

Sanremo: an ancient landing place

Sanremo is the place where both your body and soul can be restored. Since the 16th century, the beauty of the scenery together with the profusion of citrus trees literally seduced famous writers, nobles and clergymen. For instance, around 1530 two humanistic scholars—Giustiniani and Alberti—fell in love with this place. The former described it as a land of lemons, limes and oranges. The latter wrote about it as “a pleasant and fruitful place, full of citrons, palms, and blossoms which send forth wafts of perfume”. In 1663, these very same wafts of perfume could be perceived “as far as six miles off the shore” by the geographer Galeazzo Gualdo Priorato. Thus in 1737 the town of Sanremo was compared to paradise by the French geographer Bruzen de la Martinière. In the mid-nineteenth century, it was Massimo d’Azeglio (the famous Italian politician and painter) who enthusiastically praised Sanremo in a letter to his daughter: “I have decided to stay in Sanremo for a few hours... it is such a lovely place that I declare I would never possibly want to leave”. In 1888 a writer working for the *Corriere di*

Napoli—Matilde Serao—was sent to Sanremo. She remarked that “the scent of orange-blossoms and vanilla can still be perceived throughout the town, which in turn has also been much improved. It is a place which is undoubtedly different and superior to any other European seaside resort”. At the beginning of the twentieth century, Sanremo changed radically though parks and gardens remained one of its major features up to the post-war period. As a student, Italo Calvino (the author of *Il Barone Rampante*) used to neglect his books and dedicate his full attention to the movies. Wandering along streets and alleys, he reached the casino—a place which was often quoted in his works. When Calvino thought about his youth in Sanremo, vivid images and writings poured out of his memories as the following line clearly suggests: “at that time there were always branches and leaves above us”.

Many authors and famous persons have dedicated essays, notes or stories to “the town of flowers” and you will find them in the next issues of *Nyala News*. They will certainly excite both your curiosity about Sanremo and the pleasure of discovering.

Sanremo: angles to discover

Sanremo is the capital of the Italian Riviera. Its climate has been widely appreciated since the 1800’s, but its artistic heritage, permeated by that typically Ligurian shyness, which escapes from any focus of attention, is still largely unknown. As a matter of fact, its views are extremely suggestive and its architecture and landscape make of this strip of land expanding up to the French boundary a real pearl of Italy. In the ancient eras it was called *Matuzia*, to remind one of Caio Matuzio’s patrician palace, built on the westside of the city, or, as a popular legend tells, as a memorial to the *Matuta Goddess*, God of the Sea and Dawn.

Famous princes, literates, and scientists came to Sanremo to enjoy the deep blue sea and the intense scent of its flowers, and even after a long time, it seems to be difficult to forget such feelings. Our suggestion to all those who want to experience the same emotions as those celebrities, is to explore Sanremo in its most secret places, bit by bit.

CASINO

The charm of a casino, the tinkling of the roulette ball, the rustle of the chips on the green cloth. All this historically belongs to the town of Sanremo and its famous casino. The gambling house was first designed at the end of the seventeenth century and, after its construction was financially



supported by the local banker Bartolomeo Acquasciati, who in 1898 paid out as much as 420 £ to the town council to have it laid out in its current Art-Nouveau style by the French architect Eugenio Ferret. Its construction reached its final stage on January 12nd, 1905. Since then, scandals and legends have



followed up on one another; crowned heads, celebrities, pop stars, artists and scientists have walked through its huge halls. Indeed, there are plenty of anecdotes related to the history of the casino. For instance, people say that the Egyptian King Faruk claimed he could win a poker game by exhibiting just three king figures. “I am the fourth” is what he used to say. The famous Italian cinema director and actor Vittorio De Sica used to tell his friends: “When I go to Heaven, please hang on the façade one of those medallions that usually adorn the gables of the ancient theatres, and write “*De Sica fecit*” on it. You know, through the losses I have experienced over 30 years, I am surely the one who has most actively co-operated towards the foundation of this building”. The passion for the casino often became so involving that it exceeded the limits. As the German Erika and Klaus Mann wrote on their cutting baedeker *Riviera* in 1930, “gambling incomparably reigns in Sanremo. There are people who really look like as if they want to be ruined by gambling, and prefer to stake their finances in Sanremo rather than in Montecarlo. Yes, because if you lose in Sanremo, you lose it elegantly, in a respectable way”. Nowadays, you will find in the casino not only the most popular European and American games, but also several theatrical, musical, and cultural events.

