



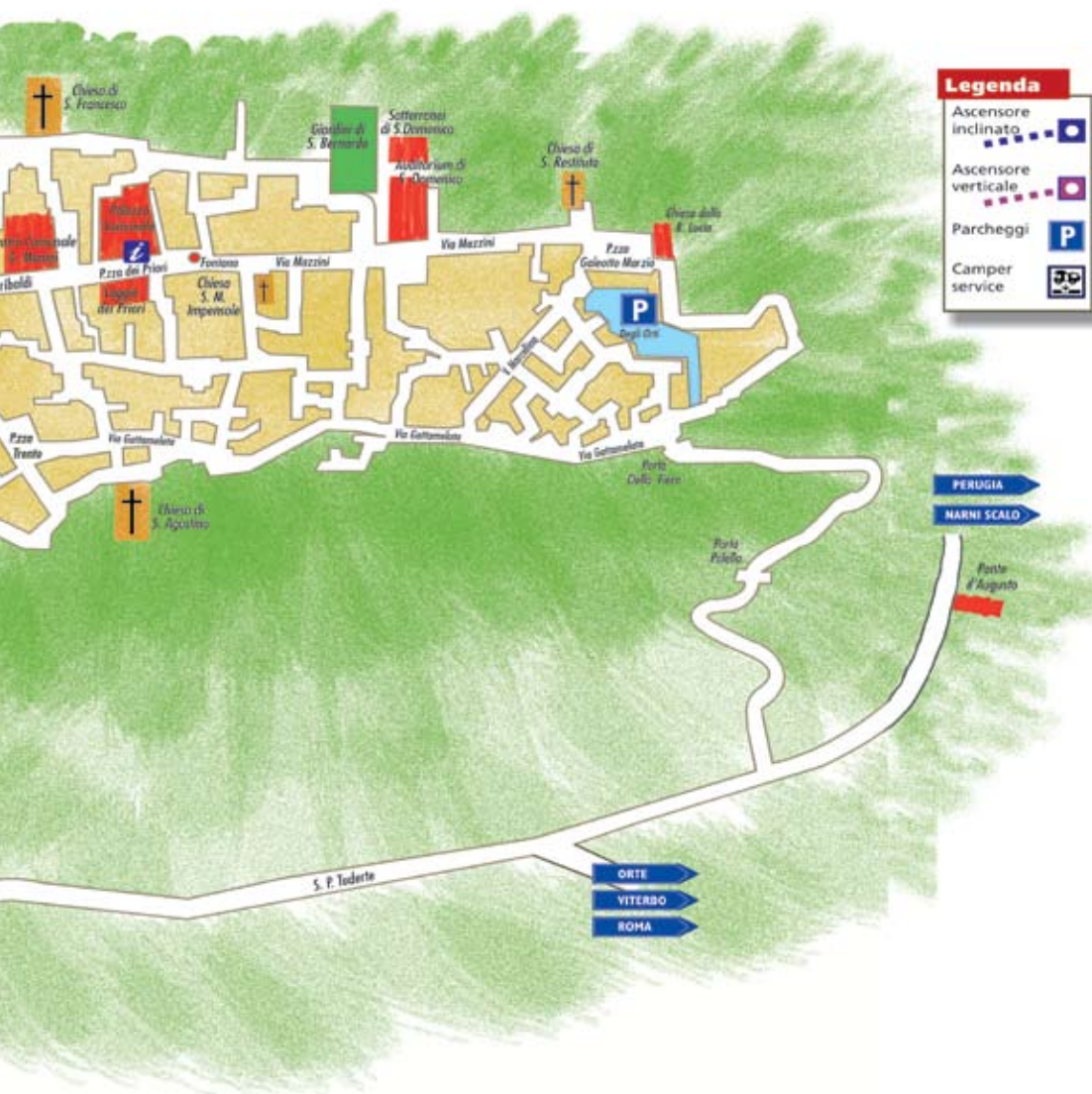
Narni



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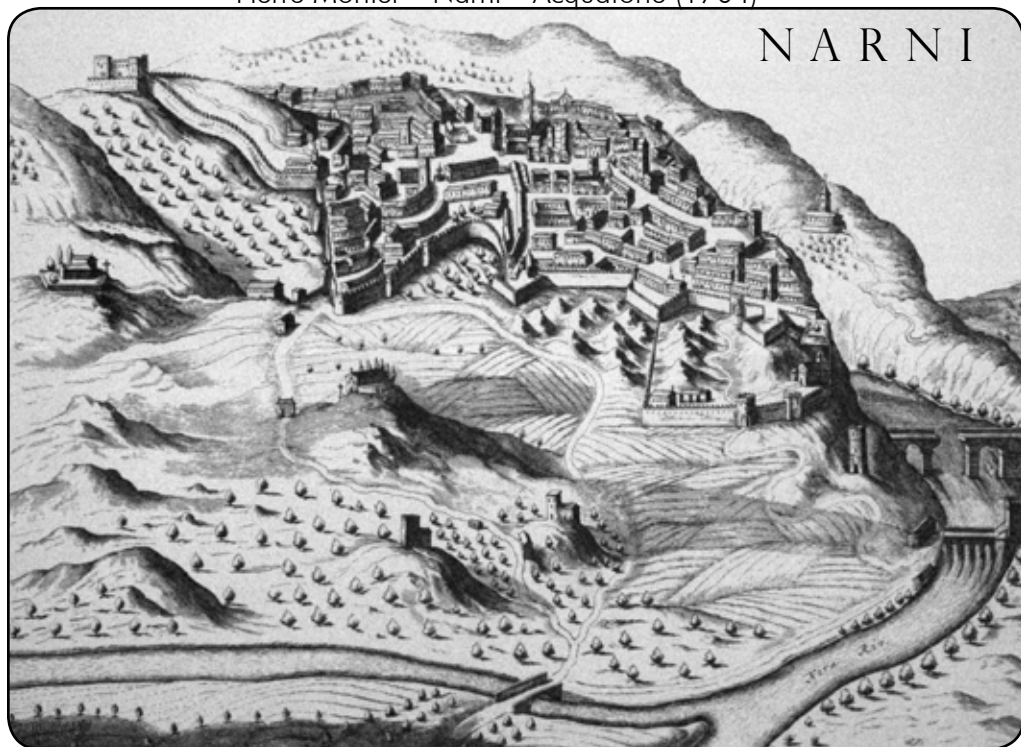


