

Abstracts

"Their prisons". Three men from Piedmont (Monti, Mila, Foa) kept in fascist prisons

GIOVANNI TESIO

Augusto Monti, Massimo Mila, Vittorio Foa. Three intellectuals from Turin write to their families – their daughter, mother and parents, respectively – from the fascist prisons where they are kept because of their ideas of “justice and freedom”. They write about their thoughts, their life in prison, and especially about what they read. Even through the filter of a forced pretence, they give an excellent example of civil resistance and of the moral integrity of people from Piedmont (which we say with no deplorable rhetorical intent).

Camillo Cavour and his nephew Augusto. The highest price of the victory in Goito (30 May 1848)

ROSANNA ROCCIA

Count Camillo Cavour and his favourite nephew Augusto, the eldest son of Marquis Gustavo, have an exclusive relationship that grows over time. The irritation felt for the naughty spoiled little boy turns into loving and fatherly care when the teenager goes to college in Freiburg, to then come back and start his military career in Turin with the Reggimento Granatieri Guardie. At nineteen, Augusto is sent to the frontline when the first War of Italian Independence breaks out, thanks to his uncle's mediation. He is fatally injured during the battle of Goito. A terrible loss that will scar the Count of Cavour for his entire life. Until the end of

his days, he will keep the uniform of his beloved nephew, pierced by Austrian bullets, as a painful memory of what happened to him.

Donne della nobiltà subalpina. La vita delle sorelle Martini di Castelnuovo dalla loro corrispondenza (1857-1859)

SIMONETTA TOMBACCINI

Attraverso un centinaio di lettere del biennio 1857-1859, è possibile delineare la realtà quotidiana di due sorelle nizzarde, Sofia e Sabina Martini di Castelnuovo, figlie del senatore Carlo Anselmo, l'una sposata con il conte Somis di Chiavrie e dimorante a Torino, l'altra maritata al barone Raiberti e residente nella contea nicese. Lettere confidenziali che permettono di penetrare nell'intimità di famiglie nobili subalpine, di conoscerne gli usi e i costumi, la sociabilità e financo le abitudini culinarie. Lettere che illustrano altresì i ricevimenti mondani, tra cui i balli a palazzo reale in presenza di Cavour e della principessa Clotilde, gli echi della II guerra di indipendenza e, incidentalmente, gli stretti rapporti esistenti tra Nizza e Torino. Le missive mettono a fuoco due testimoni di un'epoca e di una società, che, nonostante le diverse scelte matrimoniali, mantengono forti legami familiari e un attaccamento viscerale alle proprie radici. Un insieme documentario inedito che illustra percorsi di vita individuali e pagine di storia del regno di Sardegna.

Women of the subalpine nobility. The life of the Martini di Castelnuovo sisters according to their correspondence (1857-1859)

SIMONETTA TOMBACCINI

About a hundred letters written in 1857-1859 describe the daily life of two sisters from Nice: Sofia and Sabina Martini di Castelnuovo, the daughters of senator Carlo Anselmo. One is married to Count Somis di Chiavrie and lives in Turin, the other is married to Baron Raiberti and lives in the County of Nice. Theirs are confidential letters that let us into the intimate life of noble Piedmontese families to find out about their customs, their social life, and even their eating habits. The letters describe society gatherings, including balls at the royal palace with Cavour and princess Clotilde, contain echoes of the Second War of Italian Independence and, incidentally, talk about the tight relations between Nice and Turin. The letters bring to life two witnesses of that time and society. Despite their different marriage choices, they keep strong family ties and feel a visceral connection to their roots. An unprecedented collection that depicts individual lives and pages in the history of the Kingdom of Sardinia.

Research on the history of portrait artists of Turin in the eighteenth century. Giovanni Battista Curlando, "Court painter" of the House of Savoy from 1700 to 1710

ARABELLA CIFANI-
FRANCO MONETTI

The essay presents Giovanni Battista Curlando - court painter at the time of Duke Vittorio Amedeo II. with the help of new documents that, for the first time, outline his figure, his family and his human and cultural milieu. Curlando, born around 1648, in 1677 is already married and actively works as a painter. He has eight children, including Giacomo Antonio, who follows into his father's steps.

