

# Abstracts

The Turin art critic Enrico Thovez (1869-1925) and the sculptor from Casale Monferrato but Turinese by adoption Leonardo Bistolfi (1859-1933) regularly met during their lifetimes. The critic paid particular attention to Bistolfi's creations over the years, however he never gave in to total admiration. Thovez and Bistolfi shared some deep cultural similarities, an inclination for the northern world and in particular for the Pre-Raphaelites, but also a certain serious approach to their existence. Thovez began his first critical reflections on Bistolfi's works in 1898, on the occasion of the Turin National Exhibition, with a very accurate and penetrating portrait, which he substantially confirmed in the following years. His criticism was based on naturalistic and idealistic foundations. At the same time, other scholars, friends and art critics independently developed their own reflections on Bistolfi's art adding new insights, such as the affinity with music which defined the sculptor's complex personality in a new way. While Primo Levi, Giovanni Cena, Édouard Rod, Corrado Corradino and Ugo Ojetti, analysed Bistolfi's work looking at its innovative nature – especially after the appearance of the Sphinx for the Pansa Tomb in 1890 and after his participation in the Venice Biennale in 1905 – Thovez stood his ground and acknowledged a change of direction only after the appearance of the Alpe in 1906, the monument for Giovanni Segantini, when he

believed Bistolfi had reached maturity. For the Turin critic, the sculptor, philosopher and poet Bistolfi was getting closer to classical art, abandoning the excesses of his youth. New connections with Michelangelo and Rodin seemed to confirm this trend, which developed from the Croce for the Staglieno cemetery and then matured into new figures. Confirming his critical convictions, Thovez will see in the Sacrifice for the monument to Vittorio Emanuele II in Rome (1911) the fulfillment of Bistolfi's path towards classicism. But Bistolfi himself was critical of a perspective that makes the art of the past current. The publication of a monographic volume on the artist in 1911 gave Thovez the opportunity to develop new reflections, consistent with his past views, but sensing a certain involution behind recent works.

*«A large building, comfortable and suitable for a prominent family».*

*Vittone, Bays, Vitoli and other architects working for the Earls Novarina in San Sebastiano da Po, near Turin*

IRMA BENIAMINO -  
LAURA PALMUCCI

The long article analyses the transformations of Sebastiano da Po Novarina's Palace, a building on which many famous architects worked since the second half of the XVII<sup>th</sup> century. The research was carried out using documents found in the State Archive in Turin and in the private archive of the Novarina family, and led to a better knowledge of the building before the arrival of architect

Bernardo Antonio Vittone and after his work. New drawings redefine the client's requests and the relevance of his choices, with the involvement of different designers and skilled workers.

*Italian history and the rise of fine arts. The monuments of the time of Carlo Alberto in the Chapel of the Holy Shroud in Turin in archival documents*

LORENZA SANTA

In 1837-1850, King Carlo Alberto of Savoy Carignano – in memory of his ancestors – commissioned four large monuments for the Chapel of the Holy Shroud of Turin, a masterpiece of architect Guarino Guarini, to important and famous sculptor of the time: *Amedeo VIII* (Benedetto Cacciatori), *Emanuele Filiberto* (Pompeo Marchesi), *Carlo Emanuele II* (Innocenzo Fraccaroli) and *Tommaso di Savoia Carignano* (Giuseppe Gaggini).

Based on archival documents, the essay focuses on the realization of the funeral monuments, analyzing the iconographic choices, the material used (marbles from Carrara and Piedmont), the work's difficulties, the installation in the Chapel. The letters written by the sculptors, who worked mainly in Milan and were in constant contact with the Royal House, tell the work's progress: the preparation of sketches and preliminary projects, the first sculptures, the variations, the transfer of the marbles to Turin and the final positioning in the Chapel of the Holy Shroud.

*French migrants in Nice during the Revolution (1789-1792)*

MARC ORTOLANI

A specific example of migration on the Mediterranean's coasts is that of the aristocratic migrants who fled from the French Revolution and took refuge in Nice, a Savoy city at the time. Initially, Nice was a safe haven where priests and aristocrats were welcome, despite their political relations unsettle the city. In 1792, with the abolition of the French monarchy, new threats emerged, and when the French invaded Nice, the migrants were forced to flee again.