Narni's map





Pierre Mortier – Narni – Acquaforte (1704)





The city of Narni, the pearl of the southern Umbria, is probably the more unknown historic city to the “Grand Tour” visitors crowd the region coming from every part of the world. Until few decades ago, the city was almost exclusively addressing industrial activities that have guaranteed to its population prosperity and development. But nowadays, in the era of globalisation, the city has recovered its conscience of the great artistic heritage coming from its millenarian history and the far-sighted Administrations have totally conserved and gradually revalued it.

the first priority of the Narnese collectivity is now the development of sustainable tourism. The city is improving its organization to welcome all the visitors that are willing to discover traditional and new cultural resources: the “Corsa all’Anello” medioeval annual event, the Music and Movie festivals, the architecture of Churches, palaces and minor buildings, the handicraft , the wine and food typical production, etc.

At last, a new strong wave is carrying the city and its land to the world’s attention, as Narni (whose ancient name is “Narnia”) inspired the English writer Carl Lewis in the “*Chronicles of Narnia*” a famous phantasy saga, now becoming a movie sequel produced and distributed by the Walt Disney Pictures Inc.



The history in pills

VII – III sec.

Equinum was the first name of the city, founded by the Umbrians, one of the ancient folks of Italy during the pre-Roman period.

299

The Romans, guided by Consul Apuleio, conquers the city and renames it NARNIA, from the name of the river “Nar” (now named Nera). During Consular Age, the city constitutes one of the 30 colonies that crown the city of Rome.

220

The censor Gaio Flaminio builds the “Via Flaminia”, the main road connection between Rome and North-East of Italy: Narnia, highly overlooking the Tevere Valley, becomes a fundamental crossing on Southern Appennini Mountains.

Anno 0

30

In Narnia born Cocceio Nerva, the last Roman Emperor belonging to Italic origin: his Empire was very short (just a couple of years from 96 to 98 A.c.) but he guaranteed and left a peaceful Empire in inheritance to Traiano and its successors.

III – VIII sec.

Narnia was a fundamental landmark for the defense of Rome from the Barbaric Invasion. Narnia resisted to the Visigoti invasion leaded by Alarico but it falls under the attack of Goti leaded by Teodorico and, some decades after, of Longobardi invasion.

XI – XIII sec.

The Golden era of the city: Narnia, after having conquered its independence, expands its borders in the surrounding territory, from the Tevere Valley to Sangemini. The city held new churches of Romanesque style and public and private buildings, owned by the rich merchant families and land aristocracy.

XIV sec.

During the exile of the Papacy in Avignon, the Region is dominated by the “Ducato of Spoleto”: Narni keeps its autonomy, but loses importance and lives decades of crisis, also due to the great epidemy of plague of 1348.

1366

Cardinal Albornozy – charged by the Pope Urban V to restore the papal power on the Regions of Central Italy - builds up the Rocca di Narni, from which it is possible to control all Northern Valley towards the city of Terni and the narrows of Nera River towards Rome. Narni loses its status of independent city.

1370

In Narni born Erasmo, named the “Gattamelata”, famous soldier of fortune who defended the Republic of Venice against the Visconti and Pope Eugene IV.

1371

The City Chart codifies the plays in honor of Saint Giovenale, which in modern times become the popular horse game “Run to the Ring” (Festa all’Anello).

1527

The robber army of the Lanzichenecchi invade the city, plunder it and make a massacre of its inhabitants.

XVI – XVIII sec.

During the Renaissance and Baroque age Narni enriches of several art and architectonic masterpieces, thank to centuries of healthy economy and pacific cohabitation.

XIX e XX sec.

Thanks to the hydroelectric use of waters of the river Nera, beginning from 1890 important industrial plants are settled along the sides of the river (tanneries, India rubber, chemistry, etc.). These activities strongly characterize the modern social and economic history of the city.

The great infrastructures

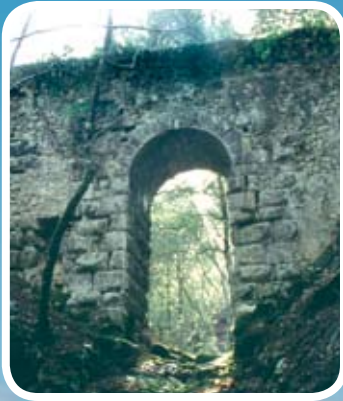
Only the city outline of the Roman Narnia remains today visible, as during the centuries the urban changes have been regular and deep: the latin “castrum” occupied all the top of the hill, organized around the thistle (in latin “cardo”), constituted by the axis Via Garibaldi - Piazza dei Priori - Via Mazzini.