Since 1675/76, he has close relations with the court. In 1682 he is prior of the prestigious Compagnia di San Luca di Torino. Between 1688 and 1694 he is in Bavaria, at the service of prince Giuseppe Clemente: an assignment that turns him into an internationally successful artist. When he comes back to Turin, he starts to paint portraits, sacred paintings (collected by the princes of Carignano) and works as a surveyor, being an important art connoisseur. Thanks to his work, he lives a wealthy life. On 4 March 1700, he is given the title of "Court painter". Curlando, who is also the teacher of the great portraitist Giovanna Battista Maria Buzana, nicknamed Clementina, dies on 27 March 1710. The post-mortem inventory reveals the many painting genres that he practiced: sacred and secular, as well as mythological subjects, portraits, landscapes, still lifes, genre scenes. A topic

that is still largely untapped and can be further studied and explored.

The spirits of youth: Leonardo Bistolfi and the plaque for Alessandro Vignola

WALTER CANAVESIO

The bas-relief created by the sculptor Leonardo Bistolfi in 1894 on the occasion of the death of the young poet Alessandro Vignola is not only significant of the work of the sculptor from Casale at a time of growth after joining international symbolism. It is also the testimony of wide-ranging artistic and literary friendships involving people who had close relationships with each other, and with Bistolfi, especially during his frequent stays at the Morozzo castle, the Vignola family's country residence. The plaque for the poet who died prematurely is the starting point for various iconographic and symbolic approaches that find their place within Bistolfi's later creations.

As regards Alessandro Vignola, who died at the age of 25 in 1894, an analysis of his few published poems reveals a profound affinity with the tones and subjects expressed by his fellow writers and teachers, starting with Giovanni Camerana, and with the few poetic expressions of Bistolfi himself, in turn strongly marked by these acquaintances and by a high concept of poetry as the highest inspiration of artistic activity.

Francesco Cocchi's rediscovered drawings and the influence of the Bologna school of scenography in Turin and abroad

CLAUDIO BERTOLOTTI

The album with the original drawings for the *Lezioni di prospettiva pratica e regole abbreviatrici per disegnare le scene* by Francesco Cocchi, as well as many drawings and watercolours that can be attributed to the time that the scenographer from Bologna spent in Hamburg, were saved years ago from being pulped and have now been rediscovered. Their finding is the occasion to outline the figure of Cocchi in the context of the Bologna school of scenography, including its influence in Italy and in Europe. Because of the links between this school and the culture of theatre in Turin, the album with Francesco Cocchi's drawings was donated to Fondazione Torino Musei for the collections of Palazzo Madama.

Bernardo Vittone and the Compagnia di San Paolo: projects and graphic evidence of the eighteenth-century oratory

ROBERTO CATERINO

Among the drawings of the Piedmontese architect Bernardo A. Vittone (1704-1770), now at the Musée des Arts décoratifs in Paris, we find two studies for the modernization of the Oratory of the Compagnia di San Paolo in Turin, dating back to the early 1740s. Their identification – resulting from a comparison with another drawing kept at the Library of the Seminary in Casale Monferrato and its documentary sources – adds

further evidence of the prolific activity of a key figure of the architectural scene of the period. At the same time, it gives back a credible image, in form and size, of an otherwise unknown place (dismantled at the end of the nineteenth century), where the eighteenth-century arrangement of the prestigious pictorial cycle dictated by Tesaurò can be imagined.

Nineteenth-century theatres in the Cuneo region

LORENZO MAMINO

This paper highlights the construction features, the modification works and the management, over time, of the nineteenth-century theatres in the province of Cuneo. The occasion is given by the discovery of 12 project boards for the Saluzzo's theatre, and the beginning of the works that will ensure the safe visit of the theatre in Mondovì. These two theatres, as well as others, are very similar in size and shape, but have different fates. The former has been completely transformed and has lost all its characters, while the latter will be recovered as a "splendid ruin" and will host a tour of the disused hall and of its formal and constructive peculiarities.

Protagonists of Argentinian architecture and art between the nineteenth and twentieth century who were born or trained in Piedmont. The research continues.

