

Abstracts

Luigi Einaudi, President of the National Commission for the Publication of the Count of Cavour's Papers

ROSANNA ROCCIA

Appointed by the decrees issued on 23 January 1947 and 20 February 1948 as a member of the National Commission for the Publication of the Count of Cavour's Papers, Luigi Einaudi – at the end of his seven-year term as President of the Italian Republic – was elected by acclamation as President of the Commission. Set up by a royal decree signed by Giovanni Giolitti on 26 January 1913, the symposium of scholars, including historians, archivists and institutionalists, abandoned the original project of publishing the statesman's *Epistolary* and, in the early post-war period, took on the task of publishing 15 volumes of monothematic *Papers*. Their consultation would be facilitated by a *General Index* edited by Carlo Pischedda, a young professor at the University of Turin, recommended by Walter Maturi. Einaudi, as President of the Commission that had been recreated after the war and set up at the Turin State Archives, returned with clear determination to the original idea. He launched an international appeal addressed to public bodies and private owners of Cavour's letters, writings and memorabilia with the aim of collecting all existing material useful for the publication of the *Epistolary*. Thanks to Einaudi's initiative, and under Pischedda's direction, a work made of 21 volumes and 34 tomes was realized over the course of fifty years.

After summarising the history of the Commission, its

activities and the many obstacles encountered by some of its members, from Francesco Ruffini to Maria Avetta, the essay, for the first time highlights Einaudi's role in the 'Cavouriana', emphasizing his effort to realize an impressive project that would bring the attention back to Cavour, the great minister who, by virtue of an 'admirable, profound preparation' rather than 'sudden flashes of genius', modernised and guided Piedmont until the Unification of Italy.

Between industry and nature. Pietro Porcinai's contribution to the shaping of the Biella landscape in the projects for the Piacenza and Zegna families

ESTER GERMANI

The essay retraces Pietro Porcinai's work on behalf of two emblematic patrons in the Piedmont area: the Piacenza and Zegna families, textile entrepreneurs who supported a landscape design – in Pollone and Trivero respectively – that led to the creation of the Burcina park, the Panoramica and the Oasi Zegna, the urban and industrial idea of the 'factory-village', as well as private manor villas, gardens and greenhouses used as winter gardens. The analysis of the documents, including drawings and correspondence, preserved in the Pietro Porcinai Archive and relating to works conceived – and in most cases realised – for the two families, is a fascinating reading of the consultations, projects and construction sites followed by the designer in the few kilometres between Pollone and Trivero. In addition to the complexity of the two

landscape-factory-residence systems promoted by Piacenza and Zegna within the industrial landscape of Biella, the works illustrated also highlight the continuity and authorship of the projects, which became an opportunity for exchange and collaboration between Pietro Porcinai and some of the great protagonists of Italian architecture in the second half of the 20th century.

Running the mountains. Notes on the sculptor Edoardo Rubino and the world of mountaineering

CHIARA LANZI

The entire career of the sculptor from Turin Edoardo Rubino (1871-1954) is studied with a series of works linked to the mountain landscape, the world of mountaineering and the Italian Alpine Club (CAI): from youthful drawings of peaks or passes in the Gran Paradiso and Cervino mountains, to medals and commemorative plaques for the CAI, to monuments in honour of famous mountain guides. Behind this ongoing commitment lies a genuine passion for the mountains as well as a profound and fruitful human relationship with the Turin-based mountaineer, scholar and photographer Guido Rey (1861-1935). With the help of notes placed in chronological order, this is a first attempt to investigate this specific creative strand, thus contributing to the study of this still little-known sculptor.

Primo Levi's presence in Conrad's works. Notes on comparative reading

GIOVANNI TESIO

Primo Levi has always acknowledged Joseph Conrad as a vivid and assiduous presence in his readings, as he wrote in the anthology *La ricerca delle radici* and stated in many interviews. On the basis of the many scattered testimonies and, most importantly, of the comparisons of some texts, the essay attempts a first overview of the key moments in which the textual encounter between the two authors is at times stronger, at other times subtler. The hope is that more accurate and systematic analyses will enrich a critical analysis of great relevance.