As in all the colonies of the Empire the Roman civilitation has left important infrastructures: the most important one is the “Via Flaminia”, that gave to Narnia the strategic role of a military and commercial pole. The construction of the Flaminia on the narrows of Nera River represented a great engineering achievement, whose traces are still visible. Arriving to Narnia from Rome, you can find a cut of about 600 meters on the cliff, made in order to create a tight platform of support to the new road: on the surface of the rocks walls various reliefs are still visible, for instance a ship, a phallic dolphin, symbols and a moon axe. Arriving to Narni,

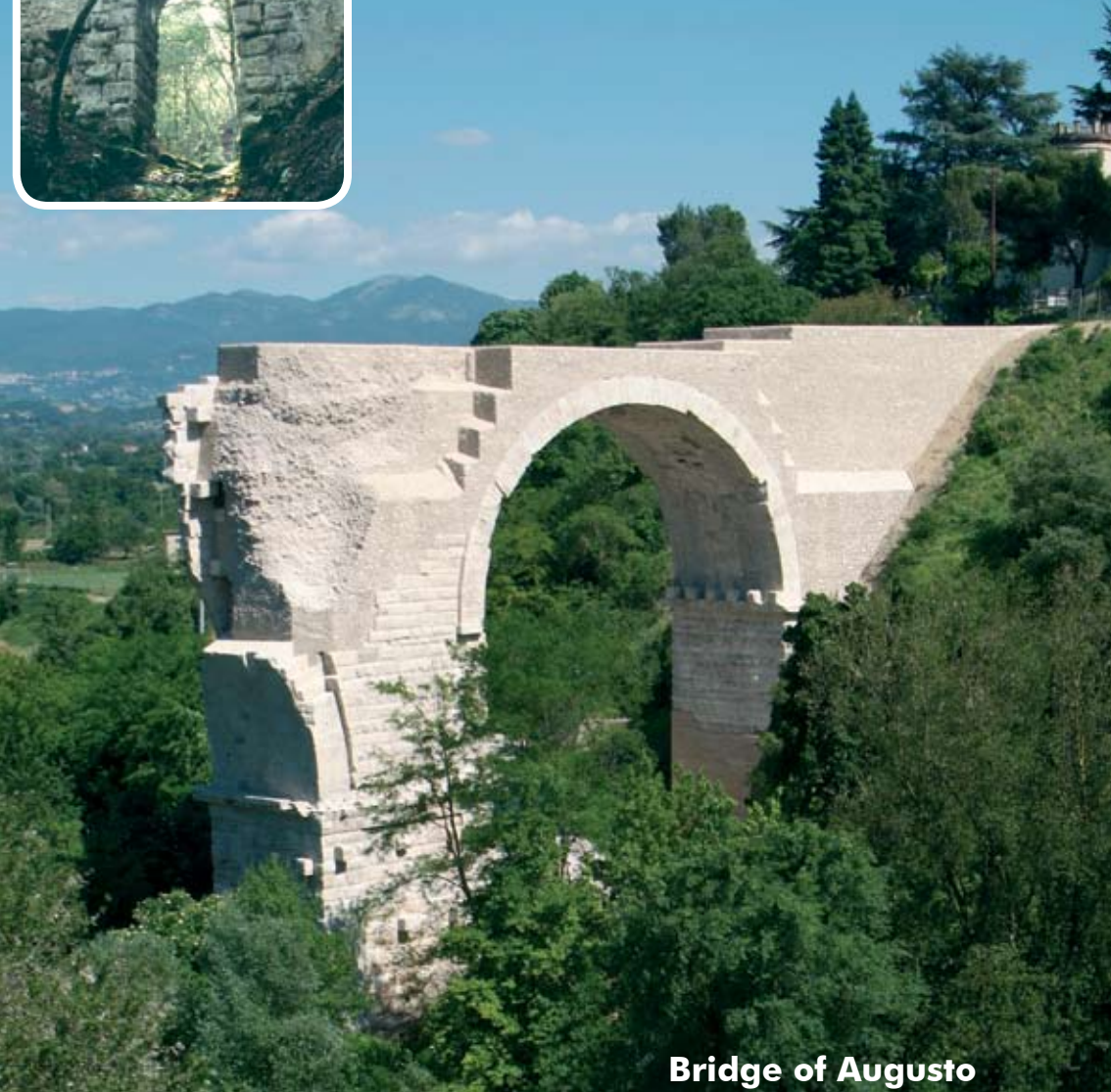
the Via Flaminia goes through the “Porta Romana”, that becomes the existing Via XX Settembre and catches up the saddle-back which carries to Piazza Garibaldi. From there, cutting the walls through the Superior Door, the road continued until the extreme limestone spur, than pointed down towards the river. But the first road track remained very difficult and during the first Imperial Age (27 b.C.) the Roman engineers constructed the famous “Bridge of Augusto”, one of the greater works in Central of Italy: a structure of four arches - of which just one remains undamaged on the left side of the river – measuring 160 meters of lenght and 35 meters over the river. The landscape impact of the ruin is extraordinarily fascinating, so that its visit has been one of the obliged stages of the Grand Tour in eighteenth and nineteenth century, as shown in several pictorial masterpieces, between which the canvas of the French pioneer of impressionism Corot.



