little before dawn, while near the neighbouring
Orto della Scaffa (Cross-way of the Scaffa) the blood of
some chiefs of the ^{Sicilian} picciotti ⁽¹⁾ consecrated the participation
(1) young men of the people who took arms against the Bourbonic troops,
to assist the garibaldines. (Corrao)

of the people to Garibaldi's enterprise. 18 (53)

Going on, at N^o. 384 is the entrance to S. Giovanni dei Lebbrosi, a Norman church founded by Roger I in 1070 and ended in the XII century. One is compelled to go through a passage in the midst of the characteristic smell of a tannery; but at once in the exotic frame of tall palms, the Norman building which is very well preserved, is offered to the visitor. Characteristic are the conch-shell shaped crests in the transept and the open-works in the windows which, in 1920 were restored in the ancient shape. Here by was the Arabian castle of Giovanni (Jenia) that the traveller Ibn Giobair admired in 1184. Now nothing remains of it; but the little church rendered less cold and cheerful ~~again~~ owing to the kitchen-gardens that surround it, suggests mystic thoughts of meditation so that they do not cause the splendid castle of the Arabian lords to be regretted. ~~For~~

For informations apply to the kindness of the parson Mons. Stinco.

Now let us come back to the Bivio della Scaffe and turn to the right going along Via Brancaccio. From this go to Via Conte Federico as far as Piazza Brancaccio Conte Federico. On the left is the Via Emilio Giarra (who is thought to have been the founder of the Pa-

lazzo della Favara or di Maredolce) which goes towards the sea. To reach the Palace, enter the Vicolo Castellaccio (Castellaccio Lane) and you will see the miserable outraged ruin of what was, according to an Arabian poet, « Favara of the two seas which satisfies every desire of delightful life and of a magnificent appearance ». The tourist who has gone through unpaved ^{boggy} streets run ~~with~~ ^{by} pigs at liberty (and it cannot be denied that this adds ~~the~~ colour to the undeniable Arabian survivals of this quarter of the city), after seeing the outside of the castle ^{that has been} restored of late, must be prepared to a sorrowful delusion if he wishes to see the inside. In the midst of the abodes of countrymen built on the ancient remains he will vainly look for the rich halls and the chapel itself and even the red plaster which is now only a pale remembrance. An artificial lake (lake Albeira?) surrounded the charming palace. White sails ^{crossed} ~~passed~~ it, whereas an islet in the middle justified its name of « Favara of the two seas » and it was a delightful spot. Now-a-days, since a long time, on the dried up lake grows the lemon-tree; you will recognize with difficulty in the depressions of the place the borders of the ancient lake.

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To St. Martino delle Scale

From Monreale we advise, above all to ⁽¹²⁾ ~~44~~ excursionists, the following trips: A trip to Castellaccio (~~444~~ on an eminence 766 metres high) where are the imposing remains of an Arabian castle, afterwards transformed into a monastery; a trip to Mount Gibilineti (1203 metres) which may only be reached by hard mule-roads and at last, a trip to S. Martino delle Scale. Here, within a delicious hollow vale, among pine-trees rises an ancient monastery, whose church is rich in paintings by P. Novelli, of Zoppo di Gangi and others. Cultivators of home-history may inquire about the place where on May 21st 1860, Rosolino Pilo fell while fighting against the Bourbonic troops.

e-8 *prudo*
On the return trip, it is advisable to visit "Villa Belmonte" which is situated at the foot of the mountain, on the road that leads to the "Rotoli Cemetery".

William Agnew Paton was enchanted of it. Among other things, he recalls it thus: "....Our preferable morning-trip was that to Villa Belmonte. On each side of a wide, winding road-entrance, through a lemon-orchard, there are fence-bushes of geranium, of prickly-pears, common vervain and buttercups.