The agreements of the Italian-French partisans against the Nazi-Fascists and for the European Community (Saretto, 30-31 May 1944)

ALDO A. MOLA

On 30-31 May 1944, partisans from the 'Giustizia e Libertà' (GL) formations, promoted by the Partito d'azione (PdA), and members of the French Resistance signed political and military agreements in Saretto (a hamlet near Acceglio, Cuneo). The clause calling for the establishment of a republic in Italy, advocated by Dante Livio Bianco, a member of the PdA and inspired by Giorgio Agosti, clashed with the 'institutional truce' at the basis of the second government headed by Marshal Pietro Badoglio (22 April), and was thus put aside.

The same happened to the clause in the Pacts of the Cer-

tosa (8 August) between the GL and the 'Autonomi' (Enrico Martini, 'Mauri', and Piero Cosa), which opposed any dictatorship, including class dictatorship, pursued by the social-communists.

The Franco-American landing in Provence (15 August) and the claims to change the Italian-French border – made by the French government headed by Charles De Gaulle – thwarted the effectiveness of the Saretto agreements, but did not take away their ideal value.

"With a somewhat heavy heart". Leafing through the Correspondence of Luisa Maumary Blondel d'Azeglio 1820-1871

ROSANNA ROCCIA

Released in Milan at the end of 2023 and edited by Georges Virlogeux (curator for Centro Studi Piemontesi of the great *Epistolary* of D'Azeglio) and Aurelio Sargentini, the *Carteggio di Luisa Maumary Blondel d'Azeglio* published by Centro Studi Manzoni reveals the personality of a 'modern' woman, beautiful, intelligent, generous, cultured, tenacious and at the same time fickle, melancholic, and even a little sad. A premature widow of her maternal uncle Henri, with whom she was very much in love, after a fleeting *liaison* with another Henri, a handsome Polish officer, Luisa meets Massimo d'Azeglio, husband of Giulietta Manzoni, who dies a few months after giving birth to Alessandrina. Passion sparks between the two widowers, they marry, and Luisa takes charge of her stepdaughter.

However, their relationship does not work: Luisa is jealous; Massimo is intolerant of the marital bond. The two lead separate lives, but the bond continues through their correspondence, which reveals the vivid participation of Luisa – originally from Lombardy, Piedmontese by marriage and profoundly Italian – in the political events in which her husband is involved. The woman lives in Tuscany, at times in Lombardy, more rarely in Piedmont, and frequently exchanges letters with the circle of her intellectual friends in Florence and Pisa, her brothers-in-law, her Manzoni-Blondel relatives, occasional acquaintances and other interlocutors. Combative and proud, talented and an art lover, Luisa gradually turns in on herself, while the discomforts of advancing age and progressive blindness condemn her to dreariness.

Roberto d'Azeglio and the art market: acquisitions in Tuscany through the correspondence with Hector de Garriod

LUCA GIACOMELLI

The discovery of a considerable number of letters written by Roberto d'Azeglio to Baron Hector de Garriod (1803-1883) – an eclectic lawyer, official and *marchand-amateur* originally from Savoy who settled in Florence in 1835 – enriches our knowledge of d'Azeglio's work at the Royal Gallery of Turin.

Garriod became an important reference in the capital of the Grand Duchy for numerous Piedmontese intellectuals. During the years of Ro-

berto d'Azeglio's directorship he served as an agent for the purchase of works of art on the Florentine market, as shown by the important acquisitions made through him in 1840 and 1853.

The expansion of the Royal Gallery is the central topic of the letters, which cover the years from 1837 to 1862, documenting the many negotiations initiated by Roberto d'Azeglio not only with Garriod, but also with numerous Italian and foreign agents and collectors, although they were almost never successful.

The correspondence also gives us the opportunity to delve into other aspects of the Marquis' work, from the chronic lack of funds to the restoration of works, and the progress of the editorial project for the *Reale Galleria Illustrata*, while also providing some insights into his private life.

«Tout le monde désire la formation de la garde nationales». The Savoy police and the patriotic claims for the national guard (late 1847-early 1848)

GLORIA PANIALE

Between December 1847 and February 1848, a series of petitions with which groups of patriots from various provinces of the Kingdom of Sardinia demanded the establishment of the National Guard and the possibility of training in the handling of arms came to the attention of the Police Cabinet. These initiatives, promoted by prominent local figures, represented a further political problem at a time when the government was already

struggling on many fronts, so much so that Interior Minister Giacinto Borelli referred the matter to the Consiglio di conferenza. In those same weeks, with the proclamation of 8 February, Carlo Alberto announced the Statute and the creation of the Guard. Thus, it is not to be excluded that the patriotic claim discussed in this paper was one of the aspects, albeit minor, that weighed on the decisions of the Crown in that delicate phase.

