

# Abstracts



‘Si l’Italie aura besoin de moi je tâcherai de faire de mon mieux...’

[‘If Italy needs me, I shall do my best...’].

*The closing lines of Massimo d’Azeglio’s Epistolary: an account*

ROSANNA ROCCIA

The Centro Studi Piemontese is pleased to announce it has completed the comprehensive editorial project of Massimo d’Azeglio’s *Epistolario* (*Epistolary*), which Renzo Gandolfo, founder of the Centre, started in 1985, and continued with the support of the Fondazione Compagnia di San Paolo from Volume 4 to the epilogue. The last volume, Vol. 12, was published in January 2021 edited by Georges Virlogeux, Italianist and a history scholar, follower of Alberto Maria Ghisalberti’s.

The 12 volumes include 7165 pages in all - 608 pages of *Introductions* by the editor, 4,704 letters by Massimo d’Azeglio and 2,166 letters as accounts of his correspondents, as well as a number of very precise materials. The essay focuses on one of the most interesting, learned and lively figures of the Italian Risorgimento. He belonged to one of the most important sub-Alpine aristocratic families, and was an open minded Piedmontese, Italian and European man. D’Azeglio was a painter ‘by trade’ but also a man of state and of letters, author of historical novels and political treatises; he befriended and maintained an intense correspondence with important French, Victorian British and Italians. His first wife was novelist Alessandro Manzoni’s first born, and when widowed he married Luisa Blondel, from Milan, an

intelligent and sophisticated woman. His letters are full of news, thoughts, judgements – at times scathing comments – as he pictured events, as well as minor and important characters of History. He extended his piercing gaze over his day and age, on politicians and politics, on the vices and virtues of anyone crossing paths with him, whatever their standing. First and foremost, King Victor Emmanuel 2nd, ‘the gentleman king’, and then the loved-hated Cavour, who succeeded him at the helm of the government and whom he offered his generous, wise and uninterested cooperation.

Massimo d’Azeglio’s epistolary prose is peppered with vernacular vocabulary, idiomatic expressions, and is clear, precise, varied, colloquial and polite both when referring to his private life and thoughts and when he referring to the complexities of the public sphere and its secrets.

*Lost Places: the Commandery of San Giovanni Battista on the block of Sant’Avventore in the Contrada di Dora Grossa and its Chapel in the Church of Saints Processo and Martiniano in Turin*

CHIARA DEVOTI

The essay, using a remarkable land survey belonging to the Historical Archives collections of the Order of Saints Maurice and Lazarus, contributes to better understand the organisation and appearance of one of the blocks in the central area of Turin – the nearest one to the royal square, named Sant’Avventore. It was totally transformed by the rectifica-

tion of the old decumanus of the city - at that time known as Contrada di Dora Grossa. The redrawing of the street, with a linearization of the facades and the creation of a homogeneous look, relied on the technical principle called ‘grossazione’: several existing units were demolished to build one more modern and profitable house with units for rent, belonging to a single owner. In the process, this erased all traces of the ancient structures. The survey, drawn by one of Juvarra’s collaborators, Giovanni Battista Sacchetti, is an interesting document, with plates and official judicial descriptions that illustrate the character of the houses before the transformation. The survey depends on the nature of the building, a Commandery of the Dynastic Order of Saints Maurice and Lazarus, which also owned a private Chapel in the Church of Saints Processo and Martiniano with a rich marble altar. This church also disappeared during the construction of the diagonal street called via Pietro Micca. The drawing and description of the devotional sacellum and of the house are the only images left of these lost places of old Turin.

*Ludovico Quarini in Cuneo and in San Pietro del Gallo. Unpublished projects*

LAURA PALMUCCI - LAURA AIME

Mario Ludovico Quarini worked for Bernardo Vittone for a long time and completed the unfinished projects left by the Master. In 1785 he received the prestigious appointment of Royal Civil Architect. He became better known and as a

result was called by noble families in Cuneo, specifically by the Lovera of Maria and Delfino of Trivero. In both cases he completely redesigned two mansions in the centre of Cuneo in 'modern style', so they could be used both as residences but also rented out as was the new custom in real estate.