When we were lucky enough to meet the gardner and custodian of this paradise, we would return home loaded with handfulls of most fragrant flowers, purposely gathered for us, and besides, he would invite us to gather many more of them. When, however, we did not meet our good friend, we would go up on the heights, back of the Villa, and there we would swarm ^{out} in picking the innumerable wild flowers that profusely grew around the country; and, while on our return home, still during sunlight, enthused with our treasures, we could scarcely believe or persuade ourselves to have found them at the very same latitude as Washington^s; yet so precociously blossomed in January ! "

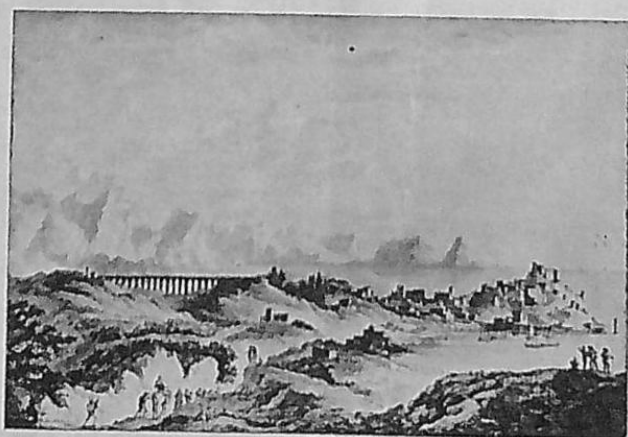
• (RFR. traduxit)

JPR

Colmar. Regno di Chatelet (Saint-Nom IV, 1789)



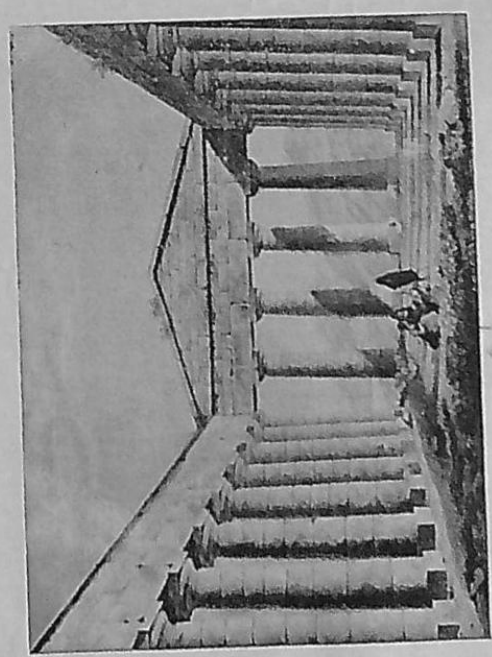
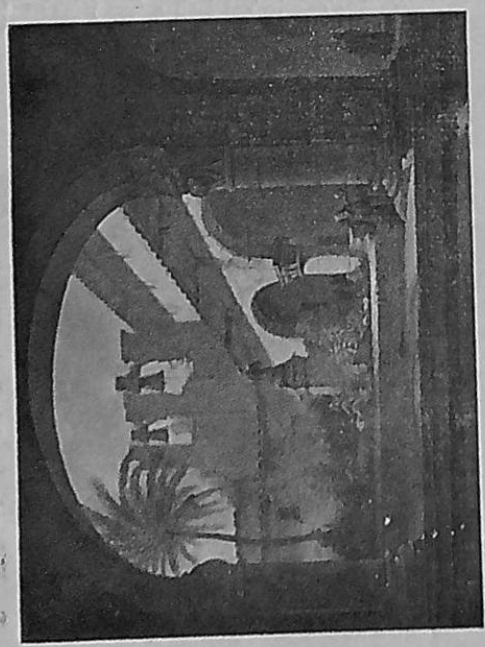
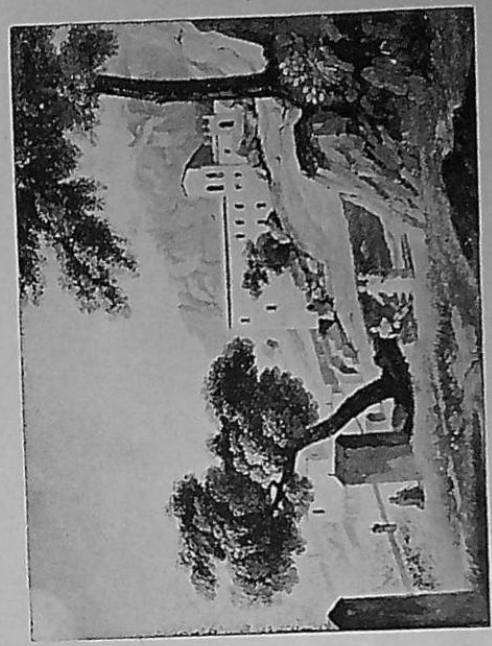
Regesta
Aqueduct of
Coigny
Regno di
Chatelet



Regesta. Cité de port. Aqueduct of Coigny
Regno di Chatelet Saint-Nom IV.