Roman **Narni**



Another important infrastructure is the Aqueduct of the Formina, along about 13 km., with extraordinary engineering works, like the so-called Cardona Bridge (accidentally nearly coinciding with the geographic center of the Italic Peninsula) and the tunnel of Monte Ippolito.



Bridge of Augusto

For further information:

www.archeopg.arti.beniculturali.it - www.viaflaminia.org

The “Narnia Land”

The Latin name of the city - from “Nahar”, at present Nera River - has inspired “The Chronicles of Narnia”, a phantasy saga composed from 7 novels written between 1950 and the 1955 by the English writer Clive Staples Lewis. The novels of Narnia, actually diffused all over the world, are now becoming more and more popular thanks to the movie sequel produced by the Walt Disney Pictures Inc., whose first episode – “The Lion, the Witch and the Wardrobe” – has been screened in all the world during Christmas 2005. The saga tells of an imaginary world populated by fantastic characters, like Aslan the Lion and the White Witch, symbols of the

eternal fight between the Good and the Evil. Entering through a magic wardrobe, a group of four boys take us into this fantastic world, leaded by a brave little girl, Lucy Pevensie. A great number of suggestions in the books of Lewis send back to historical Narni and its vestigia: the Lion, the Stone Bridge, the Rocca Albornoziana, the magic atmospheres of the Narni Underground, so as the name of the protagonist, whose optimistic and generous character seems inspired to a character very famous and beloved by the Narnians: the Blessed Lucia, buried in one splendid Chapel of the Cathedral.



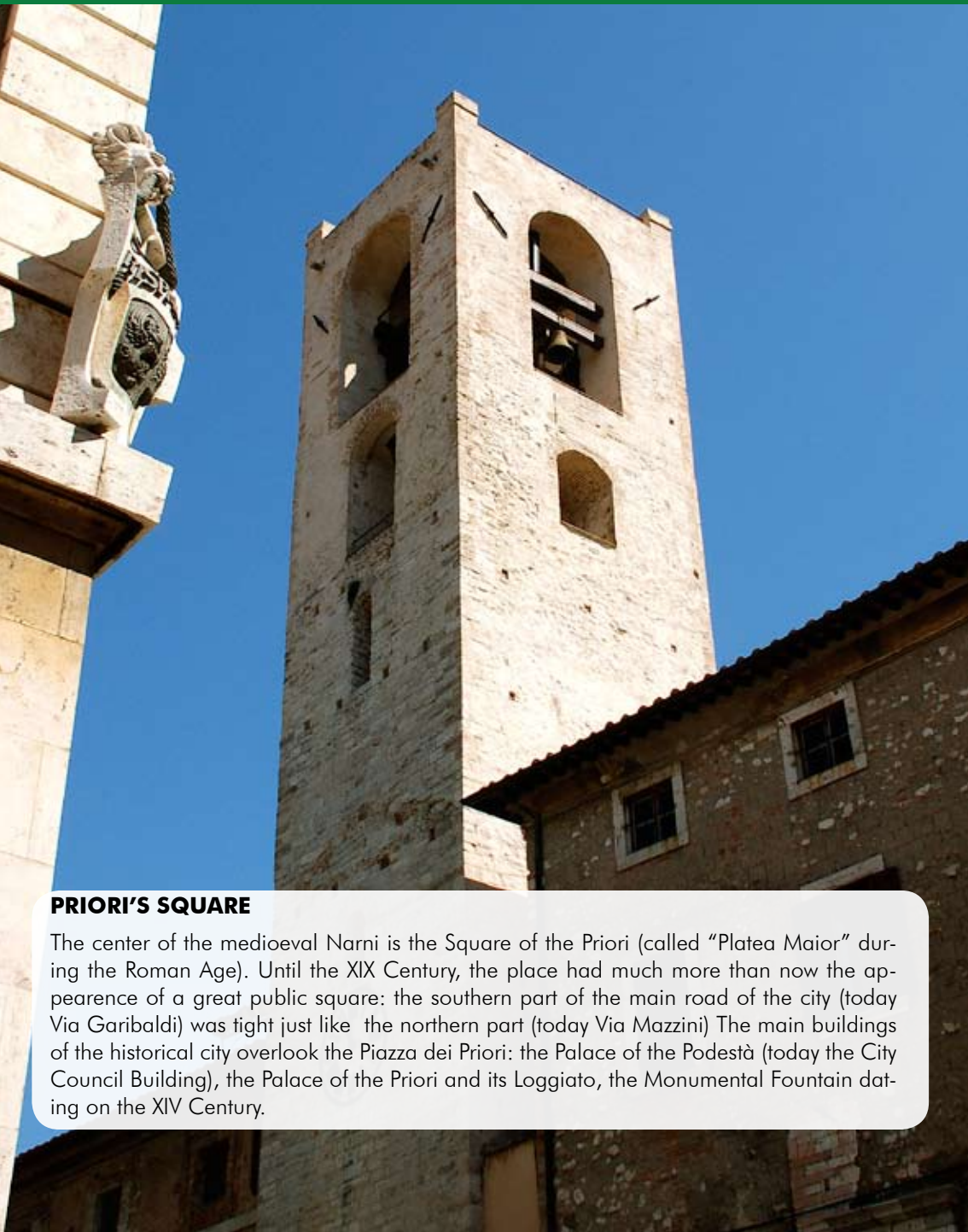
For further information:

