

Abstracts

GIOVANNI TESIO

On Fenoglio's 100 anniversary, this paper tries to highlight the importance of the places in his narrative from a unique, unexplored perspective: the relationship between Fenoglio and Pavese in relation to two fundamental and different narrative and expressive modes that they both use extensively, albeit not exclusively: epic, for Fenoglio, and myth for Pavese. In both cases, the paper explores the shared and similar tendency to see literature as an absolute experience and transform places into a consubstantial exercise of (great) style.

A wealth of valuable bindings by Italian bookbinders found in the private library of Queen Margherita of Savoy

ANGELO GIACCARIA

Following Queen Margherita of Savoy's (1851-1926) passing, her private library was moved to the Royal Library in Turin. Most of its volumes (about 12,000) were deposited at the National University Library in Turin in 1967. Careful investigations of the "Regina Margherita" book collections kept at the two Turin libraries led to the finding of over 2,500 valuable bindings made in Italy and abroad in the nineteenth and early decades of the twentieth century. This essay examines primarily the book bindings signed by known bookbinders who operated in various Italian cities, including Turin and Rome. Among the binders from Turin, the most renowned ones include Gio-

vanni Pacchiotti, Massimiliano Vezzosi and Filippo Patarchi, while the most important ones from Rome are Carlo Glingler, Aristide Staderini and Augusto Casciani. About 90 Italian bookbinders left their names on the bindings (over 500) and are examined in this article.

Rules, thoughts, places; nature and artifices.

Giovanni Battista Schellino and architecture

LORENZO MAMINO

This essay contributes to redefining the identity of historical architecture in south-western Piedmont in the 19th century. G.B. Schellino (1818-1905) is a land-surveyor and an architect and spends his entire life in Dogliani, Italy. His many works are all located in Dogliani or in the surrounding area. He is a Neogothic architect, but his work shows an eclectic approach to architecture: rural, romantic, practical, he is rather far from the European culture of his time. Starting from Schellino's original drawings, the essay is an historical reading of his most celebrated works: the Dogliani Cemetery (1854-1872), the Church of Saint Quirico and Saint Paul in Dogliani Borgo (1869-1870), the Church of the Immaculate Mary and Saint Joseph (1870-1880), the Shrine of Madonna delle Grazie (1875-1885) and others. Finally, the essay outlines a portrait of G.B. Schellino and his career: a rural architect, he becomes increasingly engaged in pious and religious works. In his approach, he is always more concerned with forms and spaces than with the laws of walls and structures.

Last glories of the Ancien Régime in Turin: temporary preparations for the great court balls in the second half of the 18th century and the wedding celebrations of the Dukes of Aosta

NATAN ALBANESE

The temporary architecture structures built for court celebrations in the 18th century take on different forms. The preparations for ballroom dances at weddings involving members of the nobility stand out in importance. The aim was often to temporarily decorate and reorganize the halls of royal residences, when they still did not have rooms that were exclusively dedicated to balls.

The last decades of the century saw a growing variety of places chosen to host the most prestigious court balls, held during the wedding celebrations that marked the dynastic policy of the Kingdom of Sardinia.

The court architects, who were also asked to work as stage designers, tended to set up the space as if it was a theatre, with a cavea extending to the sides, thus obtaining a stage for dancing surrounded by tiers of seats and temporary loggias. The protocol of the ceremony required an accurate hierarchical planning of the spaces and how they were used, as balls sometimes involved the presence of different social classes.

The article traces the events related to some settings built between 1771 and 1789, a time for which we have rich archival sources that accurately document these ephemeral displays.

