

THE ROME PAVILION AT THE ITALIAN GENERAL EXHIBITION IN TURIN IN 1884: THE EXPOSITION OF MAPS AND PLANS OF ROME BY GIOVANNI BATTISTA DE ROSSI AND THE CITY MUSEUM

ABSTRACT

Il saggio contribuisce alla riflessione su come le manifestazioni nazionali ottocentesche di più ampio richiamo, come le Esposizioni artistiche e industriali, abbiano favorito la diffusione e la valorizzazione delle scoperte archeologiche. Il caso specifico dell'"Esposizione della Città di Roma", tenutasi durante l'Esposizione di Torino del 1884, viene esaminato come esempio paradigmatico dell'impegno dell'archeologo Giovanni Battista de Rossi per la promozione di Roma nell'Italia unita, utilizzando documenti d'archivio e di stampa dell'epoca. Il padiglione romano a Torino nel 1884, di cui de Rossi era responsabile della sezione medievale, viene presentato come un evento chiave nella divulgazione delle scoperte archeologiche romane dopo il 1870 e come un evento importante nella promozione degli studi di topografia romana fortemente voluti da de Rossi, e che possono essere considerati come il punto di partenza per l'istituzione del Museo della Città di Roma.

The paper contributes to the reflection on how the 19th-century national events of wider appeal such as the Art and Industrial Exhibitions fostered the dissemination and enhancement of archaeological discoveries. The specific case of the 'Exhibition of the City of Rome', held during the Turin Exhibition in 1884, is examined as a paradigmatic example of the archaeologist Giovanni Battista de Rossi's commitment to promoting Rome in united Italy, using archive and press documents of the time. The Roman pavilion at Turin in 1884, for which de Rossi was responsible for the medieval section, is presented as a key event in the dissemination of Roman archaeological discoveries after 1870 and as a major event in the promotion of studies of Roman topography strongly desired by de Rossi, and which can be read as the starting point for the setting up of the Museum of the City of Rome.

In the course of his career,¹ the Roman archaeologist Giovanni Battista de Rossi was engaged on numerous occasions in promoting the antiquities of the city of Rome, both for the Papal States and for the post-unification Municipality in the Italian Reign,² and his involvement in universal and national exhibitions and display -underestimated for a long time- is currently under study under different points of view.³ From January 1858, he was a member of the General Advisory Commission of Fine Arts and Antiquities

¹ BUONOCORE 2020, p. 353, and in particular BAV, *Vat. lat.*, Lascito de Rossi, 30, fasc. nn. For de Rossi complete biography see HEID 2012 and GIULIANI, MAZZEI, MAZZOLENI, SALVETTI 2022.

² BUONOCORE 2021.

³ Chiara Cecalupo acknowledges support from the CONEX-Plus programme funded by Universidad Carlos III de Madrid and the European Union's Horizon 2020 programme under the Marie Skłodowska-Curie grant agreement No. 801538.

and from March 1860 a second-class Municipal Councillor, a position he held for a long time. In addition, from the 1860s onwards, he was responsible for selecting Roman archaeological and historical-artistic materials to be sent to the various international exhibitions where Rome exhibited its past. In 1861 he was Commissioner for the Antwerp Exhibition and at the end of the same year Commissioner for the selection of objects to be sent to the London Exhibition of 1862. From July 1866, he was Commissioner for the selection of objects to be sent to the 1867 Universal Exhibition in Paris, for which he designed the famous facsimile catacomb to be built in the Champ de Mars.⁴ In 1869, he was personally responsible for organising the Roman Exhibition of objects of Christian art and Catholic worship, the last great exhibition of the Papal State, opened by Pius IX in 1870 at the Baths of Diocletian.⁵ The 1870s saw an increase in de Rossi's museum work, which had begun with his mentor Giuseppe Marchi in 1854 with the opening of the Museo Pio Cristiano Lateranense and the setting up of the adjoining Lapidarium.⁶ In 1870, he was elected Antiquarian President of the Capitoline Museum, in 1878 Prefect of the Christian Museum of the Vatican Library and in 1880 Superintendent of the Roman Library. With the birth of the post-unification Municipality, he was called in 1872 to serve on the Municipal Archaeological Commission and was also a Municipal Councillor from 1880 to 1894, shortly before his death. As Capitoline Commissioner he continued to work on exhibitions: from 1881 he was a member of the Central Committee for the World's Fair in Rome held in 1887-1888 and, in the meantime, he was co-opted as commissioner for the Italian General Exhibition in Turin in 1884 on behalf of the Municipality.