This work aims to explore the foundation of the Guard through the petitions that, at the dawn of 1848, alerted the police and the government itself, a topic to which only limited attention has been devoted so far. At the same time, it broadens the view from Turin and Genoa to various other cities in the Kingdom, starting with those in the so-called 'other Piedmont'. The analysis of these sources was combined with an analysis of the Piedmontese political newspapers of the time, and of the minutes of the Consiglio di conferenza and other ancillary sources.

Un motivo "all'antica" in Giovanni Martino Spanzotti

QIANGQIANG FAN

La prima scena del capolavoro di Giovanni Martino Spanzotti, la decorazione ad affresco del tramezzo di San Bernardino a Ivrea (circa 1485-1490), raffigura l'Annunciazione. L'inginocchiatoio al quale la Vergine sta pregando è decorato da un elegante motivo all'antica, espressione di un gusto colto e raffinato che non trova altri riscontri nel grande affresco. Elementi non troppo

diversi si trovano in rilievi lombardi degli anni Settanta del XV secolo, ma la rispondenza maggiore è con un dettaglio della Incisione Prevedari, disegnata nel 1481 da Donato Bramante (la cui conoscenza da parte di Spanzotti pare confermata da un'altra citazione all'interno del ciclo di Ivrea).

Spanzotti è saltuariamente documentato a Vercelli fin dal 1481, ma vi risiede in modo abbastanza stabile a partire dal 1490 (cioè verosimilmente appena concluso l'affresco eporediese) fino al 1496. Proprio in coincidenza con la sua permanenza, si afferma a Vercelli un gusto antiquario nuovo e moderno, fatto di protomi e grottesche colorate, che troveranno terreno fertilissimo nel giovane Giovanni Antonio Bazzi (il futuro Sodoma), documentato quale allievo di Spanzotti a Vercelli proprio dal 1490. Nel 1497, dopo il rientro di Spanzotti a Casale, Sodoma è a Roma, e ciò fa pensare che possa essersi allontanato dal suo maestro proprio in coincidenza con l'abbandono di Vercelli da parte di quest'ultimo. La conseguenza è che l'importanza di Spanzotti per la formazione del Sodoma, e per l'avviamento all'interesse verso le decorazioni all'antica, possa essere stata più profonda di quanto solitamente si pensi.

The Giorello Monument by Leonardo Bistolfi

EVA P. CATELLI

A representative of Symbolist sculpture in Italy, Leonardo Bistolfi created links with the South American elite at the turn of the 19th and 20th century with the creation of

L'Olocausto (1900-1904), a funerary monument dedicated to the Crovetto family. In particular, it attracted the attention of Italian immigrants who had established themselves with their commercial and industrial activities. His growing status was crowned by a solo exhibition at the 6th Venice Biennale (1905) and only a year later negotiations began for the commission of a monument to Angelo Giorello (1847-1904). This study, conducted on the basis of Bistolfi's previous works, describes the realisation of such monument, with the aim of demonstrating that it was an essential milestone in the development of the artist's style.

Domenico Valle, from Ciriè to Venezuela and back

CRISTINA NATTA-SOLERI

Ciriè 1874: some arrive and some leave. Anton Remmert, a textile industrialist, moved from Prussia to the town in the Canavese, attracted by the potential offered by an area that was still largely lacking in production facilities, but with services that could support the budding industry. Carlo Valle, a member of the upper middle class of Ciriè, left for Venezuela – with his wife, daughter and little Domenico – attracted by the possibilities of new investments. Two stories of emigration, two families destined to cross paths again, a decade later, in the same place, giving rise to an important industrial collaboration.

In the 1870s, Piedmont experiences a significant migration to South America. Some leave out of hunger, others in search of work and investment

opportunities at a time of great uncertainty. Turin is no longer the capital of Italy and its new destiny as an industrial city is still a long way off. Carlo Valle's adventure turns out to be full of unexpected and dramatic events. After a decade or so, the young Domenico is forced to return to his homeland, which in the meantime has changed profoundly. He will find his 'America' in his homeland, where he becomes a successful industrialist thanks to family and personal ties with Anton Remmert's family. All that will remain of his South American years is the nickname 'Domingo', which will accompany him throughout his life.

