

## 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

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## Contents

*List of Figures* [page viii]

*List of Contributors* [xvi]

*Foreword* [xxiii]

MARTIN POSTLE

*Preface and Acknowledgements* [xxv]

CHRISTOPHER J. SMITH AND ANDREA MERLOTTI

Introduction [1]

PAOLA BIANCHI AND KARIN WOLFE

### PART I. BRITAIN IN TURIN: POLITICS AND CULTURE AT THE SAVOY COURT

1 England and Savoy: Dynastic Intimacy and Cultural Relations

Under the Early Stuarts [27]

TOBY OSBORNE

2 Marriage Proposals: Seventeenth-Century Stuart–Savoy

Matrimonial Prospects and Politics [41]

ANDREA PENNINI

3 The Court of Turin and the English Succession, 1712–20 [56]

EDWARD CORP

4 The British Diplomatic Presence in Turin: Diplomatic Culture

and British Elite Identity, 1688–1789/98 [73]

CHRISTOPHER STORRS

### PART II. TURIN: GATEWAY TO GRAND TOUR SOCIETY

5 The British at the Turin Royal Academy: Cosmopolitanism and

Religious Pragmatism [91]

PAOLA BIANCHI

6 Thomas Coke in Turin and the Turin Royal Academy [108]

ANDREW MOORE

- 7 'Never a more favorable reception than in the present juncture': British Residents and Travellers in and about Turin, 1747–48 [128]  
 EDOARDO PICCOLI
- 8 The British and Freemasonry in Eighteenth-Century Turin [142]  
 ANDREA MERLOTTI
- PART III. TORINO BRITANNICA: DIPLOMACY AND CULTURAL BROKERAGE
- 9 John Molesworth: British Envoy and Cultural Intermediary in Turin [163]  
 KARIN WOLFE
- 10 Silver from London and Turin: Diplomacy by Display and George Hervey, Earl of Bristol, Envoy Extraordinary to the Court of Savoy, 1755–58 [179]  
 JAMES ROTHWELL
- 11 The 'Savoyard': The Painter Domenico Duprà and his British Sitters [195]  
 JONATHAN YARKER
- 12 The Culture of Confession: The Sardinian Chapel in London in the Eighteenth Century [212]  
 PAOLO COZZO
- PART IV. TURIN AND BRITAIN: ARCHITECTURAL CROSSROADS
- 13 Architects and Kings in Grand Tour Europe [231]  
 TOMMASO MANFREDI
- 14 A Homage from Turin: Filippo Juvarra's Sketches for Lord Burlington [246]  
 CRISTINA RUGGERO
- 15 Crossing Borders: The Pioneering Role of the Architect-Engineer Giovanni Battista Borra between Piedmont and Britain [263]  
 OLGA ZOLLER
- PART V. BRITAIN AND TURIN: CHINOISERIE AS AN INTERNATIONAL AESTHETIC
- 16 Chinoiserie in Piedmont: An International Language of Diplomacy and Modernity [281]  
 CHRISTOPHER M.S. JOHNS

- 17 'Alla China': The Reception of International Decorative Models in  
Piedmont [301]

CRISTINA MOSSETTI

- 18 The English Garden in Piedmont in the Late Eighteenth Century:  
Variations on the Picturesque, the Anglo-Chinese and the  
Landscape Garden [321]

PAOLO CORNAGLIA

PART VI. TURIN IN BRITAIN: CULTURAL EXCHANGE IN  
GRAND TOUR EUROPE

- 19 A Plurality of Pluras: The Plura Family of Sculptors between  
Turin and Britain [341]

ALASTAIR LAING

- 20 'A memorable era in the instrumental music of this kingdom':  
Piedmontese Musicians in London in the Latter Half of the  
Eighteenth Century [351]

ANNARITA COLTURATO

- 21 The British Baretti: Didactics and Criticism [366]

CRISTINA BRACCHI

- 22 Vittorio Alfieri and the 'English Republic': Reflections on an  
Elective Affinity [378]

FRANCESCA FEDI

*Appendix I British Diplomats and Visitors in Turin in the  
Eighteenth Century [393]*