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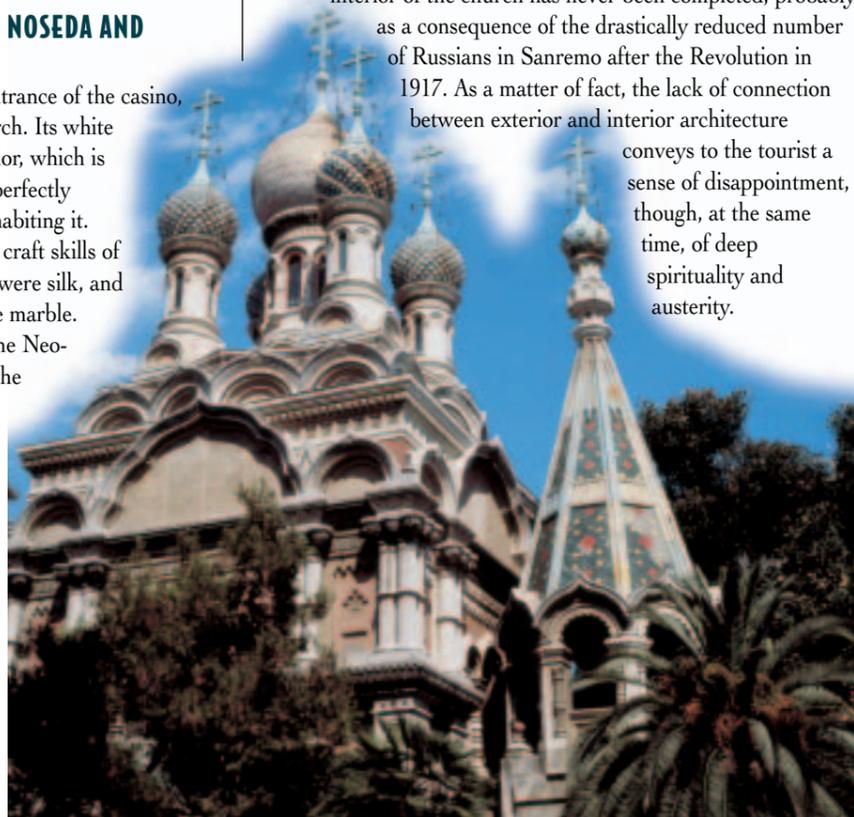
THE CAPUCHINE CHURCH, VILLA NOSEDA AND VILLA ANGERER

On the right hand side of the main entrance of the casino, is the seventeenth century Capuchin church. Its white façade already anticipates its simple interior, which is characterised by an austere architecture perfectly suiting the sober life-style of the friars inhabiting it. The Baroque altar clearly exemplifies the craft skills of the friars, who could weave straw as if it were silk, and have been able to carve wood as if it were marble. Facing the side building of the casino is the Neo-Gothic Villa Nosedà - once belonging to the German baron Adolfo Thien - and the Art-Nouveau Villa Anger, where the Austrian Leopold Angerer used to live. The latter, containing wonderful floral stucco - and majolica - decorations and a wrought iron spiral staircase, is particularly worth visiting.

CORSO IMPERATRICE AND THE RUSSIAN CHURCH

Corso Imperatrice constitutes a further evidence of the eclectic style that between the nineteenth and twentieth centuries radically influenced the