To live in Turin is to carry a cloak of lead on your shoulders

Reflections on the opinion of Countess Adèle de Boigne in her Récits d'une Tante

MARIA TERESA REINERI

The article analyses Madame de Boigne's opinion of the city of Turin and the social class that she had the opportunity to get in contact with when, following her father, Monsieur d'Osmond, the French ambassador, she moved there in 1814 and stayed for about ten months. Her judgement is merciless: neither the architecture of the palaces nor the regular layout of the streets are spared. Above all, she despises the insipience of the population. The only happy note is the hill, which offers the possibility of restful and solitary walks to enjoy the lush vegetation.

Piedmontese onomastics 19

By ALDA ROSSEBASTIANO,
ELENA PAPA, DANIELA CACIA

The section illustrates and comments on the chronological and diatopic distribution of family names that are currently centred in Piedmont. In this papers, the surname forms associated with the types *Lobbia* and *Gorgerino*, borrowed from common vocabulary and specifically related to the domain of costumes, are examined. The etymology, medieval documentation, and an overview of their prevalence in both absolute and relative terms across different provinces are provided.

In memory of Isidoro Soffietti

PAOLA CASANA

Isidoro Soffietti (Turin 1939-2024), Professor Emeritus of the University of Turin – where for many years he taught History of Modern and Contemporary Law at the Faculty of Law (later Department of Law) – was a serious and passionate scholar of the History of the Savoyard States from the Middle Ages to the contemporary age. His writings, often based on the profound and critical examination of published and unpublished sources, have addressed various issues concerning the history of private law, criminal law, state institutions and legislation, the relationship between the state and religious confessions, to mention only a few. He was a member of numerous scientific institutions, a corresponding member of the Academy of Sciences of Turin, and held positions in the editorial staff of several scientific reviews.

To Augusto Blotto

GIOVANNI TESIO

While also offering a critical reading, this contribution is above all a way to remember a friend, Augusto Blotto (1933-2024), who dedicated his entire life to poetry, always managing to avoid the traps of petty fame that comes from having the 'right' acquaintances and exchanging favours. In addition to paying homage to the creator of a prodigious body of work, this memoir also offers some cues for a deeper study of his uniqueness, without forgetting those who - from Giorgio Barberi Squarrotti to Stefano Agosti - have contributed the most to rescuing Blotto from 'marginality'.

On the discovery of a letter by Davide Riccio (1533-1566), a Piedmontese secretary to Mary Stuart

ANTONIO ANTICO

This essay presents the significant discovery of a letter authored by Davide Riccio (1533-1566), recently found in the Bibliothèque nationale de France and addressed to Jean Morel. This correspondence sheds new light on Riccio's historical context and personal circumstances. The letter contains nuanced references to Riccio's paternal figure, thereby enriching our understanding of his family background. This discovery serves as a catalyst for renewed scholarly inquiry into Riccio's biography,

advocating for a reassessment of his role beyond that of merely being the secretary to Mary Stuart. By situating Riccio within a broader socio-political framework, the essay aims to contribute to a more comprehensive understanding of his life and legacy, inviting further academic exploration of his multifaceted identity.

A Savoy Cadet in the Tyrrhenian Sea. Thomas of Savoy and the Siege of Orbetello (May-July 1646)

MICHELE BRUSADELLI

This essay aims to highlight the participation of Thomas of Savoy, Prince of Carignano, in the siege of Orbetello between May and July 1646 from a European perspective. Orbetello was the capital of the State of the *Presidi* in Tuscany, a Spanish enclave with an important logistical and military function. Mazarin, at the head of the French government, exploited the disagreements between the Barberini Cardinals and the pro-Spanish Pope Innocent X to organise an attack on the *Presidi*. The objective was two-fold: to intimidate the Pontiff and to secure an advantage in the European clash between the Habsburgs and the Bourbons. Thomas, who had recently entered the service of the young Louis XIV, was placed in command of the French army. Despite the defeat under the walls of Orbetello, the collaboration between Mazarin and the Prince continued until the latter died in 1656.