PORT PELLER
 TELERONO
 L'ARDE
 CASTELL
 D'ARNO
 SICULO
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 S'ARNO
 S'ARNO
 S'ARNO

Chapel



San Giovanni

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Conferenza: aggiungere Walter Jansen
✓ ~~Modernismo~~
✓ ~~Parti~~

Complot: ~~național~~ ~~Rus~~

Vila / Gila: ~~alterare~~ (a tipu res. Penitenciar 2
Jenny, verende
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✓ ~~Papa~~

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Stefan e Penitenciar: impune conținut

adunare ~~Amica~~ Bar a Particulari ~~nostru~~

fotograf: ~~Cappellari~~

~~Lodato~~ ~~publ.~~

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Sport

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in S. Muri (Polter)

Comit ~~olimpic~~ ~~nat.~~ (CONI) ~~na~~ ~~agregat~~, 5
~~oale~~ ~~Scalau~~

An. ~~Scalau~~, ~~na~~ ~~Carion~~ 102
✓ ~~Penitenciar~~ ?

Country of origin U.S.A.P.P. in app. 5
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Restman 1 month
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 1 month

~~Local type~~ ~~Benary~~

- 1 Winter garden
- 2 Olympia
- 4 Maudslayi / Hume's / Stb. Calcutta
- 3 Bonum Valia / Green coffee

Roskellie & Tarsa celata
 Giannettino

Rosk. app. 1
 111
 II

B. Flynn / Rampolo
 Savon / m. Villarsale
 Giannettino

Farinelli notturne
 Prout's Solos

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United Sports Associations

Sports Equipment

Football Stadiums (field): Stadio Comunale (via del Fante alla Favorita, 182), Stadio Chimica Arenella (Arenella); Rugby Grounds: Favorita; Basketball Campus: Giardino Garibaldi (via Libertà), Taverna del Tiro (Romagnolo), Circolo Savoia (via Stabile, 182), Dopolavoro Ferroviario (via F.P. Di Blasi); Handball Playing Grounds: Dopolavoro Ferroviario; Tennis Courts: Circolo del Tennis (via del Fante alla Favorita), Villa Igiea (Acquasanta), Circolo Savoia (via M. Stabile, 182); Bowling Aisles: Giardino Inglese and Dopolavoro Ferroviario; Sharp Shooting Grounds: Taverna del Tiro (Romagnolo), Nuovo Stand Tiro a Volo (Addaura); Canoe Club: Circolo Canottieri "Ruggero di Lauria" (Mondello Lido, Valdesi), Circolo Canottieri "Ruggero di Lauria" (Cala), Circolo Canottieri "Palermo" (Molo S. Lucia); Ippodrome: Favorita.

Boxing,

(Wrestling and Gymnastics Academy: Pandolfini (via Villafranca, 56); Foot racing Campus: Stadio Comunale (via del Fante); Bicycle Speed Contest Stadium: A.C.I. (Favorita).

Auto Races Grounds: A.C.I. (Favorita); Motorcycle Racing Tracks (id.); Roller Skating Campus: Giardino Inglese.

Alpine Club Refuge Home Quarters: S. Martino delle Scale, Castellaccio and Piano degli Zucchi (Club Alpino Siciliano); Piano della Battaglia (Club Alpino Italiano).

Fencing Academy: Circolo Schermistico (piazza Verdi, 6) Triolo (via Messina, 8).

The Sails Club Sails Club: Yacht Club (Mondello Lido).