Ligurian culture and architecture. Indeed, this long promenade built between 1869 and 1871 is still lined with the palm trees that the Russian tsarina Maria Alexandrovna donated to the town after having spent an unforgettable winter season in Sanremo in 1874, whereas its crossroad is dominated by a huge Australian ficus. The five colourful domes of the Russian church peep out from behind the high trees. Many were the Russians who, after the tsarina’s stay in Sanremo, chose to spend their winters in the Ligurian town. The Russian colony had a consulate, a baker’s and chemist’s shops, and publicised its population through a privately written and published magazine. Their church was dedicated in 1913 to the Saviour and built by the engineer Agosti with reinforced concrete. Nevertheless, the first drawing came from the Russian academician Scuser, who drew inspiration from the church of San Basilio in Moscow. Along the avenue leading to it, you will see two busts portraying King Vittorio Emanuele III and his wife, Queen Elena. The corps of Queen Elena’s parents, King Nicola I of Montenegro, and Queen Milena, who went into exile to the Côte d’Azur after the constitution of the Yugoslavian state, were buried in the crypt of the Russian church in Sanremo, and were left there until September 29th 1989, when they were moved to Russia. The interior of the church has never been completed, probably as a consequence of the drastically reduced number of Russians in Sanremo after the Revolution in 1917. As a matter of fact, the lack of connection between exterior and interior architecture conveys to the tourist a sense of disappointment, though, at the same time, of deep spirituality and austerity.



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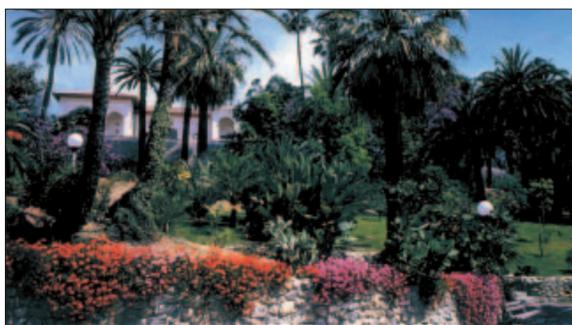
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NYALA WONDER TRAVEL
Via Solaro, 134 - 18038 San Remo - Italia
tel: +39 0184 666 986 - fax: +39 0184 696 672
e-mail: info@rivieradivina.it
www.rivieradivina.it

A new look for the romantic Villa Ormond

VILLA ORMOND IS ONE OF the "lungs" of San Remo. The park, once stretching from the Villa on the top of the hill, down to the sea, has recently been split in two by a main road. The estate once belonged to a Swiss family. Indeed, as the poet Pastonchi wrote: "Madame Ormond, who was rarely to be seen, had bought the solitary Villa Rambaldi: a white rectangular home plunged into a wide olive grove. She had it demolished and rebuilt with arcades and porches, and had the olive trees uprooted to make an English garden".

In 1930, it was bought by the town administration of San Remo for 300.000 lira and is nowadays the seat of a branch of the International Institute for Human Rights.



The park surrounding the Villa was laid out in a Japanese style to remember the link between San Remo and the town of Atami. The section of the park south of Corso Cavallotti is decorated by statues portraying two of the most famous inhabitants of San Remo: the Mexican "poeta historiador, politico, orador" Ignacio Altamirano (who died in San Remo in 1895) and Nicola I, Sovereign of Montenegro.

At the end of last summer, the town council decided to restore Villa Ormond and to open it to the tourists. With an investment of 2300 million lira, the entire park was cleaned up and redrawn, the old pig iron lamp-posts dating back to the 1930's were restored, and new ones were placed along the Magnolia promenade. The other tree arrangements are lit up by means of special floodlights, in order to create remarkable stage effects, and illuminate an ideal walk leading from Corso Cavallotti to the Villa. In this way, everybody may have the chance to enjoy, after a sunny day, the coolness of the park with a romantic walk through it, even at night.



To the rediscovery of la Pigna.