Quarini was also commissioned the refurbishment and conversion of a farmhouse known as 'del Bosco' which he turned into a comfortable summer residence, known as 'Villa Bonaria' in San Pietro del Gallo, close to Cuneo, by Count Giovanni Battista Delfino, a prestigious member of the army and a member of Victor Amadeus 2nd's inner circle. The project was completed between 1786 and 1797 and entailed adding a new wing and creating a different entrance, a chapel and a large garden. As well as converting and refurbishing, he also re-designed the surrounding area, and the building became the centre of a series of straight tree lined avenues, echoing the 18th century complexes albeit on a smaller scale.

The villa has remained in the family, although it went to Della Chiesa di Cervignasco and Trivero families through marriages. In the late 19th century, it was refurbished, a floor was added, and new paintings by Francesco Agnese were brought in. The garden was extended and designed to the taste of the Romantics, known as English landscape garden or *jardin anglais*.

*Power and Royalty of the Dukes of Savoy in the early modern age: the testimony of the Venetian Ambassadors*

PIERPAOLO MERLIN

In 16th century the Republic of Venice created an efficient diplomatic network that was active in the most important courts of Europe. Starting from 1560 the Serenissima maintained a resident ambassador at the Savoy court, as it was considered of great political importance.

In their relations, all Venetian diplomats underlined the progressive consolidation of the ducal power and tried to explain the causes of this process.

The essay focuses on the thoughts of the Venetian ambassadors on the Savoy sovereignty in the period 1560-1613, when the Duchy was ruled by Emmanuel Philibert and Charles Emmanuel I.

*An uncommon example of "Rosière" in Piedmont (19th century)*

ENRICO GENTA TERNAVASIO

This article is based on a booklet written by a French Marquise who, in the first half of the Nineteenth Century, visited the Kingdom of Sardinia, where she had important relationships with members of the King's court.

Besides interesting memories and descriptions of many places in Piedmont, the booklet tells us about a special contest organized by the writer's sister, the Countess of Lombriasco, in order to find a chaste, virgin, good-looking young girl of Lombriasco with

a certain amount of money, a sort of dowry. The choice of the winner – to some extent, like in a modern Miss contest – depended on the qualities of the girl. The prize, quite common in France while infrequent in Piedmont, was called "la Rosière".

The article investigates the legal aspects of the Rosière, an ancient and peculiar social custom which, like many other institutions, envisaged to protect the lower classes in an undoubtedly patronizing way, which however was not devoid of some moral values.

*Gelindo's Italian (and its two Authors?)*

MARIO CHIESA

The nativity play called *La natività di Nostro Signore Gesù Cristo e la strage degli innocenti* (*The Nativity of our Lord Jesus Christ and the Massacre of the Innocents*) by an anonymous author was quite popular in the 19th century and was popularly known as *Gelindo*. The shepherds in it spoke a dialect of the Higher Monferrato region, while the holy or illustrious characters – like Emperor Augustus and his councillors, Herod and the members of his family – spoke in educated literary Italian. The language uses more than one linguistic register and style: the holy characters had a somewhat hesitant syntax and made use of words in dialect; the illustrious characters used a better syntax in spite of complex paragraphs with several subordinate clauses, and style wise they were often Baroque-like, bordering on ridiculous. This use of language suggests

there were two authors: one lively playwright with a sense of the theatre who may have written the scenes with the shepherds. A second, less theatrically inclined author added scenes that played no structural role where famous, illustrious characters appeared.

*Primo Levi and Rhymes 'to the rescue'*

GIOVANNI TESIO

The essay discusses Levi's position on poetry with a focus on rhyme and rhyming, starting with a (quite humorous) teenage attempt, to then look at his 'major' poems and the use of rhyme in some of his writing. Lastly, it discusses the appreciation Levi displayed for rhyme as such, as clearly appeared in a text on poetics. A position – albeit totally independent – can be aligned to some trends in contemporary poetry, as the essay points out.

“With no freedom, no life is worthy of its name”:

*Gustavo Colonnetti and the University Camps in Switzerland*

ERIKA LUCIANO

Outstanding scholar, known for his contributions to engineering, statics and the mathematical theory of elasticity, Gustavo Colonnetti was relieved of his duties as the rector of the Turin Polytechnic in 1925, as he was openly anti-fascist. Because of his refusal to connive with the regime, he was forced to leave Turin and went in exile to Switzerland in the autumn of 1943. Here, he created six university camps

for interned military students in Fribourg, Geneva, Huttwil, Lausanne, Mürren and Neuchâtel. This paper illustrates the little-known history of the “Italian University in exile”, with particular reference to the Great Italian University Camp in Lausanne, by looking at unpublished sources preserved in various Italian and Swiss archives.