CHRISTOPHER STORRS

*Appendix II Sabaudian Diplomats in London in the  
Eighteenth Century [397]*

ANDREA MERLOTTI

*Appendix III British Attendees at the Turin Royal Academy [399]*

PAOLA BIANCHI

*Appendix IV Letters from the Molesworth–Galilei  
Correspondence, 1721–25 [411]*

KARIN WOLFE

*Bibliography [420]*

*Index [470]*

## Figures

- 0.1 Francesco Cichè, *Allegory of the Coronation of Duke Victor Amadeus II crowned King of Sicily*, in D. Pietro Vitale, *La felicità in trono...* Palermo, Regia stamperia, 1714. [page 2]
- 0.2 Giovanni Tommaso Borgonio, *Topographic View of Turin*, in *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam, Blaeu, 1682, vol. I, plate 8. [4]
- 0.3 Giovanni Tommaso Borgonio, *View of the Piazza of Palazzo Reale*, engraved by Romyn de Hooge, in *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam, Blaeu, 1682, vol. I, plate 11. [5]
- 0.4 Giovanni Tommaso Borgonio, *View of the Piazza of the Palazzo Reale, showing the Quadrant of the Turin Royal Academy in the lower left-hand foreground*, in *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam, Blaeu, 1682, vol. I, plate 13. [6]
- 0.5 Unknown artist, *Anne Marie d'Orléans, Duchesse de Savoye, with the Town of Turin and the Castle of Rivoli*, engraved by François Jollian. [8]
- 0.6 Unknown artist, *The Duke of Savoy (Victor Amadeus II wearing the Order of the Annunciation)*, engraved by John Simon, London, Cooper, c. 1710. [14]
- 0.7 Unknown artist, *Charles Emmanuel III, King of Sardinia*, engraved by John Brooks, London 1746. [17]
- 0.8 Mid-Eighteenth-Century Furniture from Turin, Drawing Room, National Trust (Bristol Collection), Ickworth. [18]
- 0.9 John Francis Rigaud, *Sir William Chambers, Joseph Wilton and Sir Joshua Reynolds*, oil on canvas, National Portrait Gallery, London. [19]
- 0.10 After Sir Joshua Reynolds, *Giuseppe Baretti, Secretary for Foreign Correspondence to the Royal Academy, 1773*, engraved by John Watts, London, Boydell, 1780. [24]
- 1.1 After Sir Anthony van Dyck, *Charles Emmanuel I, Duke of Savoy*, engraved by Pieter Rucholle, Antwerp, Meysens, c. 1630. [30]



- 2.1 Robert Peake, the Elder, *Henry Frederick Stuart, Prince of Wales*, oil on canvas, c. 1604–10, Palazzo Reale, Turin. [53]
- 3.1 The Jacobite succession to the British thrones at the beginning of 1712. [57]
- 3.2 Unknown artist, *Anne Marie d'Orléans, Queen of Sardinia*, oil on canvas, c. 1725, Reggia di Venaria. [63]
- 3.3 Antonio David, *James III*, oil on canvas, 1717, Palacio da Liria, Madrid. [66]
- 3.4 Antonio David, *James III*, oil on canvas, private collection. [67]
- 3.5 Antonio David, *James III*, oil on canvas, 1730, copy of the lost portrait of James III painted by Martin van Meytens the Younger in Rome in 1725, Private collection. [70]
- 3.6 Martin van Meytens the Younger, *Victor Amadeus II, King of Sardinia*, oil on canvas, 1728, Reggia di Venaria. [71]
- 4.1 Unknown artist, *Sir William Lynch, M.P. and K.B.* [Knight of Bath], pencil and brown wash, c. 1774, National Portrait Gallery, London. [80]
- 4.2 After Michael Dahl, *Charles Mordaunt, 3rd Earl of Peterborough*, engraved by John Simon, London, Cooper, 1706. [82]
- 4.3 After Jean-Étienne Liotard, *Lord Mount Stuart, John Stuart, 1st Marquess of Bute*, engraved by John Raphael Smith, London 1774. [84]
- 4.4 Unknown artist, *Louis Dutens*, engraved by Edward Fisher, London 1777. [85]
- 5.1 After Charles Dauphin, *Victor Amadeus II before the Royal Academy of Turin*, engraving by Antonio de Pienne, 1675. [98]
- 5.2 Benedetto Alfieri and Giovanni Antonio Belmond, *View of the Courtyard of the Turin Royal Academy, with Students Playing Hand-ball*, 1761, Turin, Archivio di Stato di Torino, Corte, Palazzi reali, Fabbriche regie, Disegni Alfieri c. 4. [102]
- 5.3 Carlo Sciolti, *The Turin Royal Academy*, lithograph, Turin, Doyen, 1836. [106]
- 6.1 Francesco Trevisani, *Thomas Coke*, oil on canvas, 1717, Holkham Estate, Norfolk. [109]
- 6.2 Holkham Hall, Holkham Estate, Norfolk. [111]
- 6.3 Giovanni Tommaso Borgonio, *View of the Town and Palace of Venaria*, in *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam, Blaeu, 1682, vol. I, plate 37. [113]