*An institution created by
Carlo Alberto: the Società
Piemontese delle Corse dei
Cavalli*

LUCA LAVARINO

The essay aims at further exploring the history of horse farming and horse racing in Carlo Alberto's Kingdom of Sardinia through the scrupulous analysis of unpublished sources and magazines of the time. Starting from the innovative legislative decree of 20 February 1833, the essay looks at the measures implemented to renew the equestrian sector, improve the quality of the Savoy horse breeds and institutionalize the first Turin races (1834). In 1835, the *Società Piemontese delle Corse dei Cavalli* (Piedmontese Society of Horse Racing) was thus founded in Turin: a strongly aristocratic society of hippophiles including several members of the royal family, the most illustrious members of the Savoy nobility and the highest offices of the subalpine administration – which, until the outbreak of the first Italian war of independence (1848-1849), took care of the organization of horse racing in the Royal States, following mainly the English, French and Belgian model. The attentive reader will be able to follow the evolution of the competitions - from Piazza d'Armi in Turin to the Venaria hippodrome, from traditional horse races to modern ponies competitions - up to the last equestrian event held at the time of Carlo Alberto (4 May 1847).

*A challenge for science.
Genesis and evolution of
Cesare Lombroso's view of
spiritism*

AGNESE PICCO

Spiritism is an historical phenomenon with specific features that can be defined and contextualised chronologically. Starting from 1872, the academic world became increasingly fascinated with spiritism. In Italy, Cesare Lombroso - the father of criminal anthropology - was one of its most dedicated inquirers. This research investigates the relationship between Lombroso and spiritism, and its evolution over time, starting from the systematic study of his correspondence and his journal *Archivio di Psichiatria*. By comparing such works with Lombroso's public production, it is possible to reconstruct the progression of his participation in the spiritist movement. After an initial period of undecidedness, where he considered spiritist phenomena as a product of the medium's mind, Lombroso gradually embraced them, until he accepted the existence of spirits as a fact.

*The duty and pleasure
of teaching: Gino Fano's
commitment to mathematical
education*

ERIKA LUCIANO-
ELENA SCALAMBRO

The aim of this paper is to highlight some little-known aspects of the educational and methodological work of Gino Fano, one of the most outstanding Italian algebraic geometers. Fano adopted the main pedagogical and epistemolo-

gical assumptions of algebraic geometry and its community and developed them in an original way, combining the legacy of Klein's vision and the challenges of the Italian educational debate of the time. Fano's commitment, though sporadic, was characterized by some very peculiar elements. In particular, he was engaged in women workers evening schools, and was in favour of mixed university curricula in Mathematics and Physics.

*The Risorgimento from a salon.
Elisa Carbonazzi-Cibrario's
memories (1838-1929)*

ANDREA BERTOLINO

The paper focuses on the life of Elisa Carbonazzi (1838-1929), reconstructed through her unpublished memoirs. The writings of the noblewoman, daughter-in-law of Luigi Cibrario, offer a personal insight into the last years of the great Piedmontese historian and politician, as well as an interesting glimpse of the Turin salons between the "Decade of Preparation" and the late years of Umberto I of Savoy's reign. Born in an upper middle-class family from Alessandria, Elisa grew up listening to the speeches of the Venetian and Lombard patriots who gathered in her father's house. Her subsequent marriage to Cibrario's eldest son threw her into the world of high politics and allowed her to meet some of the most talked-about characters of the period, such as Maria Letizia Wyse-Bonaparte, Urbano Rattazzi's wife. Elisa was a privileged witness of her time: a view that allows us to grasp the intimacy of Turin's

high society and the contradictions of a rapidly developing world, which retained many traces of ancient times.

Federico Siffredi (1861-1920). Documents and works for the biography of a painter in the Turin of Saint Leonardo Murialdo

ANNA PALADINI

The aim of this paper is to outline the personality and career of Federico Siffredi, a sacred art painter from Turin who was active between the 19th and the 20th century. Starting from an overview of sacred art at that time, the paper then focuses on Siffredi: a child of humble origins, he was educated by an extraordinary institution in Turin: the *Collegio degli Artigianelli*. The *Collegio* provided education and training in arts and crafts to poor youth and was closely linked to the figure of Saint Leonardo Murialdo. At the *Collegio*, Siffredi was a student and then assistant of the academic painter Enrico Reffo. The article presents some of the projects they worked together on - from the interior decoration of San Dalmazzo in Turin to the prestigious commissions in Giaveno and Pinerolo - and ends with a focus on Siffredi's artistic maturity, when he left the old master in around 1914 to work on the frescoes in the churches of Favria and Rocca Canavese. The painter spent his last years in Prazzo and Paschero di Stroppio, near Cuneo. The diaries and letters found in parish archives dating back to those years give us the most vivid and moving testimonies of his life and help us

draw up a detailed genesis of Siffredi's works.

