Turin and the British in the Age of the Grand Tour

The Duchy of Savoy first claimed royal status in the seventeenth century, but only in 1713 was Victor Amadeus II, Duke of Savoy (1666–1732), crowned King of Sicily. The events of the Peace of Utrecht (1713) sanctioned the decades-long project the Duchy had pursued through the convoluted maze of political relationships between foreign powers. Of these, the British Kingdom was one of their most assiduous advocates, because of complementary dynastic, political, cultural and commercial interests. A notable stream of British diplomats and visitors to the Sabaudian capital engaged in an extraordinary and reciprocal exchange with the Turinese during this fertile period. The flow of travellers, a number of whom were British emissaries and envoys posted to the court, coincided, in part, with the itineraries of the international Grand Tour which transformed the capital into a gateway to Italy, resulting in a conflagration of cultural cosmopolitanism in early modern Europe.

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Turin and the British in the Age of the Grand Tour

Edited by

PAOLA BIANCHI
Università della Valle d'Aosta

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British School at Rome

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and literary genres in the Age of Enlightenment, Neoclassic poetry and the work of Giacomo Leopardi. She has dedicated various contributions to the subject of Vittorio Alfieri, including: ‘Fra Corinto e il Nuovo Mondo: il paradigma di Timoleone’ in La Rassegna della Letteratura Italiana (2003); the entry on ‘Alfieri, Vittorio’ in the Enciclopedia Machiavelliana (Rome, 2014); ‘Una foresta tra storia e politica: osservazioni su Alfieri traduttore di Pope’ in Lo spazio tra prosa e lirica nella letteratura italiana (Bergamo, 2015); and ‘Una triste cometa. Dislocazioni del mito nella Maria Stuarda alfieriana’ in Viaggi per scene in movimento (Pisa conference, February 2016, publication of the proceedings forthcoming).

Christopher M.S. Johns is Norman and Roselea Goldberg Professor of History of Art at Vanderbilt University. His research interests include art, architecture and visual culture of the eighteenth century. Johns is the author of four books: Papal Art and Cultural Politics: Rome in the Age of Clement X (Cambridge, 1993); Antonio Canova and the Politics of Patronage in Revolutionary and Napoleonic Europe (Oakland, 1998); The Visual Culture of Catholic Enlightenment (Pennsylvania, 2014); and China and the Church: Chinoiserie in Global Context (Oakland, 2016). He is a fellow of the Center for Advanced Study in Visual Art and the American Academy in Rome, where he was Resident in History of Art in 2004.

Alastair Laing began by studying South German Rococo architecture and stucco, but since being one of the curators of the François Boucher exhibition at the Metropolitan Museum of Art in New York, the Detroit Institute of Arts, and the Grand Palais in Paris in 1986–7 and editor and main author of the catalogue, he has devoted himself to that artist. Between 1986 and 2013 he was Adviser/ Curator of Pictures and Sculpture for the National Trust, mounting its centenary exhibition, In Trust for the Nation, at the National Gallery in 1995–6, and overseeing the publication of the 13,500-odd oil paintings in its houses for six of the volumes published in 2013 by the Public Catalogue Foundation, and now available online through ArtUK. In 2015 he was a senior fellow at the Morgan Library, and gave the inaugural Eugene Thaw lecture, on Boucher’s drawings, of which he is compiling a catalogue raisonné.

Tommaso Manfredi is an architect who teaches at the Università Mediterranea in Reggio Calabria in the Department of Architecture, Architectural Heritage and Urban Planning. He researches the history of architecture and city planning in the modern and contemporary periods with a particular interest in Francesco Borromini, Carlo Fontana, Filippo
Juvarra, Ferdinando Fuga, Luigi Vanvitelli, Francesco Milizia and Giacomo Quarenghi; the education of European architects in the eighteenth and nineteenth centuries; the urban history of Rome; and seventeenth- and eighteenth-century treatises on which he has published extensively. He is the author of the monographs: I Virtuosi al Pantheon. 1700–1758 (with G. Bonaccorso) (Rome, 1998); La costruzione dell'architetto. Moderno, Borromini, i Fontana e la formazione degli architetti ticinesi a Roma (Rome, 2008); and Filippo Juvarra. Gli anni giovanili (Rome, 2010).