*I migranti di Nizza al servizio dello zar di tutte le Russie (1800-1816)*

SIMONETTA TOMBACCINI

La sconfitta subita nella guerra delle Alpi induce alcuni nizzardi, fedeli al re di Sardegna, a mettersi al servizio dello zar, per continuare la lotta contro la Francia rivoluzionaria. Giuristi, come Gianluigi Raiberti, e militari, come Giuseppe Trinchieri di Venanzone e i fratelli Alessandro e Gianluigi Michaud, si insediano quindi in Russia, talora dopo un soggiorno a Corfù, confortati dalla presenza di altri piemontesi, nobili per lo più, e dalla protezione dell'ambasciatore Giuseppe de Maistre che, con penna vivace, ne segnala le rispettive attività al sovrano sabauda. Difatti, mentre Raiberti si occupa di districare litigi commerciali, i fratelli Michaud si distinguono nelle imprese guerriere, al pari di Trinchieri che si installa dapprima a Odessa, presso il

duca di Richelieu, poi segue le truppe del generale Osten-Sacken fino all'occupazione della Francia, nel 1814. Trinchieri e Raiberti, al loro rientro in Italia nel 1816, otterranno qualche carica e riconoscimento ufficiale, ma non tarderanno ad accorgersi che le idee per le quali avevano sofferto l'esilio stavano tramontando.

*The migrants from Nice at the service of the Tsar of all Russias (1800-1816)*

The defeat suffered in the war of the Alps pushed some citizens from Nice, loyal to the King of Sardinia, to put themselves at the service of the Tsar and continue the fight against revolutionary France. Thus, jurists, such as Gianluigi Raiberti, and soldiers, such as Giuseppe Trinchieri di Venanzone and the brothers Alessandro and Gianluigi Michaud, settled in Russia, sometimes after a stay in Corfu. They felt comforted by the presence of other people from Piedmont, mostly from the aristocracy, and by the protection of ambassador Giuseppe de Maistre who, with a lively pen, described their activities to the Savoy king. While Raiberti was busy untangling commercial disputes, the Michaud brothers distinguished themselves in warlike exploits, as did Trinchieri, who first settled in Odessa, with the Duke of Richelieu, then followed General Osten-Sacken's troops until the occupation of France in 1814. On their return to Italy in 1816, Trinchieri and Raiberti, obtained a few positions and official recognition, but it was not long before they realised that the ideas for which they had suffered exile were waning.

*From the Prisons of Silvio Pellico to fascist prisons: two paradigms*

GIOVANNI TESIO

The essay compares – in the light of a prison episode – the way that Silvio Pellico's *My Prisons* was received in the nineteenth century and the way it was seen, instead, in the twentieth century, specifically by the anti-fascist twentieth century militants of "Giustizia e Libertà", and in particular by Augusto Monti, Vittorio Foa and Massimo Mila. This comparison is relevant because in the letters sent by the three antifascists from the prison, Pellico's "prisons" are critically reviewed from a perspective that tends to devalue or at least diminish their long-credited exemplarity.

*A note for Giorgio Alberini: the Saint Cecilia painting rediscovered in the Pinacoteca Albertina in Turin*

ALBERTO COTTINO

The article analyzes a good quality painting found in the deposits of the Pinacoteca Albertina in Turin, until now ascribed to Giovan Francesco Romanelli or to an anonymous Lombard painter. It is actually a work by Piedmontese painter Giorgio Alberini, and his nephew Pietro Paolo Buffa, who signed and dated 1620 at the edge of the score, at the bottom. Alberini was a painter born in Alessandria between 1574 and 1576 and in all probability a pupil of Giuseppe Giovenone, as stated in a document dated July 12, 1592. He later married Barbara, daughter of Amedeo Giove-

none, thus becoming a relative of the Laninos. Alberini was above all a close collaborator of Moncalvo (he worked, for example, on the decoration of the Great Gallery of Charles Emmanuel I in Turin, 1607, and on the frescoes of the cloister of S. Croce in Casale), yet sometimes he worked alone, even in the same places as Caccia, such as the Sacro Monte di Crea where he painted numerous frescoes.

*Note on the literary activity of Bernardo Vittone*

OYSTEIN HOLDØ

In the preface of the *Istruzioni elementari*, Bernardo Vittone (1704-1770) stated that his work “was conceived of in youth, with the zeal of a spirit yearning to make progress in art. This was discontinuously pursued amid the constant occupations and interruptions which the conduct of the architectural profession entails”. It is not known when he started composing the first of his architectural treatises, published in 1760. In 1766, he published a second treatise, *Istruzioni diverse*, and at the time of his death, in 1770, he left several unpublished manuscripts. As regards the first steps of his literary undertakings, the present article presents a new piece of the puzzle, obtained thanks to a relatively new and very helpful historical research method.

