



CERNOBBIO – PATH 1 – FISHERS, QUEENS, AND SILK WEAVERS

STAGE 1- FROM THE NAVIGATION PEER (IMBARCADERO DELLA NAVIGAZIONE) TO BELLINZAGHI SQUARE

INFORMATION

Departure place Cernobbio, Navigation Peer (Imbarcadero della Navigazione)

Arrival place Cernobbio, Belinzaghi Square

Route Type urban Route

Total length 500 metres

Time on foot 15 minutes

Difficulty Tourist path

Point of interest Piazza Risorgimento (Risorgimento square), Monumento ai Caduti (Monument to Fallen in War), Monumento a Giuseppe Garibaldi (Monument to Giuseppe Garibaldi), Chiesa di S. Vincenzo (St. Vincent Church)

Rise Approximately 10 metres

Maximum altitude 210 metres above sea level

Paving material Porphyry, Asphalt, cobbled steps, dirt road, paved way

Public means of transport used to reach the departure point Yes, see the Como Lake Navigation website and in the surrounding areas see the bus websites

Public means of transport from the arrival point Yes, see the buses websites

Parking at the departure point Yes, is to be paid

DESCRIPTION

The itinerary begins at the Imbarcadero della Navigazione with an elegant iron and glass penthouse in Liberty Style designed by the engineer Ernesto Canobbio in 1906, overlooking the “Riva” par excellence, the beautiful **Risorgimento Square**. From the Imbarcadero it is possible to embrace with a look the “symbols” of Cernobbio: from the left, the beach at the torrent Garrovo mouth, the lush park of Villa Gastel with the lodge in Liberty style, the hotel Regina Olga, the delightful Villa Allamel, behind it, the slender bell tower of St. Vincent, the elegant figure of Villa Belinzaghi which peeps out among the vegetation, the wonderful Villa d’Este complex, up to the Villa Pizzo, on the homonymous cape which protracts to the lake. Looking up, we see the Bisbino, admiring the Casnedo hamlet, Santo Stefano Square and Rovenna which fade out in the wood green up to the mountain top, until the sky. At the Imbarcadero exit, at a distance of about 15 metres, dominates the **Monumento ai Caduti**. It is a bronze group made by the sculptor of Milan, Angelo Galli. Turning on the right, after about 75 metres we meet the **Monumento a Giuseppe Garibaldi**, looking to the left in the flower bed of gravel. It was inaugurated on the 20th September 1907 in order to celebrate 100 years of the birth of the hero of the two worlds, realized by the sculptor Pietro Clerici of Como. We go on, on the right, for approximately 25 metres until we meet the fountain of white stone of the Colli Berici, laid in 1937 and realized by the sculptor Piero Morseletto of Vicenza. From this point, looking in the right we can admire Villa Bognini – Tavecchio and just behind, Villa Allamel, derived, in the middle of the 19th Century, from past housings as homes of rich and noble families of Milan. The villa, with 3 floors, is preceded by a beautiful garden with a scenic terrace and a wisteria arbour; the entrance is protected by a beautiful wrought iron and glass penthouse in Liberty style. On the left stands the Villa Besana-Ciani, dating back to the 18th Century. In front of it, it is possible to see the Albergo Regina Olga backside, the first hotel in the centre of the country, dating back to the second half of the 19th Century, to which other hotels, restaurants and cafés were added and that helped to rise the reputation of the country as a desirable holiday centre of the Lario region, like the nearby Albergo Milano (today Miralago) and Caffé Vittoria (today Harry’s Bar). The square is closed to the traffic by a bar flanked by some flowerpots which delimit narrow side crossovers. Keeping to the right one, which is about one meter wide, we turn on the right in Roma Square with a porphyry paving material, derived,

around the end of the 19th Century, from the demolition of an old building; at the street number 7, it is possible to see the back entrance of Villa Allamel, with a beautiful wrought iron gate. We go on up to Tolomeo Gallio Square, (enlarged at the end of the 19th century), overlooked by the imposing façade of **St. Vincent Church** in Baroque style, characterized by the chromatic alternation between the bright beige of the plaster and the red of the terracotta decoration, the unique example of that kind throughout the Como region. Already quoted at the end of the 12th Century, it was renovated between the year 1757 and the year 1775, and consecrated by the bishop Gianbattista Mugiasca. On the right side of St. Vincent is the bell tower and the parsonage; on the left side, in the room overhanging the arch, was the ancient oratory of the confraternity of Santa Marta, connected with the Church. On the external wall of the room still visible is an ancient fresco – painted again by Torildo Conconi in the 20th Century – portraying the Saint of Betania dressed as a nun, who welcomes two young believers under her protective mantle. Here gathered the members of the most ancient Confraternity of Cernobbio, created before the 16th Century and governed by strict disciplinary rules; today this room is used as picture gallery of the Church (for info you are pleased to address to the provost, Tel. 031.511487). Above the house façade at street number 2 of Tolomeo Gallio stands out a picture representing Our lady with the Child dating back to the 18th Century. We walk through Cavallotti street (in the central part made of porphyry) for about 30 metres, after we enter, on the left, the narrow Castello Street (cobblestones with paved roadway), crossing the underpass (pay attention to the central pillar placed at the end of the underpass) and entering Castello Square, the ancient medieval centre of Cernobbio. This centre was the ancient fortified “castrum”, quoted in a manuscript of the 13th century. A little hamlet of boatmen, fishermen, wool sorters and stonemasons, who, only starting from the 19th century, played an international importance thanks to tourism. Some interesting buildings “a graticcio” dating back to the 17th and 18th Century, called “case spagnole”, because they referred to the Spanish domination, stands on Castello Square. Recently renovated, they presented, on the façade, a long window lined balcony “del Gatt” (“del gatto”, siege machine), taken from the name shown in the alley below, still in the 19th century. Turning on the right we go through the narrow Mentana street, characterized by recent cobblestones with two stone roadways among the buildings of the ancient hamlet. We turn again on the right, at the crossover with XX Settembre Street; at the street number 7, in a little courtyard beyond a wrought iron railing, it is still possible to see a well with pulley, and on the building wall, a marble statue of Our Lady with the child dating back to the 15th Century. Straight after, going along XX Settembre Street (made of porphyry), known in the 19th Century as “Via Lunga”, at the street number 9, it is possible to notice an elegant granite portal with a key stone where a six petal flower stands out; this building is supported by a strong lateral buttress which discloses its ancient times. We go through XX Settembre Street, until we come out in Belinzaghi Square, almost completely taken up by paid parkings. On the left side of the place we can see a big mural representing the Como lake and its valleys, realized in the twenties of the past century by the Azienda Autonoma di Soggiorno e Turismo of that time, which attracts the tourist vocation in the country; on the right side there is the entrance of Villa Belinzaghi, an important building of neoclassical inspiration raised by Giulio Belinzaghi approximately in 1860, mayor of Cernobbio and after of Milan, thanks to the project of the engineer Giacomo Bussi, and surrounded by a wide landscaped park with majestic umbrella trees and conifers