Andrea Merlotti holds an undergraduate and a graduate degree (PhD) from the Università di Torino. He is now the Director of the Centro Studi at La Venaria Reale. He is the author of several studies into the noble class under the Savoyard State, and continues to research the court of Turin and its aristocratic society. Among his publications is L' enigma delle nobiltà. Stato e ceti dirigenti nel Piemonte del Settecento (Florence, 2000). He has edited several volumes, including Le strategie dell’apparenza. Cerimoniali, politica e società alla corte dei Savoia in età moderna (with P. Bianchi) (Turin, 2010); Stato sabaudo e Sacro Romano Impero (with M. Bellabarba) (Bononia, 2014); Casa Savoia e Curia romana (with J.F. Chauvard and M.A. Visceglia) (Rome, 2015); and Le cacce reali nell’Europa dei principi (Florence, 2016).

For the Centro Studi at La Venaria Reale he organizes and takes part in conferences in collaboration with other cultural institutions. He contributes to regular exhibitions at the Venaria Reale and acted as a curator for some exhibitions, including La Reggia di Venaria e i Savoia. Arte, magnificenza e storia di una corte europea (2007–8); with A. Barbero, Cavalieri. Dai Templari a Napoleone (2009–10); Carrozze regali. Cortei di gala di papi, principi e re (2013–14); Dalle regge d’Italia. Tesori e simboli della regalità sabauda (Genova, 2017); and Storia degli Stati sabaudi. 1416–1848 (with P. Bianchi) (Brescia, 2017). Since 2015 he has been a member of the Scientific committee of the Centre de recherche du Château de Versailles.

Andrew Moore, formerly Keeper of Art at Norwich Castle Museum and Art Gallery, now works for the Attingham Trust for the study of historic houses and collections. He was Co-Director of the Attingham Summer School (2011–16) and is now a Study Programme Director. He has curated or co-curator a number of exhibitions, accompanied by publications including regional assessments of the Grand Tour (1985); the influence of Dutch and Flemish painting (1988); and Portraiture (1992). In partnership with the State Hermitage Museum, St Petersburg, he published the collection of Sir Robert Walpole, A Capital Collection (with L. Dukelskaya) (New Haven,
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CT, 2002). He is currently Guest Curator for the exhibition The Paston Treasure (Yale Center for British Art and Norwich Castle 2018) and he is researching the Grand Tour of Thomas Coke. In 2007 he was Paul Mellon Senior Fellow at the British School at Rome.

Cristina Mossetti (BA in History of Art from Università di Torino, diploma in archival studies and paleography PhD in the History and Criticism of Cultural Heritage from the Università di Milano) worked from 1980 to 2013 for the Soprintendenza per i Beni Storici Artistici del Piemonte, Ministero Beni Culturali, including overseeing the territories of Novara, Asti, Casale and the city of Turin. She was the Director of the Villa della Regina, Turin from 1994 to 2013, where she coordinated a project of research, restoration and its reopening to the public. She was a member of the Commissione Scientifica Residenze Reali del Piemonte and was Adjunct Professor of History and Restoration Techniques at the Università di Torino. She has published research on seventeenth- and eighteenth-century patronage, the Piedmontese patrimony and on restoration methodologies. With L. Caterina (Università l'Orientale di Napoli) she has worked to promote a project on the Gabinetti 'alla China', and the culture of Chinoiserie and oriental furnishings in eighteenth-century Piedmont. Since 2014 she has served as Scientific Advisor to the Castello di Masino, FAI – Fondo Ambiente Italiano.

Toby Osborne (Balliol College, Oxford, BA, 1990, DPhil, 1996), taught at Warwick and Oxford before taking up his current position at the University of Durham in 1996. He is interested in the House of Savoy in an international context, early modern diplomatic culture and the papal court. He is currently completing a general book on the papal court, and is running a research network on cross-cultural diplomacy in the early modern period. In a third strand of research, he is working on a research monograph on royalty in Italy, with a focus on the House of Savoy, the Medici and Venice.