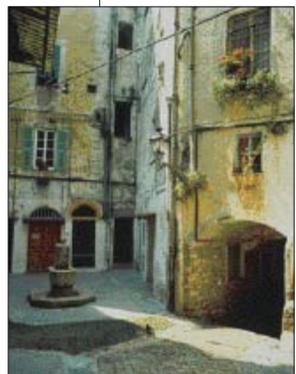
ONCE LA PIGNA WAS THE PULSE OF a no longer existing Sanremo. It was the actual old town and now it is both the "humblest" and the most spontaneous area of the town. It is full of covered alleys, little squares, and terraced houses together with dull colours and long silences which in turn create emotions and sensations unknown to mass tourism. La Pigna has to be discovered on foot starting from piazza Santo Stefano and heading to the sanctuary of the Madonna della Costa which is the main religious building in town. The first part only of this tour will be suggested to our readers. First of all you have to understand well the name of this area - Pigna - which comes from its curling up around the hillock just like the scales in a pine cone. It was born as a stronghold around the year 1000 and it was enlarged and strengthened up to the sixteenth century so as to protect it from pirates' attacks. La Pigna starts from the fourteenth-century Porta di Santo Stefano (a gothic stone arch) which functions as a partition between the old and new town. Passing under the gate, you will walk along the homonymous street. At its farther end you will turn left in Rivolte San Sebastiano which will lead you to piazza dell'Oratorio dei Dolori (its names comes from the brotherhood of Mercy or of Pain). The entrance to this building is protected by a

colonnade on which you can see a sign dating back to 1642. The inside of the oratory is decorated with eighteenth-century frescoes. Just a glance at the palace belonging to the Gentile-Spinola family, then you can walk down via del Pretorio (interesting remnants of an ancient ornamental panel over the door of No. 5) and turn into via Palma which is the main road on the western side of this area. The house of the Manara family can be found at No. 21 and since it was "the best one in Sanremo in 1538" it was chosen to host pope Paul III as a guest on his way to Nice. Turning into via Montà you can reach the



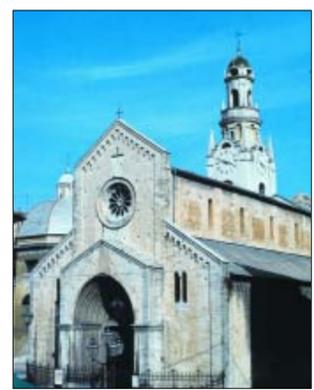
construction started at the end of the seventeenth century, the church of San Giuseppe was finished in the nineteenth century. The statue of Saint Joseph can be found above the outside portal. The inside decoration is

somehow eclectic. In the middle of the dome the coat of arms of the town of Sanremo clearly testifies the importance of this church for the whole town. Here the Masons and the Farmers guilds used to gather in the chapel on the left and on the right of the altar respectively. The marble high altar was designed by Soli, the very same engineer who designed Nobel, Anger and Fiorentina villas (which are among the most beautiful villas in town). A sixteenth-century crucifix stands above the altar. In the middle of the presbytery you will see another stone altar with bas-reliefs: it looks like a sarcophagus. Actually it was once a drinking trough for horses and mules. In 1928 the Town Council had placed it by the railway station where there was a parking area for carriages. In the 1950s all carriages disappeared and so the Town Council decided to remove the trough. The parish priest of San Giuseppe decided to use it in an original way as an altar. The font next to the chapel on the right was also used once for a different purpose: it was a garden well. It is also worth noting that the yellow hexagonal marble tile by the confessional has a fossil shell inside.

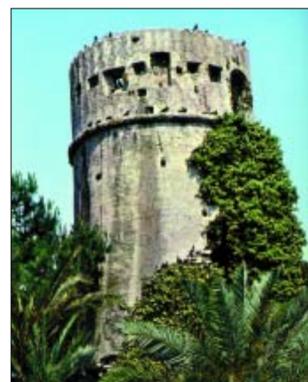


Baroque and Middle Ages in the heart of Sanremo.

CORSO MATTEOTTI IS THE shopping avenue and it is full of interesting historic and cultures sites. Past via Roma, you will see the Waldesian House (Casa Valdese). It was once a primary school where the famous writer Italo Calvino studied. Back on Corso Matteotti, you will see via Corradi which runs parallel to Corso Matteotti and over the ancient Roman route Julia Augusta. Via Corradi is one of the busiest trade streets in town and here tourists can also find appetising delicacies. At the cross-roads with via Calvi, a typical Torinese fountain ("toretto") can be seen. It stands where