De Rossi's work for the Municipality of Rome in the years 1883-1884 was indeed extremely important, as Anna Maria Ramieri already pointed out at the time,⁷ and coincided with a period of major discoveries and losses in urban archaeology, exactly when de Rossi was a member of the Municipal Archaeological Commission and seated on the Municipal Council. It was in this position that he expressed at the full his interests in the field of ancient topography (which went far beyond Christian archaeology alone), and it was there that he used his prestige in the study of Roman topography to protect, as far as he could, the city from the radical transformations taking place after 1870. From this year onwards, de Rossi witnessed not only the numerous monumental losses, but also important topographical acquisitions, for the understanding of which he made a decisive contribution both as a Capitoline Commissioner and as a scholar. His attention to the phases of any chronology gave him a complete view of the city, which was reflected in his detailed study of the plans of Rome.⁸

From 1883 onwards, de Rossi expressed his views on the city's building and extension plan, pointing out the need to take into account the underground monuments potentially affected by excavations for demolitions and extensions. From that year, he

⁴ CECALUPO 2021.

⁵ *Inaugurazione 1870; L'Esposizione romana 1870*.

⁶ UTRO 2006.

⁷ RAMIERI 1998.

⁸ DE ROSSI 1879.

was particularly concerned about the alteration of the Capitoline Hill for the construction of the Vittoriano, which, in his opinion, was going to touch the most important point of Roman topography, an asset that «belongs to all nations».⁹ Also, in the field of topography and in connection with the study of the plans of the city of Rome, de Rossi took a strong initiative in the Council for the conservation of the Aurelian Walls from 1884. It is therefore no coincidence that, as we shall see, the topography of Rome formed the basis of de Rossi's choices for the exhibition in Turin.

The 1884 Italian General Exhibition, organised by the Society for the Promotion of National Industry, was held in Turin's Valentino Park from 26 April to 17 November 1884. The 1884 event helped Turin regain its centrality as the ideal venue for celebrating the national Risorgimento and the progress of industry and technology.

The design of the Exhibition¹⁰ envisaged the construction of several separate pavilions, without a precise architectural style, responding to the canons of speed of construction, cost limitation and ease of recovery of materials. The intention was to avoid the monotony of overly uniform buildings and to seek the variety of different architectures of exhibition pavilions and kiosks around the main nucleus of the great galleries of industry and labour.

The Exhibition was to be an opportunity to celebrate the Risorgimento as a moment of exaltation of national identity, of consensus, and to strengthen a shared national identity.¹¹ As in many others European coeval exhibitions, the aim was to organise consensus for the nation by promoting its productive forces, progress and the wonder of the prodigies of science and technology. The exhibition therefore combined the celebration of progress and the recent history of the nation.

Obviously, the Church was absent in an official capacity, although there was no lack of individual representatives of the clergy or orders and congregations,¹² nor was there any reference to the heritage of the Italian Church, especially during the Middle Ages. The Exhibition of 1884 was also conceived as an avant-garde event for the exhibition of history. In Turin, after the great discoveries of mediaeval archaeology due to the urban expansion for the transformation of the city into a capital, a number of national exhibitions had taken place in which mediaeval art flanked scientific and technological innovations as a source of inspiration for industry.¹³ From an architectural point of view, the medieval and neo-gothic interest was also so strong that the 1884 Exhibition hosted a facsimile Borgo Medievale by Alfredo d'Andrade.¹⁴

⁹ ASCR, Atti del consiglio del 3 aprile 1883, p. 379.