www.disney.go.com/disneypictures/narnia/
www.narnia.it

Roman **Narni**



NARNIA TM Disney/Walden



PRIORI'S SQUARE

The center of the medioeval Narni is the Square of the Priori (called "Platea Maior" during the Roman Age). Until the XIX Century, the place had much more than now the appearance of a great public square: the southern part of the main road of the city (today Via Garibaldi) was tight just like the northern part (today Via Mazzini). The main buildings of the historical city overlook the Piazza dei Priori: the Palace of the Podestà (today the City Council Building), the Palace of the Priori and its Loggiato, the Monumental Fountain dating on the XIV Century.

Medioeval **Narni**





Medioeval **Narni**



The Municipal Palace (1273) is constituted by three joint towers. This important building has been partially transformed during the XIV Century and shows on the frontispiece some rests of inscriptions, while the right portal is overmounted by a row of seven columns and bas-reliefs. The windows of the main floor have been designed by a Renaissance Architect known as "Rossellino".

The Cathedral

Between the XV and the XVI Centuries, the "Maestri Lombardi" - a family of architects and sculptors coming from northern Regions of Italy - realized many interventions on the internal and external side of the Romanic Cathedral. At the external, the main entrance from Piazza Cavour was given a 3-arches Loggiato; inside the church, the Baptist Chapel and the "Chapel of the Holy Sacrament", where you can see the great triumphal Arch clearly inspired to the works of the Roman architect Peruzzi. In a full Baroque style the domenican friar Paglia designed the great Triumph in polychrome marbles, which surrounds the central altar: dated between 1669 and 1714, it reminds a typical architectural element that you can often find in major Roman Basilicas.



Renaissance Age





Porta Nova

Also known as Porta San Vittore, this Door use to be the defence of the city from Terni side of the Via Flaminia. Someone attribute this work to the architect Giacomo Barozzi, known as the “Vignola”, by observing that the stone framework is similar to the one used by the Barozzi for the “Farnese Door” in Viterbo city.

Renaissance Age

Palazzo Scotti

One of the most remarkable buildings of the XVI Century architecture in Narni, placed along the Via Mazzini, is the Palace of Scotti Family; in the courtyard you can see the 3-arcades "loggiato" which for its elegance was for a long time attributed to a Roman architect: Antonio da Sangallo. Nowadays we know that it was effectively designed by an Umbrian architect: Ippolito Scalza.



Palazzo Erolì

The Building has been constructed in early XV Century by the ancestors of one of the most renowned Narni Families, the Erolì. The present feature results from a XVII Century recovery of the previous Renaissance building. Beginning from 2007 this building will host the main City Museum and all the most important art masterpieces owned by the Municipality will be exhibited there: The Pala of the Ghirlandaio, the nubian Mummy and many others paintings of the past Centuries. In the same building is hosted the Municipal Library, a rich collection of historic books.



Palazzo Sacripanti

This fine example of Renaissance architecture overlooks one of the most enchanting places of the historic city: Piazza Galeotto Marzio, located at the end of the main road. In this building, finely restored, the University of Perugia holds a secondary branch attended by hundreds of students coming from the country and from abroad.



Erasmus da Narni known as

gattamelata



Gattamelata's home in Narni

"Narnia me genui

Renaissance Age

This famous soldier of fortune was born in Narni in the second half of the XIV Century in a house still visibile in the Via Gattamelata, on whose door we can read the sentence "Narnia me genuit, Gattamelata fui" (I was born in Narni and I was Gattamelata). He had an extraordinary physical strenght as much as an unbelievable agility and a remarkable kindness, from which the nickname "gattamelata", by linking the words "gatto" (cat) and "miele" (honey). In 1394, Erasmo left his family in Narni and begun its militar carreer under the command of Ceccolo di Broglio, Sir of Assisi. A few years later he succeeded in his strong desire to join the army of Braccio da Montone, a famous capitain, with whom Erasmo conducted the "Abruzzo Campaign". After the death of Braccio da Montone, the Gattamelata enlisted in the Army of the Pope Martino V, fighting for the restoration of the Catholic power on the territories of Central Italy. At this time the Conductor achieved its major successes and left the papist army only after the nomination of Martino's successor, Pope Eugenio IV. In 1431 Gattamelata became the Commander in chief of the Venetian Army, which conducted a victorious war against the Visconti, Dukes of Milano. After retiring for a serious illness, Erasmo died on 1443 in Venice who honoured him with mournful cerimonies normally reserved to the Doges.



+ Gattamelata fui"

The coronation **of the Virgin**





The coronation **of the Virgin**



The most celebrated and well-known masterpiece kept in Narni is the “Pala del Ghirlandaio”, a great painting on wood representing the Coronation of the Virgin, painted on 1486 for the Church of San Girolamo by Domenico di Tommaso Bigordi known as the “Ghirlandaio” (Florence, 1449-94).