- 6.4 Guarino Guarini, *The Facade of Palazzo Carignano*, c. 1679, engraved by Antoine de Pienne, in G. Guarini, *Architettura civile*, Turin, 1737. [114]
- 6.5 Giovanni Tommaso Borgonio, *View of the Chapel of the Holy Shroud*, in *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam, Blaeu, 1682, vol. I, plate 19. [115]
- 6.6 After Godfrey Kneller, *Prince Eugene of Savoy-Carignan-Soissons*, engraved by John Simon, 1712. [118]
- 6.7 Gérard de Larisse, *Allegory of Piedmont* and *Allegory of Savoy*, engraved by Abraham Blooteling and Gérald Valk, in *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam, Blaeu, 1682, vol. I, plates 1 and 2. [119]
- 6.8 Giovanni Tommaso Borgonio, *View of the Castle of Valentino*, in *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam, Blaeu, 1682, vol. I, plate 28. [123]
- 6.9 Giovanni Tommaso Borgonio, *View of the Town and of the Castle of Rivoli*, in *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam, Blaeu, 1682, vol. I, plate 44. [124]
- 6.10 The Marble Hall, Holkham Estate, Norfolk. [126]
- 7.1 Piedmont, with the routes and the locations frequently cited by British travellers, c. 1748, highlighted on a map by D. F. Sotzmann, *Karte von den Staten des Königs von Sardinien*, Berlin 1795. [129]
- 7.2 *Funerary Monument of Thomas Wentworth*, marble, 1748, Waldensian Temple of Ciabàs, Angrogna. [130]
- 7.3 Turin, showing the area of residency of British nationals in the city from 1743 to 1748. Detail from *Copia della carta dell'interiore della città di Torino che comprende ancora il Borgo di Pò* [eighteenth century], in Turin, Archivio di Stato di Torino, Corte, Carte topografiche e disegni, Carte topografiche per A e per B, Torino, Torino 16. [137]
- 8.1 Apron of the Grand Lodge of Turin 'Saint Jean de la Mysterieuse', c. 1778, in Turin, Archivio di Stato di Torino, Corte, Archivio Solaro di Moretta, mz. 5. [145]
- 8.2 Badge of the Grand Lodge of Turin 'Saint Jean de la Mysterieuse', c. 1778, Turin, Archivio di Stato di Torino, Corte, Archivio Solaro di Moretta, mz. 5. [146]
- 8.3 After Maria Giovanna Battista Clementi (La Clementina), *Portrait of Charles Emmanuel III, King of Sardinia*, engraved by Thomas Burford, London c. 1735. [149]