Andrea Pennini graduated from the Università di Torino in 2008 and earned his doctorate in historical sciences from the Università del Piemonte Orientale in 2012. He now collaborates with the Department of Jurisprudence at the Università di Torino. His principal areas of interest are political and diplomatic institutions of the Savoy States in the early modern period. His publications include Con la massima diligentia possibile. Diplomazia e politica estera sabauda nel primo Seicento (Rome, 2015) and 'Attraversare le Alpi per volere del duca. Percorsi e relazioni dei diplomatici sabaudi nel primo Seicento' in La Maison de Savoie et les Alpes: emprise,
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Edoardo Piccoli is Associate Professor in Architectural History at the Politecnico di Torino. He graduated with a degree in Architecture from the Politecnico di Torino, where he also received his PhD. He has received a Diplôme d’Études Approfondies in Civilisation de la Renaissance from the Centre d’Études Supérieures de la Renaissance at Tours. His research focuses primarily on eighteenth-century architecture. He has edited books and contributed essays to reviews, collective works and exhibition catalogues.

James Rothwell is a Senior Curator with the National Trust and also acts as the Trust’s National Adviser on Silver. He has undertaken extensive research on the subject of silver and was the joint author of the catalogue of the renowned collection of plate at Dunham Massey, published in 2006. He is now concentrating on the silver at Ickworth, which constitutes one of the Trust’s most significant collections, and has recently published a catalogue of that collection.

Cristina Ruggero has a degree in the History of Art from the University of Freiburg in Breisgau and Münich, with additional specialization in German language. She was a research assistant at the Biblioteca Hertziana in Rome (2000–14). In recent years she has published the results of her research on Filippo Juvarra, concentrating on his work as a draftsman. In 2010 she was awarded the Hanno-und-Ilse-Hahn Prize for her research into the art of drawing and into sculpture of the seventeenth and eighteenth centuries. Her current project, Microcosm Hadrian’s Villa: An Artistic Interaction Space in 18th- and 19th-Century Europe, is supported by a DFG Research Grant.

Christopher Storrs graduated with Honours in Modern History from the University of Oxford (St Catherine’s College), and obtained his PhD from the University of London (London School of Economics). His research interests centre on early modern Europe, and in particular on Spain and Italy (where he is especially interested in the Savoyard state). In terms of themes, he is particularly interested in international relations (war and diplomacy), state formation and empire and the nobility – or nobilities – of Europe in the same period. His publications include War, Diplomacy and the Rise of Savoy 1690–1720 (Cambridge, 1999); The Resilience of the Spanish Monarchy 1665–1700 (Oxford, 2006); (as editor) The Fiscal-Military State in Eighteenth Century Europe (Farnham, 2009); and The Spanish Resurgence
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1713–1748 (New Haven, CT, 2016). Dr Storrs is Reader in History in the School of Humanities at the University of Dundee.

Karin Wolfe (MA, PhD Courtauld Institute) is a Research Fellow at the British School at Rome. She has published on Roman seventeenth- and eighteenth-century cardinals, patronage, art, architecture and the Grand Tour. She is co-author (with M. Jacobs) of the chapter of Italian drawings in Drawings for Architecture, Design and Ornament, the James A. Rothschild Bequest at Waddesdon Manor (Waddesdon Manor, 2006); co-editor (with D.R. Marshall and S. Russell) of Roma Britannica: Art Patronage and Cultural Exchange in Eighteenth-Century Rome (London, 2011); and is currently editing American Latium: American Artists and Travellers In and Around Rome in the Age of the Grand Tour (with C.M.S. Johns and T. Manfredi). She is completing writing a monograph on the painter Francesco Trevisani (1656–1746).