The painting is set in an architectural frame constituted by two pillars sustaining an arch. The arch contains eleven faces of angels with flower decoration, while inside the pillars are represented the portraits of six Saints. The central part of the painting is divided in two parts: on the top you can see on a golden background the sky where the Virgin is crowned by his Son, surrounded by Angels and Saints. On the bottom, a second Group of Saints is represented, between which you can identify San Francesco and other religious characters; only one of them, San Gerolamo, to whom the Church was dedicated, looks towards the over looker.



The history of the painting

The wooden painted “Pala” was located upon the Main Altar of the San Girolamo Church, just in the place where the painting could be lightened through the rose window by the sun, the rays made brighting and shining the painted sun in the upper part of the framework.

For a long time, the attribution to Domenico was uncertain, since some historians believed it to be made by Filippo Lippi and others by Giovanni di Pietro, known as the “Spagna”, author of a very similar painting located in the City Museum of Todi.

In 1871, the Municipality of Narni brought the Church of San Girolamo and all the works in it. So the Pala was moved away from the wall of the Church and transferred to the City Council Hall. At that moment among the papers found in the Church’s Library, one was a written statement referring that “Mister Giovanni Spagna made this picture before A.D. 1507, as results by a document left in Fonsi House in Todi”. This was the origin of the mistake, and only after many decades it was understood that the document was referred to a copy of the original painting, made by the Spagna. The truth was definitely established when in 1880 the expert Gaetano Milanesi, author of important studies about Ghirlandaio’s art, found in the State archives of Florence the contract signed between Domenico and the Prior of the Minor Friars of San Girolamo in Narni on 3rd June 1486.

The artistic heritage kept in Narni is very rich, both in painted works than in sculptures. As the most celebrated work is the Coronation of the Virgin, other masterpieces you must not to lose are:

- Annunciation of Benozzo Gozzoli (currently in the City Pinacoteca);
- Umbrian School gothic frescoes in the Church of Saint Francesco;
- A "Madonna with the Child" by Pier Matteo d'Amelia, in the Church of Saint Augustin, a masterpiece celebrated by the famous art historian Federico Zeri;
- Saint Augustin by Antoniazio Romano, a temper table with city views (Church of Saint Augustin);
- the wooden Banner by the so called "Master of Narni", a two-faces table representing on one side the "Dormitio Virginis" (The sleeping Virgin) and on the opposite the "Maestà" (Pinacoteca).
- "San Francesco sulla Verna" (Saint Francis on the Verna Sanctuary), attributed to the Spagna.





Chiesa S. Agostino
Madonna con bambino
di Pier Matteo D'Amelia



Pinacoteca
Stendardo Ligneo del
Maestro di Narni



Cattedrale
Madonna con bambino
(1517)





The one of Narni is an example perfectly preserved of the belt of fortresses built up from the Cardinal Albornozi for the defense of the territory dominated from the Papal State. Even if its position - visible from Terni at North-East and from the valley of Nera River at South-West - makes it the more recognizable and memorable image of Narni for all the travellers, it is historically wrong to approach to the fortress the concept of the power of the city: on the contrary, its construction during the second half of XIV Century, marked the yield to the papal power and the beginning of a decline phase. That's why for the Narnesi, the Rocca was over a long time span stranger

to their life, ignored, often disliked. The Castle, at an altitude of 322 meters, dominates the city and concludes the system of the fortifications on the South side; very massive in its shape, it was built up on the place where before was a cloister of nuns and, even before, a tower. Between the architects who worked to the construction, Ugolino di Montemarte and Matteo Gattapone are well remembered. In 1378 the construction works were completed and its shape will mark up the skyline of the Hills forever. Four coats of arms are sculpted on the main Door, probably those of the Popes Gregorio XI and Angelic Urbano V and of the cardinals Grimonard and Filippo

Albornoz's **fortress**



d'Alencon. On 1484 Pope Sixtus IV began the construction of a new and higher line of fortification, that were completed by Pope Innocentius VIII. Ancient legends tell that an underground connection between the Fortress and the Piazza dei Priori existed at that time. Even being a system of mostly military character, the Rocca hosted during the Centuries Popes, Emperors, Cardinals, dignitaries and also was used as a jail. The building is a quadrangle with four towers at the angles, called Saint Bernardo (on North-East), Saint Filippo (South-East), Saint Giacomo (South-West); at North-West corner you find the Mastio, the higher and powerful roof tower which comes

from the union of two former elements. Anciently encircled from a ditch and a double line of walls, inside the building you will find a beautiful courtyard with one reservoir of travertine and one Chapel. Currently the Rocca accommodates cultural and artistic events: the Rocca has the perfect location to transmit to the visitors the sense of a long history, tormented but glorious and proud. A fact to notice is that, during the restoration, the basements have been widened, creating a space for shows and exhibitions of great fascination and quality.



San Girolamo

Going down from Narni towards Terni, you can't miss the imposing mass of the San Girolamo complex with his high tower. Only the Church is remaining of the original construction, so as some element incorporated in the earlier building.

The Church is one of the first to be built with a gothic style in Italy. It has only one nave, at the time adorned by Umbria and Florentine School of Paintings. But the modern restoration has hidden several mural gothic pictures.

The annexed building dates from XII Century when a Benedictine Nun convent was erected. During the centuries many transformations have been made and the later, dating on 1896, transformed it in a "neo-gothic" mansion with towers, merlons and high windows.

Narni's churches



Sant'Agostino

This Basilica – located out of the way in the historic center – is a tremendous masterpiece, due to its magnificent frescoes and the important paintings on his walls.