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la Favorita

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Villafranca, 56

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Vela

- Triole - Via Messina, 8
- Yacht Club - Valdesi - Mondello Lido.

Attrezzatura Sportiva:

- Campi di Calcio - Stadio Comunale - Via del Fante alla Favorita
- Chimica Arenella - Arenella
- Campo di Rugby - Parco della Favorita (in via di sistemazione)
- Campi di Pallacanestro - Giardino Garibaldi / Via Libertà
- Taverna del Tiro - Florio / Romagnolo / Via Messina Marina

Campi di Pallavolo
Campi di Tennis

- Circolo Savoia - Via Stabile, 182
- Dopolavoro Ferroviario - Fondo "Di Blasi"
- Dopolavoro Ferroviario - Fondo "Di Blasi"
- Circolo del Tennis - Via del Fante alla Favorita
- campo Stadio e 28 altri campi
- Villa Igica - Acquasanta
- Circolo Savoia - Via Stabile, 182
- Giardino Inglese - Via Libertà
- Dopolavoro Ferroviario - Fondo "Di Blasi"
- Taverna del Tiro - Florio - Romagnolo - Via Messina Marina

Campi di bocce

Campi di Tiro

Canottaggio

- Poligono alla Favorita - Addaura
- Dopolavoro Ferroviario - Fondo "Di Blasi"
- Circolo Canottieri "Ruggiero di Lauria" alla Cala
- Circolo Canottieri "Ruggiero di Lauria" Valdesi - Mondello Lido
- Circolo Canottieri "Palermo" Molo di S. Lucia.
- Parco della Favorita (in via di sistemazione)

Ippodromo

- Palestre (pugilato - lotta - ginnastica) - Pandolfini - Via Villafranca, 56
- podistica - Stadio Comunale - Via del Fante

Piste

- cioclistica - A.C.I. - Parco della Favorita
- automobilistica - A.C.I. - Parco della Favorita
- motociclistica - A.C.I. - Parco della Favorita
- di pattinaggio - giardino Inglese - Via Libertà

Rifugi Alpini

- S. Martino delle Scale - C.A.S.
- Castellaccio - C.A.S.

Sale di Scherma

- Circolo Schermistico - Piazza Verdi, 6 - Palazzo Ut
- 1) RIFUGI ALPINI - Piano degli Zucchi alla Madonna - C.A.S.
- Piano della Battaglia alla Madonna - C.A.I

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 " " Architettura - Via Maqueda ;
 " " Economia e Commercio - Piazza Marina ;
 " " Filosofia - Via Maqueda ;
 " " Giurisprudenza - Via Maqueda ;
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Club Alpino Siciliano - Via Volturmo, 25
Sci Club C.A.I. - Via Ruggero Settimo, 78
Sci Club C.A.S. - Via Volturmo, 25
S.V.C.A.I. - Piazza Verdi - Teatro Massimo

Yacht Club Italiano - Valdesi - Mondello Lido
Circolo Canottieri " Ruggero di Lauria " - Via Libertà, 7
Circolo Canottieri " Palermo " - Molo S. Lucia
Circolo Caccia e Tiro - Via Emerico Amari, 148
Circolo del Tennis - Via del Fante alla Favorita
Circolo Schermistico - Piazza Giuseppe Verdi, 6 / Palazzo Utveglio
Lega Italiana Navale - Sezione di Palermo - presso S.A. di Navigazione
" Tirrenia " / Via Roma, 385
Società Ippica Palermitana - Via Gagini, 82
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S.S. Palermo - Piazza Verdi, 6 - Palazzo Utveglio

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Piazza Politeama
Piazza Verdi
Piazza Giulio Cesare

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- n.9: Via Libertà, giardino Inglese
- n.15: Piazza Giuseppe Verdi
Agenzia postale e Telegrafica " L'Ora " Via Ruggero Settimo - Palazzo Villiarosa

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- Ufficio Anagrafe del Comune - Via Roma, 209

Questura - Piazza Vittoria

Camera di Commercio - Piazza Pretoria - Palazzo Bordonaro

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Unione Siciliana degli Enti Provinciali per il Turismo - Via Agrigento, 5

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~~44~~
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