Jonathan Yarker recently completed a PhD at Trinity College, Cambridge. He has contributed to a number of publications on the Grand Tour including: Digging and Dealing in Eighteenth Century Rome (New Haven, CT, 2010); The English Prize, the Capture of the Westmorland, an Incident of the Grand Tour (New Haven, CT, 2012); and Richard Wilson (1713–82): A European Master (New Haven, CT, 2014). He has held fellowships at the Lewis Walpole Library, Farmington, NM; Yale Center for British Art, New Haven, CT; Huntington Library, California; and most recently as a Paul Mellon Rome Fellow at the British School at Rome. He is currently working on an account of the life and activities of the banker and dealer Thomas Jenkins entitled ‘The Business of the Grand Tour’. He is a director of Lowell Libson in London.

Olga Zoller is an independent art historian who earned her PhD from the University of Bonn (Rheinische-Friedrich-Wilhelms-Universität), in 1994. After working extensively in the field of cultural policy, she resumed art historical research in 2007, focusing on the Piedmontese architect and engineer, Giovanni Battista Borra (1713–70). Thanks to a fellowship awarded in 2011 by the Yale Center for British Art, New Haven, CT, she carried out research at the Paul Mellon Collection. In the Mellon Collection her focus was on the group of almost 100 watercolour drawings by Borra intended to be reproduced as engravings. She is concurrently working on a monograph about these important drawings, together with Borra’s extensive collaboration with British archaeologists.
Foreword

I was delighted to have had the opportunity to attend the conference *Torino Britannica: Political and Cultural Crossroads in the Age of the Grand Tour* (19–22 June 2013), co-organized by the British School at Rome and the Centro Studi della Reggia di Venaria, Turin, hosted jointly by the two institutes in Rome and in Turin, and which was supported by the Paul Mellon Centre for Studies in British Art. The conference proceedings have been reworked and now appear as an impressive volume of 22 chapters, *Turin and the British in the Age of the Grand Tour*, representing an important scholarly addition to European cross-cultural studies in the early modern period, covering a host of subjects that will be unfamiliar and at the same time highly illuminating.

The premise for *Torino Britannica* developed from a conference organized in 2006 at the British School at Rome entitled *Roma Britannica: Art Patronage and Cultural Exchange in Eighteenth-Century Rome* (16–17 February 2006; publication of the same name, edited by David Marshall, Susan Russell and Karin Wolfe, 2011, the British School at Rome). *Roma Britannica*, supported by the Paul Mellon Centre, was intended to celebrate art and cultural exchange between Britain and Rome, and, significantly, first proposed taking into account the experiences of the Italians who interacted with British travellers, as well as the contributions of the Italians who travelled to Britain in search of cultural acclaim, subjects undervalued in previous Grand Tour studies. *Turin and the British in the Age of the Grand Tour* develops further the essential themes of cultural exchange in a series of case studies; politically, diplomatically, socially, artistically and religiously, while also raising the crucial questions initiated by the *Roma Britannica* project, of examining the reverse side of the equation of Grand Tour travel, comprising the Turinese reaction to British political, social and cultural developments and considering Turinese diplomats, writers, artists and musicians who migrated to Britain. This lively exchange characterizes the great cultural cosmopolitanism that defined Grand Tour Europe, leading to extensive and far-reaching interactions and transpositions of individuals and ideas, notwithstanding national rivalries, religious intolerances and politically and geographically hazardous travel conditions.
Foreword

Turin and the British in the Age of the Grand Tour also extensively explores the underpinning of what constituted a Grand Tour city, including diplomatic and political expediency, tourist, educational and travel exigencies, architectural and artistic beauty and modernity and cultural distinction. The volume further focuses on the unique and fundamental role that the Turin Royal Academy (founded in 1678) played in the education and cultural formation and preparation for over a century of British and European youths, equipping them for the international positions they would pursue as modern statesmen.

The Paul Mellon Centre for Studies in British Art is proud to have contributed to the realization of this joint British–Italian project, which examines intellectual cross-currents between Britain and Turin: a cultural exchange which contributed directly to the Enlightenment; ideas and social processes which it is hoped will continue as primary goals to construct political, ethical and cultural exchanges for future generations.