- 9.1 Antonio Francesco Selvi, *Medal depicting John Molesworth*, bronze, 1712, Collection Viscount Molesworth, UK. [164]
- 9.2 After Filippo Juvarra, *Project for Palazzo Madama*, engraving by Filippo Vasconi, Rome 1721. [169]
- 9.3 Tommaso Redi, *Study for Brutus*, red chalk and heightening on buff paper, Christie's Images Limited (2005). [174]
- 9.4 Antonio Montauti, *Ganymede with the Eagle of Jupiter*, marble, Christie's Images Limited (2009). [176]
- 9.5 Antonio Montauti, *Hebe*, marble, Christie's Images Limited (2009). [177]
- 10.1 Part of the second Earl of Bristol's collection of silver laid on the dining table at Ickworth, with a mid-eighteenth-century Italian giltwood side-table in the background, probably brought back from Turin, National Trust (Bristol Collection), Ickworth. [180]
- 10.2 Johann Zoffany, *George William Hervey, second Earl of Bristol*, oil on canvas, National Trust (Bristol Collection), Ickworth. [181]
- 10.3 Bread basket, Britannia standard silver, Paul de Lamerie, London, 1731–2, the gilding c. 1752, National Trust (Bristol Collection), Ickworth. [183]
- 10.4 Large oval meat dish from a set of ten in three sizes, sterling standard silver, Paul Crespin, London, 1733–4, the shell handles probably added by Frederick Kandler c. 1751, National Trust (Bristol Collection), Ickworth. [184]
- 10.5 Oval tureen (left), sterling standard silver, Frederick Kandler, London, 1752–3, and circular tureen (right), silver, Turin, mark of assay master Giovanni Battista Carron, c. 1755, National Trust (Bristol Collection), Ickworth. [185]
- 10.6 One of a pair of stands or tables, silver, Paolo Antonio Paroletto, Turin, c. 1755, National Trust (Bristol Collection), Ickworth. [190]
- 10.7 One of twelve candelabra, sterling standard silver, Simon Le Sage, London, 1758–9, National Trust (Bristol Collection), Ickworth. [194]
- 11.1 Domenico Duprà, *Maria Barbara de Braganza*, oil on canvas, Museo del Prado, Madrid. [198]
- 11.2 Domenico Duprà, *Sir James Steuart Denham*, oil on canvas, Scottish National Portrait Gallery, Edinburgh. [201]
- 11.3 Domenico Duprà, *Captain William Hay of Edington*, oil on canvas, Scottish National Portrait Gallery, Edinburgh. [202]

- 11.4 After Domenico Duprà, *Prince Charles Edward Stuart*, engraving by Gilles Edme Petit, London c. 1740. [204]
- 11.5 Domenico Duprà, *Duke of Hamilton*, oil on canvas, 1752, Lennoxlove House, Scotland. [205]
- 11.6 After Domenico Duprà, *Earl of Rochford*, engraving by Richard Houston, 1775. [207]
- 11.7 Domenico Duprà, *Victor Amadeus III as Duke of Savoy*, oil on canvas, 1755/58, National Trust (Bristol Collection), Ickworth. [208]
- 12.1 Unknown artist, *The Right Reverend Richard Challoner Performing Mass in the Sardinian Chapel* (in the background, Claudio Francesco Beaumont's *Deposition* over the altar), engraved by James Peter Coghlan, London 1784. [216]
- 12.2 John Buck, *The Roman Catholic Chapel, Lincoln's Inn Fields*, in Ackermann's *Microcosm of London*, 1808. [217]
- 12.3 Andrea Boucheron, Pair of Cruets, glass, silver-mounted, c. 1759, Property of the Church of St. Anselm and St. Cecilia, Kingsway (on loan to the Victoria and Albert Museum). [224]
- 12.4 Andrea Boucheron, Incense boat, silver, c. 1760–2, Property of the Church of St. Anselm and St. Cecilia, Kingsway (on loan to the Victoria and Albert Museum). [225]
- 13.1 After Joseph Vivien, *Jules Hardouin-Mansart*, engraving by Gerard Edelinck, before 1707. [232]
- 13.2 After Godfrey Kneller, *Christopher Wren*, engraving by John Smith, 1713. [234]
- 13.3 Francesco Trevisani, *Filippo Juvarra*, oil on canvas, Galleria dell'Accademia di San Luca, Rome. [238]
- 13.4 After Filippo Juvarra, *Project for a Royal Sepulchre*, plan, engraving by Giuseppe Vasi, Rome 1739. [241]
- 13.5 After Filippo Juvarra, *Project for a Royal Sepulchre*, elevation, engraving by Giuseppe Vasi, Rome 1739. [242]
- 13.6 After Filippo Juvarra, *Project for a Royal Sepulchre*, section, engraving by Giuseppe Vasi, Rome 1739. [243]
- 14.1 Filippo Juvarra, *Architectural Capriccio*, 1729, Album 30, Frontispiece, Chatsworth, Devonshire Collection. [247]
- 14.2 Filippo Juvarra, *Architectural Capriccio*, 1729, Album 30, fol. 25, Chatsworth, Devonshire Collection. [250]
- 14.3 Filippo Juvarra, *Architectural Capriccio*, 1729, Album 30, fol. 22, Chatsworth, Devonshire Collection. [252]
- 14.4 Filippo Juvarra, *Architectural Capriccio*, 1729, Album 30, fol. 6, Chatsworth, Devonshire Collection. [253]