The biography ends with a section dedicated to the discovery of unpublished works: religious paintings, as well as some oil portraits and water-colour sketches which are particularly interesting for their unusual profane subjects.

The analytical comparison between Federico Siffredi and Enrico Reffo - on a human, professional and stylistic level - highlights similarities and differences and traces the profile of the perfect Christian painter in early 20th-century Turin. Reffo's painting school indelibly marked Siffredi's career, from its academic approach and the relationship with the model, to the eclecticism in taking inspiration from diverse sources, the use of the new technique of photography and the reuse of preparatory drafts for different works.

The appendices contain the transcription of two letters sent by Federico Siffredi to the parish priest vicar in Paschero di Stroppio, where we find extraordinary pictorial works by Siffredi.

The votive tablets in the parish church of Strambino

LAURO MATTALUCCI

The statue of Our Lady of the Rosary in Strambino has been the object of veneration for over four centuries: a bond of faith that is renewed with the coronation ceremony celebrated every one hundred years with the local community. The ex-votos dedicated to the Madonna that have survived time are now kept in the sumptuous parish church of Saints Michele and Solutore. The article clas-

sifies and analyses the tablets in the collection as a reflection of the religiosity of a small community through the historical events and changes in customs that have impacted it over time. From a more sociological perspective, the social changes that manifest themselves in the "individualistic" act of having a votive tablet painted and delivered to the church have also been given some attention.

1416: Savoie Bonnes Nouvelles. Studies on Savoy's History on the 600th Anniversary of the Duchy of Savoy. Notes on the two volumes

CHIARA DEVOTI-
ENRICO GENTA TERNAVASIO

The two volumes were presented last 30 March at the Antonio Vivaldi's Auditorium of the National University Library in Turin. The speeches by Enrico Genta-Ternavasio on the first volume and by Chiara Devoti on the second have now been edited and published to offer a possible reading of these complex treatises on the history of the Duchy of Savoy. The contribution by Genta Ternavasio focuses in particular on the figure of Amadeus VIII, duke, pope, new founder of the duchy, while the section by Devoti explores the artistic and especially architectural production in the duchy in relation to different ducal, aristocratic, but also bourgeois clients. The different contributions by the two authors - under the direction of Gustavo Mola di Nomaglio - are cited and analysed to contribute to the definition of an overall interpretative framework.

Umberto Levra (1945-2021). A personal memory.

PIERANGELO GENTILE

Umberto Levra was one of the great scholars of the University of Turin, professor of History of the Risorgimento for over thirty years. His sudden death left a void in the world of studies and research. His legacy is the renovation of the National Museum of the Risorgimento in Turin. This personal memory outlines the main steps of an extraordinary career.

In memory of Gianluigi Alzona

RENATA ALLIÒ

Gianluigi Alzona, former Full Professor of Applied Economics at the University of Turin, has worked on EU economic policy and the structural and financial changes within European industries as a result of the internationalisation process of companies and economic systems. He has published monographs and essays in Italian, French and English and has carried out extensive teaching activities. Beyond scientific production, he was interested in regional history, onomastics and entomology. A member of the Centro Studi Piemontesi, he was a man of great culture and kindness.

«Ma vive douleur»: a letter accompanies a portrait sent by Anna d'Orléans to a lady.

MARIA TERESA REINERI

A seventeenth-century unsigned letter, found on the antiques market and attribu-

ted to Anne Marie d'Orléans, Duchess of Savoy, required a lot of study to ascertain the correct attribution, date it, and identify the cause of the "heartfelt grief" it mentions. The author demonstrates that the source of this pain was the tragic death of Marie Louise of Orleans, Queen of Spain, Anne-Marie's only sister, which occurred in Madrid in February 1689 and that the letter was written in April of the following year, in 1690. Accompanied by her portrait, the letter was addressed by the duchess to her former housekeeper.