From a strictly architectonic point of view, the building is the result of several adoptions of the first structure rose in the Middle Age. The present aspect dates to the XVIII Century, when the “trompe l’oeil” frescoes were made.

The main paintings you can admire are works of Antoniazio Romano, Pier Matteo d’Amelia and Alessandro Torresani. The wooden roof is dominated by a great canvas depicting the Glory of the Saint made by Federico Benincasa, a painter of Narni of the XVIII Century.



San Domenico

This imposing building located just a hundred meters down the “Piazza dei Priori” along Via Mazzini, presents such dimensions to appear

nearly a second Cathedral. Nevertheless, the Church has kept its original Romanic structure, without the embellishments of the Renaissance and

Baroque styles. In the facade you can see three precious stone elements coming from previous Roman monuments and finely shaped

bas-reliefs depicting the Apostles. Aside the Church, you can find the entrance for the “Narni underground tour”.

Narni's churches



The civic theatre



It is the witness of the rich middle class economy established in Narni at the end of the XIX Century. The building, dating on 1840, was promoted by a city private company and designed by the architect Giovanni Santini. The plan of the main hall presents the typical scheme of the XIX Century Opera

theaters with 3 rows of boxes and a "loggione" (gallery), containing about 500 places, today reduced to about 350 for surety reasons. The structure is settled inside the medioeval building net, so that the background of the stage opens into a narrow street. The painted roof over the parterre(?) was made

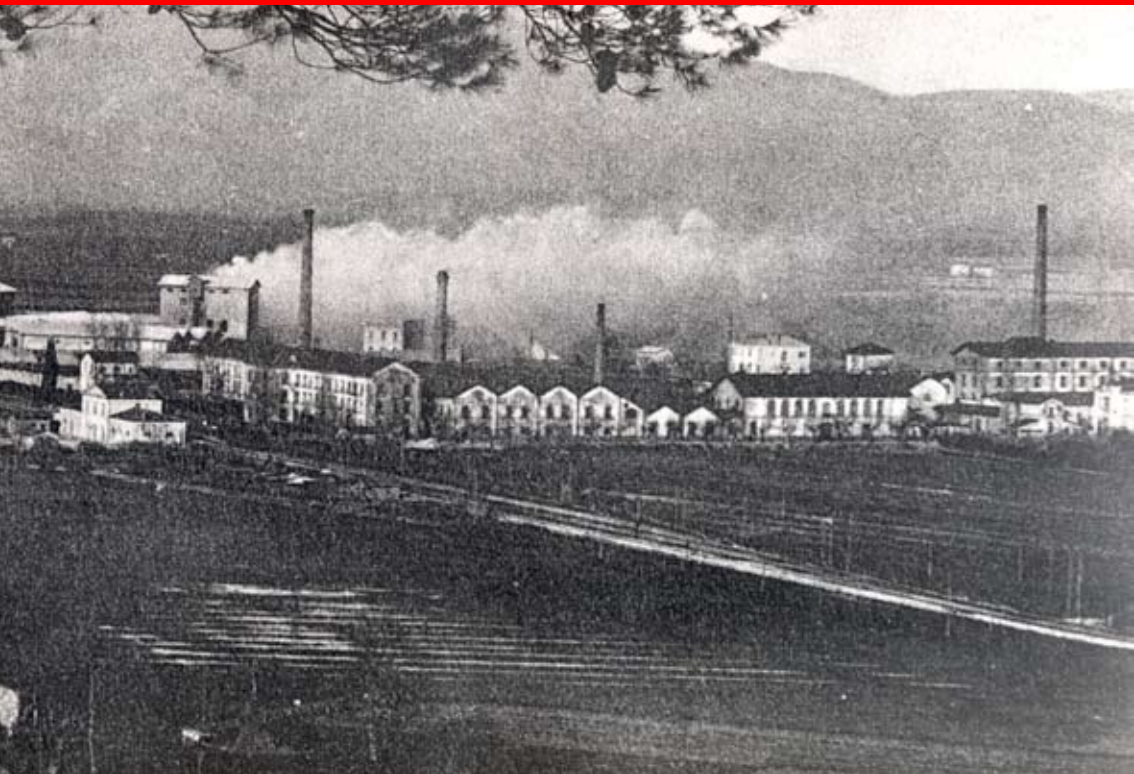
tickets services:
tel. 0744 726362

modern **Narni**



by Giovanni Traversari and has been perfectly restored. The official opening was held on 1856, May 3rd, the festival day of San Giovenale, patron Saint of Narni, and the Verdi's Traviata was represented, a famous soprano of the time, Miss Carlotta Carrozzi Zucchi performing as Violetta.

From then until the Seventies the theatre has been the cultural and entertainment center of the city, with the famous Carnival festivals; then the theatre was declared unfit for use and closed. Today it has been completely restored and hosts many musicals, dramas and movie shows.



The industrialization

The differences of quota in the course of Nera River made possible the construction of some hydroelectric installation: the first one was opened in Stifone in 1892 by the engineer A. Netti. Water and energy supported the settlement of one of the first industrial zones of the Central Italy, in which a first group of industries established, helped by the far-sighted participation of the Industrial Development Bank of Rome. In the following years some other important chemical and electrical industries started their activities, arriving to employ more than five thousands workers. During the last few years a process of productive conversion has begun, challenging the local collectivity to compensate the difficulties of the global market with a new, soft economy based on the valorization of the historical and environmental resources.

modern **Narni**

Parkings and elevators to the historical center.