- 14.5 Filippo Juvarra, *Architectural Capriccio*, 1729, Album 30, fol. 19, Chatsworth, Devonshire Collection. [260]
- 14.6 Giuseppe Andrea Grisoni, *Virtue Crowning the Aristocracy*, 1716, Biblioteca del Seminario Arcivescovile, Padua. [262]
- 15.1 Giovanni Battista Borra, *The Palatine Ruins at Midday*, pen and black ink and grey wash over graphite, c. 1749/1750, Private collection, London. [269]
- 15.2 Attributed to Giovanni Battista Borra, *Design for the Southern Front of the Grecian Temple at Stowe*, pen and ink with grey wash, c. 1752, West Yorkshire Archive Service, Leeds. [271]
- 15.3 Giovanni Battista Borra, *Design for a Triumphal Arch of the Ionic Order*, signed 'Borra del.', pen and ink with grey wash, West Yorkshire Archive Service, Leeds. [272]
- 15.4 After Giovanni Battista Borra, Palmyran motifs, from an engraving by Paul Fourdrinier in Robert Wood (ed.), *The Ruins Of Palmyra, Otherwise Tedmor, In The Desart*, London 1753, Plate XIX. [273]
- 15.5 Photographic view into the ceiling design of the great staircase of Norfolk House, St James's Square, London, 1937, in *Survey of London*, volume 29: St James Westminster, 1 (1960), plate 154. [275]
- 15.6 After Giovanni Battista Borra, Palmyran motifs, from an engraving by Paul Fourdrinier in Robert Wood (ed.), *The Ruins of Palmyra, otherwise Tedmor, In The Desart*, London 1753, Plate XLII. [276]
- 15.7 Thomas Robinson, *View of the House and Garden of Count Perrone at Ivrea*, detail, pen and black ink with grey wash, 1759, West Yorkshire Archive Service, Leeds. [277]
- 16.1 Germaine Boffrand, *Salon de la Princesse*, Hôtel de Soubise, early 1730s, Paris. [285]
- 16.2 Anonymous, *Detail of a bed hanging showing a Chinese deity with two supplicants*, embroidered silk, gold and silver thread, c. 1720, Photograph © Staatliche Schlösser und Gärten Baden-Württemberg Schloss Solitude. [287]
- 16.3 After Antoine Watteau, *Adoration of the Goddess Ki Mào Sào in the Kingdom of Mang in the Country of Laos*, engraving after a lost painting from the Château de la Muette, near Paris, early 1710s. [288]
- 16.4 Attributed to the workshop of Pietro Massa, 'Gabinetto', removed from the Palazzo Parato or Palazzo Gastaldi, Gerbido (now part of Grugliasco), c. 1740–50, The Nelson-Atkins Museum of Art, Kansas City. [290]