It's a beautiful story of solidarity and hope, a cultural and human experience of extraordinary intensity, aimed at re-educating thousands of young people to study and free thinking.

*Three hundred years of the National University Library and of the Corpus juvarrianum: a catalogue and an exhibition over a thousand drawings*

CRISTINA RUGGERO

For about twenty years Filippo Juvarra held the post of Royal Architect at the service of the Savoy Court. Throughout this time of very intense activity, he re-shaped the image of Turin, the capital city of the Kingdom of Sardinia and Piedmont, moulding both its architecture and layout, as well as operating on a larger scale that involved the whole area. His extraordinary projects spanned over many genres and were all extremely creative, enjoying the formal and iconographic knowledge acquired in the years of his Roman training: his work was greatly admired throughout Europe and gave him international fame. The wealth of the graphic production he has left us speaks to the evocative strength of his inventions and his natural

creative flair. The National University Library of Turin has 18 albums with over 1000 sheets including manuscripts, drawing and prints from the *Corpus juvarrianum*. A substantial catalogue published by the Centro Studi Piemontesi documents an exhibition for the 300th anniversary of the Library, further enriched by the digitalization of the volumes of the architect from Messina, presented with updated explanation cards and a wealth of illustrations. Over 20 essays paint a background of the main themes and tasks Juvarra dealt with, an overview of this precious material, a depository of a priceless historical heritage and memory.

*L'accoglienza delle viaggiatrici britanniche alla corte di Savoia nel XVIII secolo: ospitalità al servizio della diplomazia?*

ISABELLE EVE CARLOTTI - DAVIER

La corte reale di Savoia, anche dopo l'assunzione del titolo regio sulla Sicilia nel 1713, costituisce spesso lo spazio del primo incontro fra le viaggiatrici britanniche e le monarchie degli Stati italiani dopo avere attraversato le Alpi. Mentre la maggior parte di queste donne visita il palazzo reale e le sue residenze nei dintorni della capitale, una piccola parte di esse viene ricevuta e presentata formalmente alla corte. Questo articolo si propone di studiare l'accoglienza delle viaggiatrici britanniche presso la corte sabauda nel Settecento. Tali riflessioni si basano sulle pratiche delle visitatrici, così come appaiono nelle relazioni di viaggio.

Esse vanno inserite nel contesto più ampio della politica d'accoglienza della corte. Casa Savoia resta comunque attenta ad un'accoglienza affabile nei confronti delle viaggiatrici britanniche per la loro qualità di membri dell'élite europea e per i legami politici e diplomatici fra i due regni. Attraverso presentazioni informali e gesti di cortesia abilmente dispiegati durante la visita, la famiglia reale riesce a mantenere un delicato equilibrio tra il rispetto del rango proprio dell'istituzione curiale e l'accoglienza di donne provenienti da contesti sociali diversi che affidate alla protezione del rappresentante britannico acquistano in questo modo a corte uno *status* privilegiato.

*Were British women travellers welcomed at the Savoy Court in the 18th century for diplomatic reasons?*

ISABELLE EVE CARLOTTI -  
DAVIER

The Royal Savoy Court was often the first stop for British women travellers meeting Italian monarchs after crossing the Alps, and this continued even after the local sovereigns secured the title of King of Sicily in 1713. Most of these travellers just visited the Royal Palace and the residences around the city, while a small number were formally received and presented at Court.

The present article discusses how British women travellers were welcomed to the Savoy Court in the 18<sup>th</sup> century and is informed by the descriptions they gave in their travel reports. These reports should be seen in the wider context

of how the courts received visitors. The Savoy Court was welcoming in receiving British women travellers both because they were members of a European élite and because of the political and diplomatic links between the two countries. Informal presentations and graciousness throughout the visits helped maintain a delicate balance between curial ranks and the task of welcoming women from different social contexts who, under the protection of the British representative, acquired a privileged status at court.