¹⁰ *L'Esposizione italiana 1884*; BASSIGNANA 2006, CRETILLA 2015. Many information can be found at <https://www.museotorino.it/view/s/1c577b094dfc4ab0bdf47f734ebaf192>.

¹¹ BOVOLO 1994

¹² BOVOLO 1994. An even greater presence of the Church was of course at the Turin Exhibition of Sacred Art in 1898, where attention was drawn to the *Sindone*, the exhibition of sacred art and the missions, which embodied the international effort of the Church and the success of its evangelising work.

¹³ CRIVELLO 1997, pp. 100-101.

¹⁴ *Catalogo ufficiale 1884*.

At first, the Municipality of Rome decided not to participate in the Turin Exhibition, since the Municipality was already involved into the organization of the International Hygienic Exhibition in London, and the time left would not have been enough to worthily celebrate the City of Rome in Turin.¹⁵ However, at the second invitation from the Central Committee of the Exhibition in January 1884, the Municipal Council resolved at its meeting of 20 February to accept it, proposing to the Committee the construction of a facsimile building in the area assigned to the Municipality to host the Roman Exhibition.

Looking at de Rossi's private correspondence (see Appendix), we learn that on 28 February 1884, Duke Leopoldo Torlonia, acting as Mayor, wrote to de Rossi about the Pavilion of Rome at the Turin Exhibition. In the text, Torlonia confirmed that on 20 February the Giunta Municipale had entrusted him with the task of making arrangements with the Central Committee for the General Exhibition of Turin to have a Pavilion of the City of Rome built there as a facsimile of the Temple of Vesta in the Foro Boario,¹⁶ to display various objects relating to the history and administration of the City. The intention conveyed by Torlonia in the letter is the general interest that in a united Italy Rome should preserve a glorious role, and for this task the Duke asks to be assisted by a Commission of competent persons, among whom he openly invites de Rossi (Appendix, doc. 1).

To set up this Commission, the selected members met in a General Meeting in the Palazzo Senatorio in Campidoglio on 1 March 1884. On 2 March, Torlonia officially appointed de Rossi as a member of the Sub-Commission charged with collecting objects, historical curiosities and documents concerning the Medieval Rome Section of the Rome Pavilion in the Turin Exhibition (Appendix, doc. 2). De Rossi then began working on the Medieval Section, together with many other famous scholars, including his pupil Henry Stevenson, who was effectively de Rossi's right hand man in Turin. Stevenson also took part in the setting up of the Ancient Section, along with Orazio Marucchi among others, and played a central role in the material organisation of the Roman Exhibition, again advised by de Rossi in Rome.

Practical information on the design and building of the Roman Pavilion in Turin can be found in the catalogue published in 1884¹⁷.

First of all, it was the commission that decided that the character of the Exhibition of the Municipality of Rome should be even more markedly historical than previous major exhibitions, and that it should present the life of the city in its three great epochs (ancient, medieval and contemporary), with the intention of highlighting the three successive phases of the city as done by the post-unification propaganda of the "three Rome's": the Rome of the Caesars, the Rome of the Popes and Italian Rome. However, by representing a figurative synthesis of the city's history, the intention was to particularly emphasise the aspect of "municipal" Rome, which was then very little known.

¹⁵ *Mostra* 1884, p. IV.

¹⁶ Regarding this reconstruction and its author, see MAZZANTI 1884, and, as a general account *Disegni e spolveri* 2002; GHISU, RAIMONDI 2008.

¹⁷ *Mostra* 1884.

The first idea was to limit the Roman pavilion to a facsimile reproduction of the round temple so-called of Vesta, chosen to represent traditional Roman architecture, but it became clear that it was impossible to hold an exhibition of the city of Rome in its cell alone. The Commission therefore requested and obtained space from the Turin Committee to erect porticoes around the building (fig. 1).

Although there was little more than a month to go before the event, the idea was to choose the most representative objects (whether in Rome or not, in public or private collections, in religious or civil buildings), study them, and produce reproductions in photographs, drawings, watercolours and three-dimensional casts. The collection phase was certainly a huge task, requiring constant supervision, a task that de Rossi did not shirk, as confirmed by the reports he received from his various collaborators (see Appendix, docc. 3-5).