In the framework of sustainable urban policies, the Municipality of Narni set up a modern installation which allow visitors to leave the car in a sheltered parking and to get into the main road of the historic center through a mechanical system of elevator.

Parking charge

per hour: E 0,40
per month: E 55,65
per 3 months: E 154,94
per 6 month's: E. 211,75
per year: E. 413,17



www.narniso



In 1979 six young speleologists discovered, under the ruins of the Dominican Convent, a door that lead them in a place where the time seemed to be stopped. In front of their eyes an underground Church of the XII Century completely frescoed appeared;

further studies revealed that the Church was dedicated to Saint Angelo. The exploration of the adjacent premises allowed to discover one deep Roman reservoir and, reopening a walled passage, the "Secreta del Sant' Uffizio" (the secret Catholic Court

Narni **underground**

otterranea.it



of the Enquiries): in this place in 1759 Sir Andrea Lombardini was imprisoned and upholstered one of the cells with a an infinity of graffiti pertaining to Christian iconology and to the Masonry tradition. Today along a fascinating atmosphere sequence

you can admire the hidden treasures of this forgotten world, guided by the volunteers of the Narni Underground Association (every bank holiday and, from April to October, also on Saturday afternoon).

the “corsa all’anello”



the events



This world annual event remembers the medioeval feasts held in honour of the city patron, Saint Giovenale. The feature and the rules of this popular competition are kept in the City Statements dated year 1371. The feast begins two weeks before the last Sunday of May and for all this period the whole city enjoys an antique atmosphere made of parades with the original medioeval clothes, plays of traditional flags and torchs; in the three “Terzieri” (the third part of the historic city) the taverns offer typical food like an hand made pasta called “manfricoli” , sausages, roasted wild boar, etc., accompanied by local wines. Along the narrow lanes of the old districts you can smell the perfumes of home cooked bread and you can listen to traditional music. The competition between the Terzieri takes place through marches, antique music concerts and folk show. Each Terziere displays its own colours and precious clothes (in total more than 600 characters). In the final phase of the festival, the Terzieri challenge moves to the “Campo de li Giochi” (Field of the plays) where the riders on their horses try to slip their lances into a silver ring.

During the Centuries of its maximum power Narni, which dominated from the borders of Rieti to a great part of the Terni land, built and fortified several small settlements in the surrounding territory: everyone of these had one fortified “Rocca” or even a fortress and, naturally, a Church with a tower. Beyond 12 historical villages, in the more impervious zones rise some Hermitages dedicated to the Franciscan cult (the Saint stayed in Narni neighborhoods for many years) and to the Benedictine one. Absolutely worthy of a visit are:

- Speco (a Convent in a cave) di San Francesco, near the village of Itieli;
- The Sanctuary of the Madonna of the Bridge, an old church leaned to one of the support archs of the Flaminia road near the Bridge of Augusto;
- The little Church of Saint Martino di Taizzano, dipped in a beautiful small wood of holms, which can be reached with a pleasant walk leaving the Tiberina road;
- By following this unpaved road you will also reach the village of Visciano and the Church of Saint Pudenziana, constructed with recovery stones and bricks coming from ancient factories, a remarkable porch with pillars and capitals of the II sec. d.C. Beside the Church, an outsize high bell tower betrayed the function of military sight.
- The Benedictine Abbey complex of S. Angelo in Massa (X Century) in Taizzano, is constituted by a Romanesque Church with a Renaissance style porch and, from the Chapel of the Nativity (XVII Century), decorated by a Narnese painter, M. Braidì;
- The Benedictine Abbey of Saint Cassiano, located just in front of Narni, on the opposite side of the Nera narrows.

Palazzo Comunale - The historical settlements in the Narni territory



the historical **settlements**



Taizzano - S. Meritino's church



Visciano - S. Pudenziana's church





On South-West hills and mountains of the municipal territory you can also visit a beautiful and unspoiled land crossed by the Flaminia road and by the provincial road to Calvi dell'Umbria and Otricoli, two historic villages at the extremity of South Umbria, towards the metropolitan area of Rome. Along the roads, which you can drive or walk, you will join the tallest summit of this region, Monte San Pancrazio (1028 mt.), by passing through the fortified villages of Itri and S. Urbano. Along the road you can also discover small architectural jewels, like the Romanesque Church of S. Michele Arcangelo (see above picture) near the village of Schifanoia.

the historical **settlements**





the **historical city**

After leaving the car at the parking of the Suffragio, it will take few minutes to reach the center of the city by the elevator. The visitors can get lost in the labyrinth of ways, alleys and public squares where a millenarian history has left precious traces and smaller building episodes, spontaneous stratifications of various ages joined from one shared concept of urban planning: the city like co-existence between different social tipologies, classes, jobs and professions. Therefore, beside the elegant Palaces humble houses, buildings for the cult, craftsmen workshops, entries to underground taverns, joined together by bows, grades and stone-pavement smoothed by secular use: an architecture strongly homogenous for the use of stones of quarry and pebbles of river. The great part of the buildings is restored and still inhabited; but indeed the city assumes its best dress during the traditional feasts when each window of each building exposes its adornments and flags and people, in the greater events, wears coloured costumes.



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Unione europea





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