Martin Postle

Paul Mellon Centre for Studies in British Art
Preface and Acknowledgements

Turin and the British in the Age of the Grand Tour explores previously neglected aspects of the relationship between Turin and Britain in the period 1600–1800, a period when Savoy-Piedmont was one of the principle political powers of modern Europe. The chapters collected here, by an international group of scholars, in a range of disciplines, offer fresh perspectives on this important subject, and are the result of two separate cultural initiatives, which both pursue ideas of intellectual and artistic exchange between Italy and Europe in the early modern period.

The first was a groundbreaking conference sponsored in 2006 by the British School at Rome – ‘Roma Britannica: Art Patronage and Cultural Exchange in Eighteenth-Century Rome’ – which resulted in the publication of the same name in 2011, that sought to redefine the cultural relationship between Britain and Rome in the eighteenth century, focusing not only on the Grand Tour, but also taking into account the frames of reference of the Italians, who increasingly valued the economic and cultural power of the largely Protestant island that lay beyond their traditional objects of attention, France and Spain. The second was a cultural initiative recently undertaken by the Centro Studi della Reggia di Venaria, to examine the State of Savoy’s international relationships. Thus far, this project has given rise to two publications: Stato sabaudo e Sacro Romano Impero (2014), the result of a collaboration with the Italo-Germanic Historical Institute in Trento, and the Casa Savoia e Curia romana dal Cinquecento al Risorgimento (2015) with the École Française in Rome and La Sapienza University of Rome.

The premise for Turin and the British in the Age of the Grand Tour was first mooted between the editors of this book, Paola Bianchi and Karin Wolfe, and two of the contributors, Andrea Merlotti and Tommaso


3 Jean-François Chauvard, Andrea Merlotti and Maria Antonietta Visceglia (eds) 2015, published by the École Française de Rome.
Manfredi, during a conference dedicated to the architect Filippo Juvarra (who worked in Savoy and visited Britain), held in Turin and at the Reggia di Venaria in 2011. Originally proposed as "Torino Britannica: Political and Cultural Crossroads in the Age of the Grand Tour," the project was endorsed by the cultural institutions of the British School at Rome and the Reggia di Venaria, resulting in a conference held jointly by the two, in Rome and in Turin, in 2013. The present volume includes and elaborates upon the multitude of ideas that were presented and discussed. The 22 chapters and four appendices contained in this volume foreground new avenues of research perspectives emphasizing the cross-cultural exchange between Britain and Savoy in the early modern period. As a result, this volume will add greatly to the existing Anglo-Italian bibliography and renew and revitalize interest in the topics under examination. "Turin and the British in the Age of the Grand Tour" marks an important advance in the interdisciplinary study of Britain and the Italian peninsula at a key moment, when the politics of dynasticism was giving way to the modern nation state.

We wish to thank for their support the Paul Mellon Centre for Studies in British Art, and especially Martin Postle, Deputy Director for Collections and Publications, who attended the conference in Rome and in Turin. We gratefully acknowledge the efforts of Valerie Scott and her colleagues in the British School Library and Archive for curating the exceptional exhibition of travel books and guides and original drawings which were displayed at the conference. Thanks are also due to Gill Clark, Registrar and Publications Manager at the British School at Rome for the progress from conference to book. Finally, many thanks go to Paola Bianchi and Karin Wolfe, representing the Centro Studi della Reggia di Venaria and the British School at Rome, for their commitment to this project. Much gratitude is also due to the many individual members of both institutes who worked so hard in planning the conference, especially Lara Macaluso (Reggia di Venaria) and Christine Martin (the British School at Rome). Thanks for help with the editing of the publication also goes to Lisa Beaver, and, for translations, to Davina Thackera and especially Alison Kurke, and for exceptional editorial assistance.


5 Torino Britannica: Political and Cultural Crossroads in the Age of the Grand Tour, 19–21 June 2013. The conference was organized by the scholarly committee of Joanna Kostylo (The British School at Rome), Karin Wolfe (The British School at Rome), Paola Bianchi (Università della Valle d’Aosta), Andrea Merlotti (Reggia di Venaria) and Tommaso Manfredi (Università Mediterranea di Reggio Calabria).
Preface and Acknowledgements

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