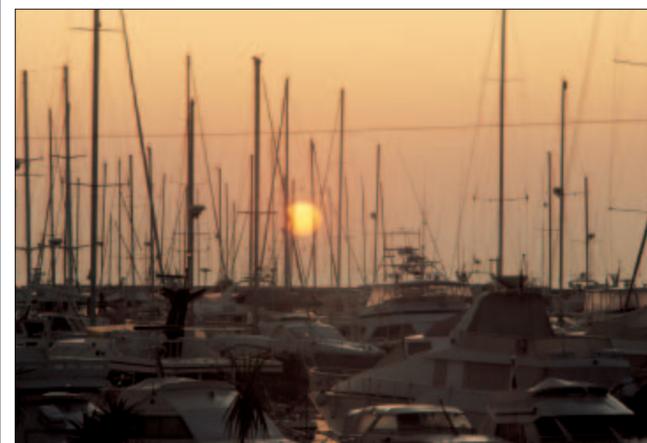


there was once a stone fountain which is now to be found in piazza San Siro. This stone fountain looks like a sarcophagus but it is actually a modern drinking trough which was built at the beginning of the nineteenth century when coaches and horses were still used. Reaching piazza San Siro, the homonymous Romanesque-gothic cathedral can be found. It was built in limestone in the twelfth century on the site of an early Christian church. Though it has been repeatedly rearranged through the centuries, it still preserves a twelfth-century bas-relief on the left portal. The bas-relief portrays an Easter lamb between two palms. Opposite San Siro you will find the oratory of the Immaculate Conception built by the Palmari family in the sixteenth century. It is still a splendid example of Baroque style. The rectangular hall is sumptuously decorated with marble, stuccoes, sixteenth-century frescoes, and statues. The oratory is run by the Figlie della Chiesa (Daughters of the Church) - a congregation of nuns. A covered alley will lead you to piazza Eroi Sanremesi where you will find a medieval rectory house on one side. The house is called Resettu which means "refuge". On this square a standing flower market and a tower can also be found. The Torre (tower) della Ciapela has strong, one-meter-thick stone walls which had been



built to protect Sanremo from pirates and it dates back to the sixteenth-century. Walking away from piazza Eroi, you will reach piazza Nota where you will see the town hall. Sanremo armorial bearings (Coat of Arms) stand out over the town hall portal. Moreover a plaque dedicated to Italo Calvino can be found on the farthest side of the square. Keep walking and reach piazza Cassini where you can visit the church of Saint Stephen - one of the most important religious monuments in town. This church was founded in the Middle Ages by Benedictine friars and in the seventeenth century it was taken over by Jesuits who devoted their time and work to its sumptuous reconstruction following the Baroque style. The church is rich in frescoes and gold and it is the end of our pleasant walk.

Porto Vecchio: seafaring heart of Sanremo.



concentrated the economic life of Sanremo; for example, the plant cuttings of all the citrus fruit trees grown on the surrounding hills were transported by sea. In 1435 the harbour was widened, and in 1660 the authority in charge of Sanremo asked the Senate in Genoa to enlarge the harbour. By the 1700's four thousand people were working in the harbour of Sanremo, and some 120 ships and 100 boats found anchorage. Then the Genoese silted up the harbour and a period of crisis began: by the end of 1800's the steamships and trains marked the decline of the harbour of Sanremo.

Nowadays, the harbour of Sanremo is named Vecchio to distinguish it from the modern one: Portosole, which covers an area of 83,000 sq.m., and docks more than 450 boats and 50 fishing-boats. The fort of Santa Tecla overlooks the harbour: it was built by the middle of the 1700's by the Genoese to keep an eye on the activities of the people of Sanremo. It is one of the best examples of Ligurian military architecture of the 1700's and up to some years ago the prison was situated there. In the near future, it should become a tourist attraction.

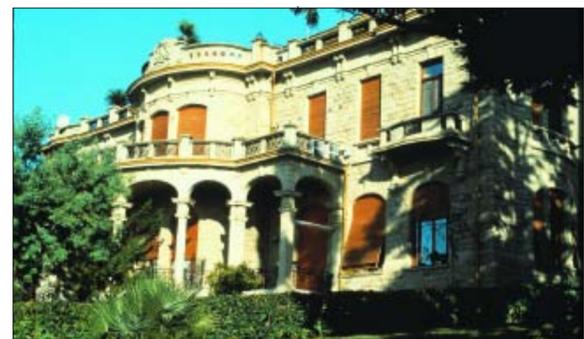
Corso degli Inglesi. San Remo rediscovers its old style.