*Pietro Della Vedova's statue of Cardinal Péter Pázmány in Esztergom and projects for other sculptures in Hungary's main church*

TAMÁS HOROGSZEGI

Commissioned by the Archbishop of Esztergom, Cardinal János Simor (1813-1891), the monumental sculpture of Péter Pázmány decorating the Esztergom Cathedral's pillar of the dome holder was created by Pietro Della Vedova, a sculptor from Turin, in 1882 (fig. 1). From contemporary reports it is known that Archbishop Simor planned to place a sarcophagus for his predecessor under his statue, as the remains of Péter Pázmány buried in the Saint Martin Church of Pozsony (Bratislava, SK) were found by Nándor Knauz in 1859. However, the grave of Pázmány at that time – and also after a later reopening – was closed again. It is possible that Archbishop Simor thought about the reburial of Pázmány, but this was never realized. Pietro Della Vedova had already worked on another commission for Esztergom: in 1875 he created the altarpieces of the Renaissance Bakócz Chapel with the marble sculptures of Kings St. Stephen and St. László (Figs. 2-3).

Probably under request of Archbishop Simor, a plan for further sculptures was developed by Pietro Della Vedova in 1883, preserved in the Primate Archives in Esztergom (fig. 5). The sketch depicts the triumph of the Christian Faith. The works of art listed here (figs. 6-11) show the allegorical female figures of Religion, Faith, the Eucharist and Divine Providence, which ser-

ved the propaganda purposes of the church. The defeated figures in the depictions are the personifications of Heresy, Paganism and Unbelief. The sculpture plan and the Pázmány-statue, as well as the painted Church Father figures of the dome pendentives are part of the efforts against the secularization of society at the end of the 19th century.

In the end, the work recorded in the sketch was never realized. Instead, after the death of Simor, the Cathedral Chapter commissioned a statue of János Simor. Pietro Della Vedova was invited to realize it, as he had already proven himself with the Pázmány-statue, and made plaster models for the new statue (figs. 12-13). Eventually, Alajos Strobl won the commission and he portrayed Simor as a patron completing the construction of the basilica (fig. 14).

*Relations between the Kingdom of Sardinia and the Dominican Republic*

LUCA LAVARINO

The article traces the history of diplomatic and commercial relations between the Kingdom of Sardinia and the Dominican Republic, over a period of time ranging from the Restoration to just before of the Unification of Italy. Ample space is given to the figure of Giovanni Battista Cambiaso who – after having *de facto* founded the first Dominican armed flotilla and thus giving a fundamental contribution to the independence of the eastern part of Hispaniola – personally tried to facilitate the inclusion of the new Repu-

blic into the political-economic sphere of Savoy. The historical reconstruction covers the trades between Genoa, Charlotte Amalie and the first city of America, the Ligurian penetration of the Caribbean mercantile network, the signing of the Treaty of Commerce and Navigation (1855) and the role played in the negotiations by the Fontana brothers, the establishment of His Majesty's Consulate in Santo Domingo (1856) and the analysis of Cambiaso's correspondence with the Ministry of Foreign Affairs.

*The journey of an Italian prince through the Turkmen land*

JUMADURDY ANNAORAZOV

In the second half of the 19th century, the Russian Empire, after conquering the entire Central Asian region with military force, created the Turkestan province on the conquered lands, and began to develop its vast territories. The newly conquered lands began to attract the attention of not only subjects of the Russian Empire, but also distant European countries. In the spring days of 1890, as part of his stay in the Caucasus and Central Asia, a high guest from Italy, the Prince of Naples, visited the Turkmen land. During his trip around Turkmenistan, the Prince visited such cities and towns as Ashgabat, Geoktepe, Annau, Tejen, Merv, Bairam-Ali and Chardzhou, met famous personalities of his time, visited the architectural monuments of the region. This article tells about a little-known page in the Turkmen history of the late 19th century, which was associated with the name of a young Italian prince.

*Il viaggio di un principe Italiano in terra turkmena*

Nella seconda metà del XIX secolo, l'Impero russo, dopo aver conquistato militarmente l'intera regione dell'Asia centrale, creò la provincia del Turkestan sulle terre conquistate e iniziò a svilupparne i vasti territori. Le terre appena conquistate cominciarono ad attirare l'attenzione non solo dei sudditi dell'Impero russo, ma anche dei lontani Paesi europei. Nella primavera del 1890, durante il suo soggiorno nel Caucaso e nell'Asia centrale, un alto ospite italiano, il Principe di Napoli, visitò la terra turkmena. Durante il suo viaggio in Turkmenistan, il Principe visitò città e paesi come Ashgabat, Geoktepe, Annau, Tejen, Merv, Bairam-Ali e Chardzhou, incontrò personaggi famosi del tempo, visitò i monumenti architettonici della regione. Questo articolo racconta una pagina poco conosciuta della storia turkmena della fine del XIX secolo, associata al nome di un giovane principe italiano.