Henry Stevenson, on the other hand, was mainly involved in the installation phase, and kept in constant contact with his master, also for moral support. The Roman Exhibition was completed a few days after the inauguration of the event, and on 5 May it was visited by the King and Queen, who were received by Stevenson himself (Appendix, docc. 4, 5).

The exhibition was therefore divided between the facsimile of the temple of Vesta and the porticos around it. In order not to overload the space available to the city by presenting only ancient art, it was decided to limit the exhibition to discoveries made after 1870, which were sufficient to trace the ancient history of the city over a thousand years. Presenting the finds discovered after 1870 also made it possible to celebrate the municipal authority that had discovered them, bringing the exhibition of ancient monuments back to the activity of present municipal life.¹⁸ The exhibition of ancient art was rich and complex.¹⁹ It opened, of course, with a facsimile reproduction of the Temple of Vesta, with a cast of the Capitoline *Lupa* (the symbolic and legendary emblem of Rome's origins) in the centre of its cell and, on the walls, reproductions of the consular Fasti from the Capitoline Museums. Then it exhibited the copies of some Egyptians object from Rome, some original funerary urns, vases and inscriptions, some original paintings from a *columbarium* and a bunch of statues and reliefs. Ancient Rome was very well presented under the topographical point of view through the exposition of many models (of city walls and doors), drawings (of the Servian walls and the *cloaca maxima*), prospects and plans of the main monuments (Pantheon, Baths of Agrippa and Baths of Caracalla, Temple of Neptune, Coliseum, Villa Adriana) and a complete exhibition of documents from the excavations of the *Forum*.

Moving to the Medieval section, its whole exhibits and how they are commented in the catalogue, one realises that de Rossi's imprint is very strong, and not only because he was one of the Commissioners in charge of the section and his writings are the main bibliographical reference for the whole guide. The first part of the medieval section was an exhibition of maps and views of Rome, and de Rossi played a crucial

¹⁸ *Mostra 1884*, pp. x-xi, xxiv-xxv.

¹⁹ *Mostra 1884*, pp. 7-46.

part in this. As we have seen, de Rossi's commitment in the Commune to the protection of the monuments and topography of the ancient city was incredible. In addition, the preface of the Catalogue acknowledges that the material and practical choice of this topographical exhibition dated back to the *Palilie* festivities commemorated in 1877, during which de Rossi lamented that the graphic part of the plans and views of Rome «was a page, not only not yet written, but not even attempted, of the topographical and monumental history of Rome».²⁰ He himself filled this gap by publishing an illustrated collection of iconographic and perspective maps of Rome prior to the 16th century,²¹ offering sources of great importance to Roman topography. The idea for this section therefore came from de Rossi's original work, and its practical implementation was the responsibility of Henry Stevenson. According to the words of Raffaele Erculei: «To connect the three different section of the Rome exhibition, hon. prof. G. B. de Rossi was asked to collect topographic proofs of Rome from the earliest times to nowadays».²²

The reproduction of these plans was entrusted to the Commission of the Medieval exhibition, but considering their diachronic nature it was decided to make them a special section entitled *Plans and Views of Rome* (fig. 2). There were graphic reproductions of the plans of some parts of the various ancient urban wall circuits and some important sectors of the *Forma Urbis Severiana*, carefully checked by de Rossi (Appendix, doc. 3). Then began a rich series of perspective maps – some of them unpublished – illustrating the whole history of the city of Rome, up to the famous map by Bufalini of 1551, the Nolli map and the map of the Papal census of the year 1866, updated until 1870. The session was closed by a large reproduction of the regulatory plan²³ approved by the City Council on 26 June 1882, that de Rossi knew very well due to his commitment at the Municipality.