THE TWO-KILOMETERS-long Corso degli Inglesi is one of the most beautiful and quietest residential streets of San Remo.

It is lined with villas dating back to the 19th and 20th centuries and mostly belonging to the British people. The spectacular architecture and the aristocratic gardens covered with flourishing fruit trees are still able to fascinate the eyes of a modern tourist. Privacy is a sacred thing here, and you will never be able to enter one of these wonderful homes. So, one must be happy to admire them from outside.

Villa Bel Respiro is a 19th century neo-renaissance building, which nowadays is site of the Experimental Institute of Floriculture.

Villa Vista Lieta, once known as Villa Agnese, as the baroness Agnese di Groppello, wife of the first owner (the English gentleman Dairjrmie) was sold in 1912 to the English tradesman Boyd. He embellished it with several works of art, among which a faithful copy of the "Amore e



Psiche" by Canova. In 1931, it was inherited by his daughter Daisy, who decided, three years later, to donate it to the Italian Government, at that time lead by Benito Mussolini. The Duce then allotted it to the army, as estate for the discharged soldiers, which is still its current function.

Castello Devachan is famous for having been defined by the poet Gabriele D'Annunzio "an inelegant huge villa". The English Earl of Mexborough, of Hindu religion, had it constructed in 1905. Hence its name "Devachan", which in Indian

means "Paradise Door". It has maintained its original outer architecture.

Unique is the liberty style of Villa Virginia, whereas Villa Fiorentina, with its stonewalls, the wooden attic, and the wrought iron decorations, draws back to the Florentine Renaissance.

To end up your walk, take the street leading to the Casino from the crossroads with Via Nuvoloni. You will definitely notice a yellow building, which once housed the Savoy Hotel, probably the first hotel in San Remo which gave celebrity to the town.

A "Nobel"-worth villa

ALONG CORSO CAVALLOTTI is situated villa Nobel, a Moorish eighteenth-century building typically decorated with Renaissance Venetian ornamentation. The villa, built in 1874 and restored in 1892, is placed in the middle of a wonderful park, and is property of the District of Imperia, which subsidised in 1993 its current restoration. Anyway, the villa owes its name to the famous Swedish scientist, inventor of the dynamite. After having inhabited it for 6 years (from 1890 until 1896), he defined it "my nest". In this house, Nobel worked at many of his patents and composed the famous testament, according to which a prize, be it ethic, moral, or economic, should be conferred to anyone who contributes to human welfare.

The park around the house, which once stretched up to the sea, includes several rare tree-species, among which the tall "Cupressus macrocarpa", a Californian species. At its roots has been placed a Bofors cannon, dating back to 1883, that Nobel employed in his experiments on weapons' range.

The interior of the house is developed on three floors. In the basement is Nobel's laboratory, containing pictures giving a historical and technical description of the main experiments. The

ground floor houses a conference room, decorated by Pompeian frescos. The scientist's studio is on the first floor. In Sanremo, but particularly in his villa, Nobel found the ideal atmosphere to study and research. He first came to Sanremo in 1890, but the notary Balestrieri convinced him to sign up the purchase contract of the once called "Villa Patrone" only as late as 25th April 1891.

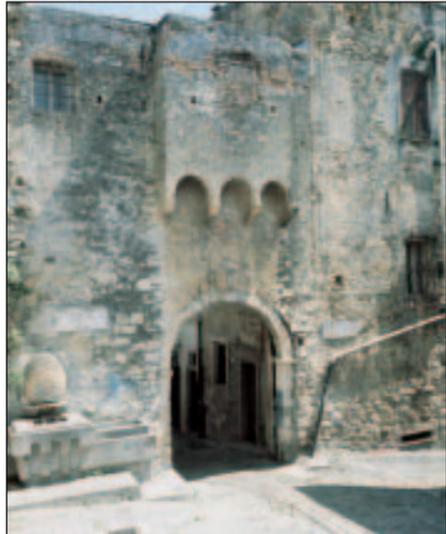
Beside the clear artistic rules, which dominate the architecture of the building, the well-structured gardens and wells, what surely impressed the scientist were the slender and elegant lines of the construction.



intensively private individual, hardly to be seen by the inhabitants of Sanremo. He preferred to spend his days in his books, even though his studies were often interrupted by the frequent crises caused by his illness.