A contribution to Carlo Vidua's biography.

An unpublished letter by Johann Friedrich Riedel

FRANCA PORTICELLI

The *Flechia Archival Fond* of the National University Library in Turin contains an unpublished letter sent by Johann Friedrich Riedel to Giovanni Flechia. The letter, sent from Gorantalo (island of Celebes) on 2 December 1869, is interesting because it contains valuable information about the accident that caused the premature death of Count Carlo Vidua and the place where the accident occurred: the Lahendong sulphur mine. Although the unpublished document has the obvious limitation of reporting information that was not directly acquired by the writer, it does offer an additional source for the biography of the Piedmontese traveller, who was born in Casale Monferrato on 28 February 1785 and died in Ambon Bay on 25 December 1830.

The repercussions of the Peace Treaty of 10 February 1947 on the French-Italian border

ALDO A. MOLA

The Peace Treaty imposed on Italy on 10 February 1947 by the winning nations and the associated powers led to a deep mutilation of the national territory on the eastern border and a less conspicuous, yet mortifying loss of land on the Italian-French border. The transfer to France of the municipalities of Tenda and Briga, as well as other minor adjustments, completely ignored Italy's contribution to the liberation struggle, including the role of the partisan formations that had fought in Piedmont, a land that gave two important contributions to Italian and European post-war reconstruction: the recognition of local autonomy as the foundation of the State (Chivasso Charter, 19 December 1943) and the political and military agreements between the Italian and French resistance (the Saretto Agreements, 30-31 May 1944).

"Shots" from history. New donations for the Archives of the Centro Studi Piemontesi

ANDREA MARIA LUDOVICI

In 2020-2021, the Archives of the Centro Studi Piemontesi received two important documentary fonds as a donation and had them inventoried. The fonds are characterised by the conspicuous presence of high-quality photographic prints, dated between 1860 and 1947, which make them an unprecedented source in the already extensive landscape of photographic archives in Piedmont.

The first fond comes from the castle of Valperga Canavese and is particularly linked to the history of the Scarampi family of Villanova. It brings to light its frequent relations with the De Seigneux cousins, and its proximity to certain members of the House of Savoy, such as Princess Maria Letizia Napoleon, Duchess of Aosta, Kings Umberto I and Vittorio Emanuele III, Queens Margherita and Elena, Duke Emanuele Filiberto of Aosta and Prince Tomaso of Savoy-Genoa. The prevailing genre among the photographs is that of the *carte de visite*: souvenir portraits made by leading photographers of the time, such as Nadar, Alexander Bassano, Michele Schemboche, Henri Le Lieure, Paolo and Oreste Bertieri, Giuseppe Vanetti and the Lovazzano brothers. The second fond was donated to the *Ca dè Studi Piemontèis* by Duke Vittorio Asinari Rossillon di Bernezzo. It includes 840 photographic prints linked to the career and military roles of Giuseppe Mario Asinari Rossillon di Bernezzo (1874-1943), "First Aide-de-Camp General of HM King Vittorio Emanuele III", and his sons Giacomo (1903-1990), Air Force Brigadier General, and Germano (1905-1994), Colonel of the Tankers. Among the many pictures, those made by Istituto Nazionale Luce and arranged into four albums are particularly worthy of note. The albums are dedicated to the stay in Italy of Field Marshal Von Blomberg, the Reich Minister of War (2-7 June 1937); King Vittorio Emanuele III's trip to Tripolitania from 20 May to 3 June 1938 (among the personalities portrayed in the shots, in ad-

dition to the king, we can see the Governor of Tripolitania, Italo Balbo, and archaeologist Ranuccio Bianchi Bandinelli; the pictures are shot in Tripoli, as well as the Sabatra archaeological site, with its monumental Roman theatre); the King's visit to Forlì and Predappio on 8 June 1938.