- 16.5 Filippo Juvarra, Pietro Massa and Studio, Giovanni Maria Andreli *et al.*, ‘*Gabinetto verso mezza notte, e Ponente alla China*’, The Queen’s Apartment, c. 1732–5, Villa della Regina, Turin. [291]
- 16.6 Pietro Massa, *Landscape with a Chinese Empress Seated on a Stag*, oil on canvas, c. 1759, Pelham Galleries, London. [292]
- 16.7 Filippo Juvarra *et al.*, *Chinese Room*, 1736–7, Palazzo Reale, Turin. [294]
- 16.8 Christian Wehrlin and Giovanni Pietro Pozzo, *Chinoiserie Landscapes and Grotesques*, 1765, ‘Camera Longa’, Palazzina di Caccia, Stupinigi. [295]
- 16.9 Chinoiserie cabinet, with faux lacquer (*lacca povera*) panels, wood and gilt metal, c. 1740, Villa della Regina, Turin. [297]
- 16.10 Pietro Massa, Lacquered wainscoting with Chinoiserie landscape, figures, plants, birds and insects, c. 1722, ‘Gabinetto del Poggiolo’, Palazzo Reale, Turin. [298]
- 16.11 Thomas Pitts, *Epergne* (Table Centrepiece), 1761, silver, The Nelson-Atkins Museum of Art, Kansas City. [299]
- 17.1 Giovanni Battista Borra, Giuseppe Bolina, Giovanni Pietro and Pietro Antonio Pozzo, ‘Salone d’Ercole’, detail showing the north wall, c. 1756–60, Castello di Racconigi. [305]
- 17.2 Giovanni Battista Borra and Giuseppe Bolina, ‘Sala di Diana’, c. 1756–60, Castello di Racconigi. [306]
- 17.3 Attributed to Giovanni Battista Borra, ‘Sala del Trucco’, west wall showing the project for the ‘alla China’ setting, c. 1756–60, Castello di Racconigi. [307]
- 17.4 Attributed to Giovanni Battista Borra, ‘Sala di Compagnia’, south wall showing the project for the ‘alla China’ setting, c. 1756–60, Castello di Racconigi. [308]
- 17.5 Attributed to Giovanni Battista Borra, ‘Sala d’Angolo’, west wall detail showing the project for the ‘alla China’ setting, c. 1756–60, Castello di Racconigi. [309]
- 17.6 Vault showing a detail of the Chinese wallpaper, Anti-chamber, Castello di Govone. [315]
- 17.7 Giovanni Battista Borra, ‘*Sardes*’, Study of Architectural Details, pencil and brown ink, Joint Library of Hellenic and Roman Societies, London. [316]
- 17.8 Giovanni Battista Borra, *Details of the Palati Theatre*, pencil and brown ink, Joint Library of Hellenic and Roman Societies, London. [317]

- 17.9 Carlo Randoni, the ‘Chinese Room’, detail of the east wall decoration, c. 1792–4, Rivoli Castle. Vault painted by Francesco Rebaudengo in 1794; the carvings by Giuseppe Gianotti, Giovanni Antonio Gritella and Giovanni Battista Fumari. [319]
- 17.10 William Chambers, *Design of Chinese Buildings, Furniture, Dresses, Machines, and Utensils*, plate IX, London 1757. [320]
- 18.1 Giuseppe Battista Piacenza, *Plan of the park at Racconigi Castle*, pencil, pen and ink, watercolour, 1812, Turin, Archivio di Stato di Torino, Archivio Savoia Carignano, Disegni, no. 83. Note Giacomo Pregliasco’s interventions of 1787 in the centre of the drawing. [327]
- 18.2 Filippo Castelli, *Design for the garden at Castello di Macello*, detail, pencil, pen and ink, watercolour, undated but late eighteenth century, Turin, Archivio di Stato di Torino, Archivio Berroni, cart. 1, no. 19. [330]
- 18.3 Filippo Castelli, *Design for the garden at Castello di Macello*, pencil, pen and ink, watercolour, detail of the parterres, undated but late eighteenth century, Turin, Archivio di Stato di Torino, Archivio Berroni, cart. 1, no. 19. [332]
- 18.4 Filippo Castelli, *Design for the garden at Castello di Macello*, pencil, pen and ink, watercolour, detail of the racecourse, undated but late eighteenth century, Turin, Archivio di Stato di Torino, Archivio Berroni, cart. 1, no. 19. [333]
- 18.5 Guglielmo Gullini, *Design for the Anglo-Chinese garden at Castello De Villa in Villastellone*, pencil, pen and ink, watercolour, dated 16 September 1784, Turin, Archivio di Stato di Torino, Archivio Broglia, Disegni, no. 5. [334]
- 18.6 Guglielmo Gullini, *Design for the Anglo-Chinese garden at Castello De Villa in Cillastellone*, pencil, pen and ink, watercolour, detail of the Chinese house, dated 16 September 1784, Turin, Archivio di Stato di Torino, Archivio Broglia, Disegni, no. 5. [335]
- 19.1 Giuseppe Antonio Plura, *Selene*, marble, signed and dated, ‘Jos: Plura Taurinensis Fecit Bathoniae 1752’, Holburne Museum of Art, Bath. [342]
- 19.2 Giovanni Battista Bagutti and Carlo Giuseppe Plura, Stucco decorations, the High Saloon, Castle Howard. Destroyed by fire in 1914. [345]
- 20.1 Luigi Scotti, *Professori celebri di Suono (Famous Professors of Violin Music)*, Firenze, Studio Rainaldi, c. 1805. [355]