The Madonna della Costa: a casket of works and spirituality.

IN THE PREVIOUS ISSUE OF NYALA News we suggested you a walk to *La Pigna* — the ancient heart of Sanremo — ending at the church of St Joseph. Now you can enhance your knowledge of this area by choosing a new route starting at the church in *via Palma*. Walking on the right side of the church, you can reach the sixteenth-century **door of St Joseph** which was once one of the entrances to the town. Just above the door



you can see a loop-hole, also called *caditoia* (i.e., trap door): from here hot water and oil was poured on attackers as a defense tactic when necessary. Next to the door there is a fountain decorated with a stone pine cone, which is the symbol of this area. From here, part of the medieval walls can still be seen. They had to be reinforced in the sixteenth century because of pirates' raids. Walking up along the walls on St Joseph slope, you can reach *via Galilei* which is a modern mountainside road. Turn left at the imposing yellow building called **Piccolo Cottolengo di don Orione**. It is now a home for old and

handicapped people and it has a long history. It was built in the seventeenth century as a monastery by Augustinian monks who abandoned it fifty years later when they were accused of complicity with the despised Genoese people. In the nineteenth century the Savoy family turned one part of the building into a leper hospital, and the other part into a hospital run by the Ordine Mauriziano. The hospital kept on working until 1936. Don Orione's congregation occupied the monastery in 1943. Outside the Cottolengo there is a bronze monument of this monk who was "always bent on the needs of his brethren".

Next to the entrance to the Cottolengo, an avenue will lead you to the **sanctuary of Our Lady of the Coast** which is definitely worth a visit. People here also call it the *Madonna della Costa* and it is one of the most beloved places in town. Its towering size dominates the landscape and it has always been a landmark for sailors approaching Sanremo, even at night. Tradition says that the first church was built in 1361, the year which marked the end of the Doria family domination over Sanremo and the autonomy of the town from the Republic of Genoa. The event was celebrated through the centuries thanks to the Feast of the Chains: as a symbol of ancient slavery, chains were dragged in procession from the centre of the town to the sanctuary. The present building



dates back to the seventeenth century. Both the dome and the white and black cobblestone flooring of the church-square date back to the seventeenth century.

The rich Baroque reconstruction of the sanctuary was possible thanks to a generous collection which was started by a sailor who offered a golden shield. He thought that he had escaped a shipwreck thanks to the help of the Virgin Mary. The inside of the sanctuary is richly decorated with marbles, stuccoes, frescoes, paintings, and sculptures. One of the paintings is known as the Virgin Mary with Child, dating back to the fourteenth century and presumably painted by Nicolò da Voltri. There is a legend connected with this painting: a seventeenth-century chronicler wrote that the eyes of Our Lady of the Coast "inspire such tender sweetness that can be explained by comparing to Paradise". He



reported that "many painters who came from faraway places to copy it have stated that the brushes used to outline the marvellous image were soaked more in sanctity and devotion than in colours. Hence full of awe they copied it on their knees".

Heading down from the sanctuary of the Coast, you can reach the old town walking through **piazza Castello**. This square owes its name to the Medieval castle which protected the town and was destroyed by the Genoese in the eighteenth century. Heading farther down you can reach **piazzetta San Costanzo** with the homonymous church built in 1897. Keep on walking along *vicolo Costa* past the *porta dei candelieri* (i.e., the door of the candle-makers) heading towards *via Romolo Moreno* which is the main road of the eastern slope of *La Pigna*.

Here thus ends our excursion.

Corso Matteotti: where strolling means elegance and art.