All these perspective plans were enriched by the reproduction of many views of the city, most of them unpublished. A close look at this section of the *Plans and Maps of Rome*²⁴ shows that de Rossi chose the plans to be exhibited on the basis of his studies over the years. However, he was often responsible not only for the choice, but also for the identification and understanding of many of these plans around Italy and Europe. In particular, we owe to de Rossi the analysis of the perspective plans of Rome in the 13th century in various Vatican and Italian codices, or the identification of Taddeo di Bartolo's perspective plan painted in a chapel in the town of Siena. This was understood and exploited by de Rossi, as was the case with the famous *Veduta di Mantova*, which was traced in Zurich²⁵ and then reproduced by de Rossi for his own use.²⁶

²⁰ *Mostra* 1884, p. XII.

²¹ DE ROSSI 1879.

²² ERCULEI 1884.

²³ ILIE, TRAVAGLINI 2008, p. 204.

²⁴ *Mostra* 1884, pp. 51-74.

²⁵ *Mostra* 1884, p. 61. Regarding the 'Veduta', see FAGIOLO 2000; MAIER 2012.

²⁶ It is likely that the copy of the *Veduta di Mantova* in de Rossi's possession was moved, together with his epigraphic collection, at the behest of his daughter Natalia (FRASCATI 1997), to the building

Even in the section devoted to the display of architecture, again in the Middle Ages section, de Rossi's imprint is very strong (figg. 3-4). An «essay of plans and sections of the Roman catacombs» was displayed under number 203, which included two well-known plans published by de Rossi in *Roma Sotterranea Cristiana*.²⁷ The first plan was of the cemetery of Callisto and the second represented that of Domitilla on the Via Ardeatina. Of these two famous cemeteries the underground galleries and their floors were shown, as well as the “cut” of the galleries to demonstrate the types of tombs in the various galleries and their differences. Obviously, both of these plans were executed by Giovanni Battista's brother, Michele Stefano, with one of those autographic geodetic instrument he had invented specifically to illustrate his brother's *opus magnum*, and that was represented – probably in a photograph – between the two plans. The instrument and the plans, as well as Michele Stefano's work in general,²⁸ were already known to the general public at universal exhibitions: one of these machines had already been presented and awarded a prize at the Universal Exhibition in London in 1862, while three others were exhibited in the Papal State pavilion at the Universal Exhibition in Paris in 1867, attracting great public attention.²⁹ The idea of exposing plans and drawings of the main Roman and Latium basilicas was very similar to the papal layout of past exhibitions, whose continuity in the communal period is clearly represented by de Rossi himself.³⁰

The last two parts of the medieval section also saw a big contribution by de Rossi. They actually displayed reproductions of mosaics and paintings, an important contribution to the history of Roman art, a new, rich and valuable collection of drawings and reproduction by de Rossi's main studies.³¹

As for the rest of the Medieval section, the monuments had to be exhibited in such a way that the little-known Roman Middle Ages would strike the public's mind and attention.³² The choice was made to exhibit the communal life of Rome, with preference given to those objects that would fill gaps in the city's history and correct mis-

of the Pontifical Institute of Christian Archaeology, where a late nineteenth-century reproduction of this panorama of the city of Rome can be seen today at the entrance to the main hall. There is no definite information on its provenance, but the connection with the de Rossi collection is highly suggestive and very plausible.

²⁷ *Mostra* 1884, p. 123; DE ROSSI 1864-1877.

²⁸ Briefly published in DE ROSSI 1860.

²⁹ CECALUPO 2021, pp. 324-328.

³⁰ *Mostra* 1884, pp. 124-166.

³¹ *Mostra* 1884, pp. 168-215. The history of Christian wall mosaics in Rome was chronologically traced, and most of the images displayed were plates from de Rossi's work *I mosaici delle diverse chiese di Roma*, produced by the papal chromolithography and published by the Roman antiquarian Spithöver: DE ROSSI 1899. The catalogue descriptions of the mosaics were also taken from this work. In addition, the exhibition of medieval painting, there were copies of paintings from the main early Christian and medieval churches in Rome and Lazio, expressing above all the traditional imitation of the oldest mosaic models. Here de Rossi contributed by presenting materials from early Christian churches as well as catacombs from DE ROSSI 1864-1877. For a brief account on early Christian mosaics at the Turin Exposition see CECALUPO 2022.