LILIANA PITTARELLO

The research work on artists who migrated to Argentina, but who were born or trained in Piedmont, aims at shedding

light on their life, studies and work before they left, so as to complement the information provided by Argentinian studies or available in the country. More often than not, these migrants have been completely forgotten, even if they left with a wealth of knowledge that often turned them into key figures of the arts and architecture of the country that welcomed them. Unfortunately, in Italy we have very few studies that tackle this topic starting from personal and archival data. It is an endeavour as huge as the ocean that separates the two countries, yet necessary. The research that is presented here, despite its limitations, complements existing studies by other scholars and research centres in Italy and Argentina. Together, they reveal many overlooked artists, who have later been the object of joint exhibitions and conferences. These migrants have been brought back to life in their country of origin, and our general knowledge of them has grown, in a context of passionate cooperation and friendship.

Variété en tout. A reflection on beauty in art by Casanova

FABRIZIO CORRADO

Starting from the pages in Casanova's *Memorie* devoted to Turin, where he praises its food and beautiful women, yet forgetting to mention anything about the often appreciated architecture and arts, the author exposes and rearranges Casanova's thoughts on art, lost in his memories. According to the man from Venice, brother of two painters, what is the relation between the beauty of the body – that the adventurer

spends his whole life chasing – and the beauty of art? Casanova, born and trained in the same years and in the same city as Barocchetto, bases his aesthetics on the idea of variety, which clearly clashes both with the uniformity of the classicist Baroque of Turin and with the gradual success of neoclassical poetics in Europe. It equally contradicts the references he makes to classical authors, and even the inevitable sense of monotony that the tales of his adventures causes in the reader. These are the questions and puzzlements that the paper tries to give an answer to.

"Your loving uncle and servant". Reflections on the writings from Fra Michelangelo San Martino to his nephew, the State Minister Count Filippo d'Agliè, Turin 1640

LUCA PIER GIORGIO ISELLA

The text originates from the reinterpretation of the intense correspondence which took place from 1638 to 1640 between the Capuchin Friar Michelangelo San Martino D'Agliè, a well-reputed counsellor of the Savoy princes, and his nephew Count Filippo San Martino, State Minister and favourite of Madama Reale Cristina, the Duchess of Savoy, in the years of Regency and conflict over the succession to Vittorio Amedeo I (1637-1642). The letters highlight the important role of the San Martino family – gathered around Filippo – in maintaining the integrity of the State and the political function of the crown and the dynasty. The foresight of the Count D'Agliè, combined with

the commitment of the family clan, and his personal history, marked by tenacity during his imprisonment and the hostility of Richelieu, preserved the autonomy of the Duchy despite the severe conditioning imposed by the strict control of the Kingdom of France. What happened in Turin on 12 May 1640, with the beginning of the siege placed by the troops of the Count of Harcourt, started at the Convent of the Monte dei Cappuccini. It was a hidden massacre, and the preamble to a bloody war.

Fake news on the Expedition of the Thousand on the newspapers of the Kingdom of Sardinia

NADIA FENOGLIO

During the Expedition of the Thousand, not all news that appeared on Piedmontese newspapers were intended to give a truthful account of Garibaldi's enterprise. Many fake news circulated, generated by the uncertainties on the outcome of the expedition. Also, news was often manipulated to politically influence readers.

Based on the main fake news on the expedition, published by a sample of Piedmontese newspapers representing different political views and different areas of the Savoy state, the paper shows the extent to which the press went to manipulate information. Although very unlikely – and sometimes bizarre – on some occasions these fake news fuelled lively debates, on which the positions and realignments of Piedmontese journalism and politics were measured during the months of the expedition.

Political parties themselves were not exempt from sudden changes of position, influenced to a large extent by the news circulating in the newspapers about Garibaldi's enterprise.

Knight Antonio Lovera (1741-1789), member of the Accademia delle Scienze in Turin and engineer at the service of the public

RITA BINAGHI

The beautiful Salone dell'Accademia delle Scienze in Turin, as we see it today, is the result of interventions that were carried out between 1784 and 1787. In particular, the structural safety of the hall, which at the time was already a hundred years old, was made possible by a military engineer, a member of the Academy: the knight Antonio Lovera, of the Savigliano branch of the Lovera family. He first trained at the Reale Accademia and then at the Regia Scuola Teorica e Pratica di Artiglieria e Fortificazione, as recounted in the obituary read by the President of the Accademia Carlo Morozzo della Rocca. His teacher of "sublime analysis" and mechanics had been Luigi Lagrange. Morozzo reminds members of the Accademia that Lovera, thanks to his preparation, had brilliantly completed the structural restoration of the Salone.