THE HEART OF SANREMO STARTS IN **corso Matteotti**, which is at the same time the most elegant street in town and the best place for going **shopping and strolling**. It was designed in mid-nineteenth century and originally it was named after the first King of Italy, Vittorio Emanuele II. Later it was named after Giacomo Matteotti (who was the Secretary of the socialist party and was killed in 1924). At one end, there is a memorial tablet over the façade of a palace recalling the stay of Umberto and Amedeo of Savoy in 1857. Strolling past boutiques, bars and restaurants, you can reach **Borea d'Olmo** Palace (at No. 143) which is one of the fanciest private mansions in town. The palace belonged to the Borea family for five centuries. As its name implies, the Borea family has Venetian origins: the name Borea recalls the name of the gale—called bora—which sweeps the Adriatic Sea. First they were recognized as marquises of Olmo by the Savoy, then they became barons during the Napoleonic Empire, and finally they were appointed dukes during the Kingdom of Italy. In this mansion, many illustrious

people were hosted by the Borea family: Queen Elizabeth of Spain in 1714; King Carlo Emanuele III in 1764; Pope Pius VII in 1814; and Prince Philip of Edinburgh in 1948. The stucco decoration on the façade is Baroque while the portals date back to the sixteenth century. A **statue of the**



Virgin Mary with Child (by Montorsoli—Michelangelo's apprentice; ca. 1550) can be seen over the portal leading to corso Matteotti. At the far end of the entrance hall the coat of arms of the Borea family can be seen. The palace hosts the **Town Museum** on the piano nobile. The museum vaults are characterised by frescoes by **Giovanni Battista Merano** dating back to the late-eighteenth century. Within the museum, there are three distinct areas: the archaeological rooms; the legacy of the poet Laurano's paintings and engravings; and the collection of Garibaldian relics once belonging to the English noblewoman Caroline Phillipson who lived in Sanremo and was a friend to Giuseppe Garibaldi.



Where corso Matteotti, via Faraldi and corso Mombello meet, you can see the **cinema Centrale** which was opened in 1924 but was built and decorated according to the style of seventeenth-century theatres. With its deco-style façade, it is worth a visit: by purchasing the ticket to the inner hall you will be able to see the amazing fresco on the vault representing an allegory of triumphant Sanremo and a procession of nymphs and centaurs. The restored **tabarin del Centrale** was built at the end of 1920s and it has interesting paintings and statues. Finally the famous **cinema teatro Ariston**

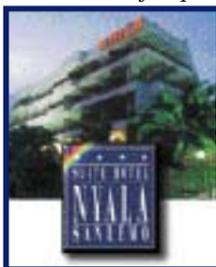
can be found at No. 212: it is the place where the **Italian Song Festival** is held every year.

MANCHI SOLO TU IN QUESTO MAGICO SCENARIO

UN ALBERGO COME UN'ISOLA.

Uno spazio autosufficiente, che deve dare ai suoi ospiti tutta l'intimità e la privacy per un relax completo e gratificante, ma anche tutti i mezzi per comunicare con l'esterno rapidamente e con efficacia.

Il Nyal Suite Hotel, grazie alla sua recente progettazione che ne fa il più moderno "4 stelle" di San Remo, è stato realizzato per isolarvi da tutto mettendovi al tempo stesso in contatto col Mondo appena lo desideriate. Una zona panoramica e tranquilla ci circonda, ma in pochi minuti i nostri ospiti possono essere nel centro cittadino o in autostrada per raggiungere le più famose località della Costa Azzurra o i caratteristici borghi del nostro entroterra.



NYALA SUITE HOTEL
Via Solaro, 134
18038 San Remo
Tel: +39-0184-667668
Fax: +39-0184-666059
E-mail: info@nyalahotel.com
Url: www.nyalahotel.com

Dopo aver passeggiato nel parco secolare, nuotato nella splendida piscina e sorseggiato un drink nel bar, si può raggiungere il ristorante di alta cucina, che serve fino a 200 persone e accomodarsi in una delle 44 camere tradizionali o nelle 36 suites.

Ambienti che offrono i servizi di una ospitalità di classe: aria condizionata, filodiffusione, TV satellite, telefono diretto, frigobar, isolamento acustico. Abbiamo pensato anche al modo migliore di conciliare il piacere della Riviera con gli impegni professionali: sono infatti disponibili attrezzate ed eleganti sale congressi fino a 150 posti. Nella confortevole eleganza del Nyal Suite Hotel, il meeting o il viaggio di lavoro ha le misure di tutti i vostri desideri.