'This was to encourage me while I was studying the living model'

*A painting by Luigi Barne and the memoirs by Massimo d'Azeglio*

FABIO CAFAGNA

This essay focuses on the relationship between Massimo d'Azeglio and the Turin painter Luigi Barne. In the 1820s, while starting their careers as painters, they shared an atelier in Rome. A sheet of Azeglio's notebook, now kept at the GAM – Galleria Civica d'Arte Moderna e Contemporanea in Turin, dates back to those years and shades light on their relationship. It bears a quick pencil sketch referred to a *Dying Gladiator* Barne made in 1822 for a competition at the Accademia di San Luca in Rome. This case study analyses one of the main subjects in the standard curriculum of the artist's training: the representation of the living model, especially the male nude. This mandatory comparison, even if full of difficulties, sometimes

turns into a privileged field of formal experimentation. As this case in point seems to show, the representation of a single character may be enough to introduce relevant iconographic variations. Although not in line with tradition, these simple changes can grant the figure unexpected forms of expressiveness.

*From Superga to Piacenza following the trail of the forgotten master of marqueterie: Antonio Bonadè (1807-1873)*

ROBERTO ANTONETTO

The finding of a marquetry (or marqueterie) picture inside the Basilica of Superga dated 1835 made with an exceptional double face technique - that is on both sides - takes us on the trail of an early 19th century great master from Piacenza. We are referring to Antonio Bonadè, a cabinetmaker who in his day had been predicted great fame but who in fact was nearly forgotten. Bonadè was born in Piacenza in 1807 and worked in his city for the Duke's court in Parma, which offered him major commissions, including furniture and fittings for Maria Luigia's bedroom designed by the ornamentalist Giuseppe Borsato. He also worked in Bologna where he had a workshop for a few years and was subsequently very active in Rome, before returning to his birthplace where he died in 1873. He was specialised in perspective inlays. In the Vatican, he decorated the door that leads from the Sistine Hall to the Apostolic Archive.

Bonadè managed to take architectural views in poly-

chrome wooden inlays from its 19th century manufacturing centre in Lombardy to the Province of Vercelli, where Ignazio and Luigi Ravelli prospered as well, and to the Region Emilia where he was a master marquetrist.

Oddly, his name resurfaced linked to a work depicting a Piedmontese subject, the only known signed one. The master from Piacenza reproduced in wood (1:1 scale) an engraving from *Chiese principali d'Europa* (the Main Churches of Europe), an imposing study published in Milan in 1824 by the publisher Artaria. It depicts twelve of the most important sacred buildings in Europe, inside and outside. Bonadè's plans may have well ambitiously included the idea of transferring all the churches in Artaria's book in inlaid pictures, even though this never came to fruition.

*Carlo Morra (1854-1926):  
the life of an architect from  
his studies in Piedmont to his  
work in Argentina*

GIOVANNA D'AMIA

The article retraces Carlo Morra's training and professional career as one of the Italian designers who emigrated to Argentina in the late 19th century and helped transform Buenos Aires into a Federal Capital. In 1876 he graduated from the Turin Military Academy (*Scuola di Applicazione delle Armi di Artiglieria e Genio dell'Accademia Reale di Torino*) where he trained in civilian and military engineering. He then moved on to architecture after he moved to the Argentinean capital. Morra designed several public

buildings – starting with the prestigious National Library – as well as a number of private dwellings, finding his path in the various styles that came under the umbrella term *eclecticism*. More importantly, he was appointed architect-inspector of the *Consejo Nacional de Educación* (National Education Council) and designed all the schools and higher education buildings defining school-types (*escuelas-tipo*) applying the French combinatorial method he had learnt at the Turin Academy.

*The collection of handwritten documents of deviants kept at the Museum of Criminal Anthropology "Cesare Lombroso" in Turin. Plots of lost stories.*

FEDERICA MERLO

The Museum of Criminal anthropology "Cesare Lombroso" of the University of Turin hosts a very peculiar collection: a series of handwritten letters, manuscripts and documents gathered from psychiatric hospitals and prisons during the second half of the XIX century by the renowned positivist scientist who was its founder. Within the collection, three volumes of writings are particularly helpful to delve into Lombroso's medical and academic activity, shed new light on some of his fields of study that have scarcely been investigated to date – writing and graphology – and better understand his relationship with the secluded subjects. Only very few documents of this kind have survived until today. Their uniqueness lies in their ability to tell us the stories

of their authors in their own words. Hence, lost stories can come back to life.