*A "booklet" by Gaetano Salvemini and young Gramsci in Turin*

CLAUDIO BERTOLOTTO

A copy of the volume *Cultura e laicità* published in 1914 by Gaetano Salvemini, with Antonio Gramsci's signature, found years ago in a paper mill, adds a few elements to our knowledge of Gramsci's training and early political activity in Turin. In 1917, he edited a publication published by the Turin editorial office of 'Avanti!', entitled *La Città*

*futura*, in which he included excerpts from writings by Benedetto Croce and Armando Carlini, and a long quotation from Salvemini's opening essay, entitled *Cosa è la coltura*, in his words 'a little book that all young people should read'. In October 1918, 17-year-old Piero Gobetti bought a copy of Gaetano Salvemini's book, a fundamental cultural and political reference for young Gramsci. In early 1919 Gobetti was introduced to Gramsci by Andrea Viglongo, friend and collaborator of the same age.

*The tireless animator. Marina Zanetti, Italian athletics manager (1929-1933)*  
MARCO GIANI

Turin-born Marina Zanetti (1904-1953), Italy's first female sports manager, is an interesting figure to understand the ambiguous view of women's sport spread by the Fascist regime. In her youth, in 1920s Turin, Marina devoted herself to competitive athletics (1922-1927) and basketball (1924-1925), and later to fencing (1931-1937). From the summer of 1929, she began her managerial career in athletics, which she maintained until 1933; between 1930 and 1931, she was also involved in basketball. Thanks to her role, she helped the development of athletics, she worked hard for her female athletes, accompanying them on international trips; in the press, she argued the ideological and eugenic reasons of the regime on the subject of women's sport. A figure similar in many respects to the French Alice Milliat (with whom she collaborated within the FSFI), Marina

Zanetti abruptly ended her managerial career in the field of athletics in 1933, probably because she was too politically linked to Leandro Arpinati.

#### *Piedmontese onomastics 17*

By ALDA ROSSEBASTIANO,  
ELENA PAPA, DANIELA CACIA

This section illustrates and comments on the diffusion – over time and in the territory of Piedmont – of some family names that currently have their epicentre in the region. The article, dedicated to the Fauda type, continues the analysis of surname forms inspired by the clothing lexicon that we started in the previous issue. The study of variants and suffixed forms highlights the specificity of local semantic developments. The sheets present the etymon, meaning, historical documentation and distribution of surnames in the different provinces of Piedmont.

*A man from Lucania in Turin.*  
Walter Maturi (1902-1961),  
historian of the Risorgimento

PIERANGELO GENTILE

A memorial stone, unveiled on 28 August 2023 in the municipality of Latronico (PZ), recalls the Lucanian origins of Walter Maturi (1902-1961), professor of history of the Risorgimento at the University of Turin from 1948 to 1961. Starting from the accounts of his tragic and sudden death, the essay traces the intellectual history of one of the greatest Italian scholars of the 20th century: from his training in Naples, to the difficult years of Fascism; from his scientific and di-

dactic commitment at the University, to the great influence he exercised in the field of historical studies through his last work published posthumously, *Interpretazioni del Risorgimento* (Einaudi 1962)

*Giorgio Dondi (Torino 1938-2023). A memory.*

CLAUDIO BERTOLOTTO

Giorgio Dondi, an internationally recognised scholar of antique weapons, dedicated a lifetime of study and selfless collaboration to the Royal Armoury of Turin. Two-thirds of the volume *L'Armeria Reale di Torino* (edited by Franco Mazzini, Bramante editore, 1981), a fundamental work for scholars of the subject, consists of the catalogue entries compiled by Giorgio Dondi with Marisa Cartesegna. Interested in the technological aspects of ancient weapons, Dondi acquired an extraordinary expertise, ranging from the construction and function of armour, white weapons and the oldest firearms, to decorative techniques. He also investigated both the functional aspect and decorative techniques of oriental weapons. An active member of the Accademia di San Marignano, he was editor of the Bulletin 'Armi Antiche'.