Documents recently found in the archives of the Accademia have confirmed the President's words and have allowed us both to better understand an interesting restoration carried out at the end of the 18th century, and to rediscover a professional figure who deserves further study, given his declared connection with Lagrange. In

addition, the documentary evidence found gives added value to the view of that restoration, which is now possible thanks to the recent opening of a window on the second floor.

Mercedes Viale Ferrero (1924-2019). A memory.

GABRIELLA OLIVERO

The paper focuses on the complex figure of Mercedes Viale Ferrero (1924-2019), highlighting in particular her passion for research, and her many interests and studies in various areas of knowledge (tapestries, festivals, set design, iconography, art history). In each of these realms, the uniqueness of her approach and the ability to use data from sectors that might seem very specialised (such as tapestries) or that had been neglected for a long time (booklets and sets) were instrumental to reconstruct a wider cultural context. In her work, her relationship with images – seen as documents to be put in relation with the written text to complete it or to enrich the discourse – is fundamental. A great example is the iconographic research for the theatre programmes of Teatro alla Scala in Milan, which she curated for years.

"A new observatory in Turin": the construction of the astronomical observatory of the Accademia delle Scienze in the correspondence between Barnaba Oriani and Tommaso Valperga di Caluso

MILENA CONTINI

The paper explores an unpublished letter (17 April 1790) written by the astronomer from

Milan Barnaba Oriani (1752-1832) to his colleague Tommaso Valperga di Caluso in Turin (1737-1815), as well as two letters, one published (12 May 1790) and one unpublished (21 August 1790), from Tommaso Valperga di Caluso to Oriani. In addition to interesting references to late eighteenth-century astronomy and its protagonists (both in the field of new studies and in relation to the invention and construction of instruments), the letters contain considerable new information on the construction of the observatory of the Accademia delle Scienze in Turin, which was officially inaugurated on 30 November 1790 and became operational in the first half of 1792. The letters provide further evidence of the fruitful collaboration between the scientists who worked at the astronomical observatories in Milan and Turin.

Anti-French texts in Piedmont between the Revolution and the annexation to France

DARIO PASERO

A tradition of controversy against France and the Jacobins emerges – in the final decade of the 18th century and then in the years of the annexation of Piedmont to Napoleonic France – from a series of poems written in Piedmontese. They are anonymous or rarely signed. In the latter case, for obvious personal safety reasons, they were not circulated. The article presents some of these works – almost all of them unpublished to this day – with a translation into Italian and a historical-linguistic commentary. Among the authors,

one well-known name stands out: Dominican father Raimondo Feraudi (aka Fauride Nicomedan) who, during the years of the Restoration, was the author of various didactic-moral poems in Piedmontese language.

“Documentary footprints” Peculiarities and contents of the personal archives kept at the Centro Studi Piemontesi

ANDREA MARIA LUDOVICI

Most of the time, personal archives end up getting lost. With the passing of their creators and the absence of heirs and/or someone who continues the activity, the documentation collected by individuals loses its *raison d'être*, and is destined to irreversible oblivion. In contrast, in the best-case scenario personal archives should be rescued from the cognitive blindness of posterity and recognised for their peculiar capacity to condense the values of *individual memory* in relation to *collective history*, following the pace of a documentary sedimentation based on subjective criteria, and therefore unique. This second scenario is behind the many personal archives kept at the Centro Studi Piemontesi. They are the result of bequests (or donations) by the producers of the archives themselves (or their heirs), and of shrewd acquisitions made by the Ca dè Studi in order to rescue documentary collections that are relevant for the history and culture of Piedmont from improper disposals. At present, the Association's headquarters house eight archival fonds on eight personalities linked to Pied-

mont in the 19th and 20th centuries, either by birth of because of their work. In 2019-2020, these funds were the object of comprehensive archival work: 2,298 archival units (including files, registers, photographs, pamphlets, printed volumes, drawings, paintings and *ephemera*) were filed, reorganised, and put in an inventory, with the creation of 111 folders and 7 boxes, for a total length of 12 linear metres, with papers dated from 1579 to 2015.