³² *Mostra* 1884, p. XIV.

takes made in it, and that could be collected in a short time. The political life of the municipality of Rome was represented with exhibits, reliefs and reproductions related to the Capitol and the magistrates, but also to the material and artistic aspect of the city throughout the Middle Ages. It was also enriched with various costumes belonging to public officials, artists' guilds, private citizens and with representations of neighbourhood games. Above all, there were memories of great events and illustrious personalities of the time, taken mainly from inscriptions, of which, in order to reproduce even the palaeographic types, very accurate casts were exhibited under the supervision of de Rossi.

As for the section on modern and contemporary Rome, it should be briefly mentioned that there were photographs of the new streets and squares of the city created after 1870 and above all the work of the students of the Museo Artistico Industriale (see below). To close, an exhibition of books and prints from the municipal library was presented.³³

The Exhibition of the Municipality of Rome, moreover, according to the Commission, was to serve as the nucleus for a future permanent museum, where monuments from antiquity to the present day would be collected and arranged, representing the various ages of Rome. This desire to represent the city in its diachronic integrity was seen as a significant cultural antecedent to the project for a museum dedicated to the eternal city.

The prominent role of Raffaele Erculei, director of the Museo Artistico Industriale (the M.A.I.) in Rome,³⁴ in the execution of the Exhibition of the City of Rome in Turin and then in the creation of the first city exhibitions as workshops for the city's museum, is seen as the bridge between the 1884 exhibition and what was to become the Museum of Rome. Thanks to the work of Erculei and the M.A.I., the Turin exhibition was reproped in Rome as a temporary exhibition starting on 8 March 1885 in the new premises of the Palazzo delle Esposizioni, which had only become available to the city in 1883. It opened as the Historical and Artistic Exhibition of the City of Rome, flanked by an Exhibition of Objects and Documents of the Italian Risorgimento and the 1st Retrospective Exhibition of Antique Works of Wooden Intaglio and Marquetry organised by the M.A.I. The whole project, like the M.A.I. itself, was aimed at advancing crafts and techniques, refining the public's taste and even improving the economic conditions and culture of the country. These were indeed the first exhibitions of ancient art with national ambitions that were promoted in the capital, considered the 'general tests' of the Museum of Rome³⁵ and culminating today with the post-Jubilee installation in Palazzo Braschi.

³³ *Mostra* 1884, pp. xxiv-xxv.

³⁴ BORGHINI 2005. The Museo Artistico Industriale (Industrial Artistic Museum), coordinated by Raffaele Erculei, was a municipal museum based in San Giuseppe a Capo le Case with an adjoining art institute. It collected materials dating from late antiquity to the 18th century: classical, medieval, Renaissance and Baroque marbles and statues; ceramics, wood, bronze, ivory, glass, fabrics, iron, furniture and porcelain; and many plaster casts and reproductions. The objects were conceived as useful practice material for the students of the city's applied art schools.

³⁵ *Per il nuovo museo* 1995, p. 169.