## Contributors

Paola Bianchi holds an undergraduate and a graduate degree (PhD) from the Università di Torino and trained at the Università di Padova. She now teaches at the Università della Valle d'Aosta. She has worked to reconstruct the journeys of various English travellers who came to Italy in the eighteenth century to be present at court and to be part of society. She has written essays dealing with these issues, focusing on the role played by the Royal Academy of Turin as a cosmopolitan institution. Among her publications are the books: *Onore e mestiere. Le riforme militari nel Piemonte del Settecento* (Turin, 2002); *Cuneo in età moderna. Città e Stato nel Piemonte d'antico regime* (with A. Merlotti) (Milan, 2002); *Sotto diverse bandiere. L'internazionale militare nello Stato sabaudo d'antico regime* (Milan, 2012); *L'affermarsi della corte sabauda. Dinastie, poteri, élites in Piemonte e Savoia fra tardo Medioevo e prima età moderna* (with L.C. Gentile) (Turin, 2006); *Le strategie dell'apparenza. Cerimoniali, politica e società alla corte dei Savoia in età moderna* (with A. Merlotti) (Turin, 2010); and *Storia degli Stati sabaudi. 1416–1848* (with A. Merlotti) (Brescia, 2017).

Cristina Bracchi holds a PhD in the history of languages and Italian literature, and studies textual theory and criticism, cultural history, reception theory and women's literature. She is a member of the Società Italiana delle Letterate, of the Archivi delle Donne in Piemonte, and of the Centro Interdisciplinare di Ricerche e Studi delle Donne dell'Università di Torino. Among her publications are: *Prospettiva di una nazione di nazioni. An Account of the Manners and Customs of Italy di Giuseppe Baretti* (Alessandria, 1998); *Le carte socratiche della poesia. Lotium critico settecentesco e il canone oraziano* (Turin, 2001); and (as editor) *Poetiche politiche. Narrative, storie e studi delle donne* (Padua, 2011).

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Edward Corp is Emeritus Professor of British History at the Université de Toulouse. His publications include *The King over the Water: Portraits of the Stuarts in Exile after 1689* (Edinburgh, 2001) and a three-volume history of the Jacobite courts: *A Court in Exile: The Stuarts in France, 1689–1718* (Cambridge, 2004); *The Jacobites at Urbino* (Basingstoke, 2009); and *The Stuarts in Italy, 1719–1766* (Cambridge, 2011).

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Francesca Fedi is a Professor of Italian Literature at the Università di Pisa. Her special research interests are the prose of Machiavelli, literature and drama of the eighteenth century, the relationship between Masonic culture

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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. Maderno, 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 *Lenigma 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 sabauda e Sacro Romano Impero* (with M. Bellabarba) (Bologna, 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-curated 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,

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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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 Munich, 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*

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.

*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*