*The debate on the literary use of Piedmontese in the Restoration: the Poupouri a la sènëvra (the mustard mix) by Enrico Bussolino (1774-1838)*

ANDREA BOSIO

The essay analyses *Poupouri a la sènëvra* (1830), the most famous work by Enrico Bussolino (1774-1838), a poet from the Restoration who wrote in Piedmontese. In his booklet, the poet used the ideas of Maurizio Pipino, author of the first Grammar of Piedmontese (*Grammatica della lingua piemontese* - 1783), trying to prove how versatile the Subalpine language was, and, in his eyes, a language worthy of being used in the most sophisticated poetic genres. In this respect Bussolino promoted a policy of linguistic renewal massively inputting Italian and French vocabulary in a Piedmontese version. Although Bussolino is now virtually forgotten, his ideas enjoyed a following among the lovers of Piedmontese poetry throughout the 19th century.

*The Genoese roots of the Armeria Reale in Turin*

GIANCARLO MELANO

In 1833, Charles Albert of Savoy-Carignano, a short time after his ascent to the throne of Sardinia, decided to set up a collection of ancient and modern arms and armour at his Palace. Why such an early decision in a field that certainly was not a priority among his

duties? Perhaps the answer can be found in an episode he witnessed in 1819. In the spring of that year, the king of Sardinia Victor Emmanuel, while staying in Genoa with his court, visited the Land Arsenal of the former Republic to see an important set of armour exposed for a possible sale. They belonged to the Armoury of the Republic but were sold to private citizens (or were stolen) in 1797.

The king acknowledged their historical importance and promptly decided to buy all of them to decorate the renewed Armoury of the Arsenal, and the young Charles Albert must have been impressed by the quick royal decision.

This is probably one of the main reasons why he then established the prominent *Armeria Reale*, in his capital, Turin, drawing the first objects from his Arsenals in Turin and Genoa.

*Coriolano Malingri di Bagnolo (1790-1855).*

*Bio-bibliographical information*

GIACOMO CELLERINO

Coriolano Malingri di Bagnolo (1790-1855) was a noble poet, translator and politician of the first half of the XIX century. He was the first modern translator of all the eleven Comedies of Aristophanes from ancient Greek to Italian, and the second one to translate the *Argonautica* by Apollonius of Rhodes. He was also interested in modern Greek folklore and poetry. He wrote three tragedies and translated the seven main tragedies by Corneille from French. He is also known to scholars for his friendship with the poetess

Diodata Saluzzo and his many other relations inside the Piedmontese cultural scene. Loyal to the House of Savoy, he was appointed Senator in 1849.

The present study is the first paper about him to be published. The research has been carried out for a considerable part in his descendants' archive, making it possible to have a clearer idea of his life and work. The first part of the article contains a biography of the poet, based upon various sources of his time, while in the second part the reader will find a complete list of his published works with information about their topics, editions and critical reception.

*In Memory of Gian Savino Pene Vidari (1940-2020)*

MICHELE ROSBOCH

The article honours professor Gian Savino Pene Vidari, who died at 80 on 17 November 2020, highlighting some of his scientific and biographic features.

Prof Gian Savino Pene Vidari was a notable and authoritative point of reference for over fifty years in the Piedmontese (and other) cultural and academic worlds, where he held top level positions in several institutions.

The text discusses some of his most important areas of research, published by the Centro Studi Piemontesi, that offered new original insights.

Gian Savino Pene Vidari was a master of studies and humanity, a point of reference for generations of friends, students and colleagues.

‘Tanto è inutile che tu ti affanni...’. [Useless you worrying...]

*Nineteen letters from Massimo d’Azeglio to Hector Garriod*

GEORGES VIRLOGEUX

A short essay on Hector Garriod (1803-1883), a Savoy Baron, lawyer, art lover and for a time at the Sardinian legation in Florence. The text discusses his friendship and correspondence with Massimo d’Azeglio and his second wife Luisa Blondel, whom he had met in Tuscany. The essay is a foreword to d’Azeglio’s nineteen previously unpublished letters to Garriod, the Centro Studi Piemontesi found and purchased on the antique markets when printing of the 12<sup>th</sup> and last volume of the *Epistolary (Epistolario)* was well underway. An unpublished letter of Garriod’s to Massimo is also included, as well as a list in a footnote of the many letters Luisa sent her friend. This contribution completes the 12 volumes of the collection of letters, all edited by Georges Virlogeux, and published by the *Ca de Studi Piemontèis* between 1987 and spring 2021.