*The Savoy queens on holiday in La Spezia in the summer of 1853 (from the diary of Maria Theresa of Habsburg Lorraine)*

MARIA TERESA REINERI

The stay in La Spezia in 1853 of the widowed Queen Maria Theresa, the reigning Queen Maria Adelaide and her

then six living princes aroused the interest and curiosity of her subjects: the political choice of the location strongly interested the people of La Spezia and was, even in recent years, the subject of many publications, often a little too fanciful. An unimpeachable source for knowing exactly how the Savoy family holidayed is Queen Maria Theresa's diary, which, though sparse in commentary, reveals their daily routine: although subject to the numerous obligations of rank, they enjoyed daily carriage rides and trips by ship to admire the wonders of the city and the gulf. The few escapes to the then Habsburg Tuscany, to be kept absolutely secret from the population, put a chill on such normality.

*The manuscript Musica di Venti Canzoni Piemontesi (Music of twenty Piedmontese songs): one of the earliest testimonies of folk tunes. With references to Isler, Nigra and Sinigaglia.*

STEFANO BALDI

This manuscript – held in the library of the Centro di Ricerca e Documentazione – Istituto per i Beni Musicali in Piemonte in Saluzzo (CN) and included in the interesting musical collection "Fondo Umberto II" – contains the music of twenty folk tunes, arranged for solo keyboard by Giovanni Giorgio Anglois (1768-1826), string bass player and composer. The manuscript, which was probably copied in Turin, can be dated around 1820-1825 and is therefore one of the first chronological attestations of the melody of these

songs. Some examples are the first and the last songs, respectively *Cosa fastu li Catligna* (having the music of the *Monferrina*, more recently known with the title *Maria Catlina* – see also *La corrente* in Nigra's collection n. 131) and *L'prejve annamorà* (another tune that is still popular today, documented as *Ninetta* in Sinigaglia's collection).

Other songs in the book are also identified in the collections by Nigra and Sinigaglia. Also, a good part of the volume *Musica di Venti Canzoni Piemontesi* – nine pieces out of twenty – refers to music that is traditionally associated with the works of Ignazio Isler, a poet who wrote in Piedmontese language and worked in Turin, and whose poems are presented along with music in some manuscripts. The presence of these pieces in the book suggests a continuity from the mid-eighteenth to the following century, when a bourgeois audience played these folk tunes as a characteristic mix of dance music and popular airs.

*Scricc rimà in the dialect of Trino by Giuseppe Martino Raviola (1868): a source for the (socio)linguistic history of 19th century Piedmont*

LORENZO FERRAROTTI

This paper aims to describe the texts written in the dialect of Trino (VC) by the priest Giuseppe Martino Raviola (1808-1879), analyzing their key linguistic characteristics from both a diachronic and sociolinguistic perspective. These texts are relevant for two reasons. Firstly, they consistently

portray a peripheral dialect of the eastern Piedmont and lower Monferrato areas. For this reason, studying the relationship of this variety with contemporary dialects allows for a broader understanding of the development of the dialect of Trino over a 150-year time span. Secondly, Raviola's texts provide valuable insights into the sociolinguistic history of the dialects of Piedmont, in terms of their relationship with the Piedmontese koiné and the marking and stigmatization of local linguistic features.

*Among our papers Purchases and donations for the Archive of the Centro Studi Piemontesi*

ANDREA MARIA LUDOVICI,  
LIVIA ORLA

In the course of 2020-2023, the Centro Studi Piemontesi renewed its commitment to the preservation and promotion of the memory of the history and culture of Piedmont and the ancient Savoy States, both through the targeted purchase of a number of documentary sources available on the antiquarian market, and through the donation of various private documentary collections, accepted with the commitment of taking care of their reorganization, inventorying and utilization.

Among the purchases are two letters written by Count Gian Francesco Galeani Napione di Cocconato (1748-1830) in 1807 and the *Catalogo de' Cavalieri dell'Ordine della Santissima Annunziata* drawn up by Giovanni Toja in 1779.

The donations include: the valuable series of diplomatic honours given by the heirs of

Manlio Brosio (1897-1980), linked to his activities as a minister in the Bonomi, Parri and De Gasperi governments, as an Italian diplomat and as Secretary General of NATO from 1 August 1964 to 1 October 1971; the documentary fonds on journalist and academic Francesco Pastonchi (1874-1953), donated by Count Piero Gondolo della Riva; the war and captivity diary written by Alessandro Forchino during his time as a fighter in World War I, donated by his daughter Gabriella and published by Centro Studi Piemontesi; and the documentary fund on the Vitelli and Losa families, of particular interest for the industrial history of Piedmont.