Among the objects existing today in the collections of Palazzo Braschi, I think one can trace a flourishing seed of de Rossi's topographical work for the Exhibition of the City of Rome in Turin. It was in fact the nucleus of topography and maps of Rome so desired by de Rossi in Turin that became one of the main features of the City Museum. After the Turin experience, in few other cases Roman intellectuals felt it was necessary to place the Roman topography displayed through plans at the centre of exhibitions and displays, as de Rossi had intended: in 1903, Domenico Gnoli proposed the Exhibition of Roman Topography at the National Library, which was then repeated in 1911, on the occasion of the International Exhibition of Rome linked to the great Roman celebrations of the fiftieth anniversary of the Unification of Italy at Castel Sant' Angelo.³⁶ As recent critics have pointed out,³⁷ the section of Roman topography was particularly important in the process of building up the collections of the Museum of Rome, since many of the topographical materials – collected since de Rossi's initiative in 1884 – remained in the imagination of the city's heritage: at Palazzo delle Esposizioni in 1929, the Retrospective Exhibition of Roman Topography and Buildings organised by the Institute of Roman Studies was considered to be «the beginning of what was eventually to become the great Civic Museum of Rome».³⁸ This topographical heritage was then incorporated into the first layout of the City Museum in Via dei Cerchi,³⁹ and indeed the primary function of the new museum was to collect and preserve the documentation of everything that had disappeared or changed in the city, using, in particular, historical-topographical representations from the Middle Ages to the contemporary age. Through maps, plans and views, the image of the city and its building history was restored, just as de Rossi had foreseen at the end of the 19th century. A happy intuition if we consider that after the Second World War and with the reopening of the City Museum in Palazzo Braschi in 1952, one of the three main sections of the museum is still the topography section, in which historical and topographical illustrations document the urban history and monumental events of Rome. In some ways, this too is a direct result of de Rossi's thinking.

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³⁶ *Esposizione* 1911.

³⁷ ILIE, TRAVAGLINI 2008, pp. 205-207.

³⁸ GIOVANNONI 1929, pp. 49-50.

³⁹ ILIE, TRAVAGLINI 2008, p. 211.

APPENDIX

Doc. 1

Biblioteca Apostolica Vaticana, Vat. lat. 14271

f. 160r

Roma, li 28 Febbraio 1884

Comune di Roma, Segreteria Generale, N.° del Protocollo Gen.le 9834

Oggetto Padiglione di Roma all'Esposizione di Torino

All'Onorevole Sig. Comm. Prof. Gio. Batta. De Rossi Consigliere Comunale

Questa Giunta Municipale con sua deliberazione del 20 corr: volle affidarmi l'incarico di prendere opportuni accordi col Comitato Centrale per la Esposizione Generale di Torino con lo scopo di far costruire nei locali della Esposizione stessa un Padiglione della Città di Roma pei disegni dell'antico monumento ritenuto per tempio di Vesta, per esporvi vari oggetti concernenti la storia e l'amministrazione della Città.

Interessandomi altamente che in quella nobilissima gara delle varie città e provincie d'Italia, la nostra Roma serbi il posto che conviene alla gloria del suo nome e alla sua presente posizione politica, ho creduto opportuno farmi coadiuvare nell'incarico come sopra affidatomi da una Commissione di persone competenti fra le quali mi pregio di avere annoverato la S. V. Illma.

Nella piena fiducia ch'ella vorrà accettare nell'interesse della nostra (160v) città la invito ad intervenire all'adunanza della Commissione che avrà luogo sabato 1° Marzo p.v. alle ore 8 ½ pom: nella sala delle bandiere del palazzo Senatorio in Campidoglio.

Con perfetta stima

Il ff.ni di Sindaco

L. Torlonia

Doc. 2

Biblioteca Apostolica Vaticana, Vat. lat. 14271

f. 167r

Gabinetto del Sindaco di Roma

2 Marzo 84

In seguito all'unanime approvazione dell'ordine del giorno presentato nell'Adunanza Generale del 1° marzo ed in virtù dei poteri da esso conferitogli il Sottoscritto si pregia nominare la S.V. Chiarissima a far parte della Sotto Commissione incaricata di raccogliere oggetti, curiosità storiche e documenti riguardanti la Roma Medio-Evale

per essere entrati al padiglione Roma nella Esposizione di Torino.

La Sotto Commissione cui ella appartiene si adunerà al palazzo Viscardi (via Cesarini presso al Gesù) il giorno di Lunedì 3 corr: alle ore 3 pom.

Il sottoscritto assicurando il più largo concorso del Comune in ogni cosa che gli venga richiesta per facilitare il grave compito delle Sotto Commissioni, ha il fermo convincimento che nulla sarà lasciato da esse intentato perché la città nostra possa degnamente corrispondere al cortese invito fattole da Torino.

Con particolare stima

Il ff.ni di Sindaco

L. Torlonia

Doc. 3

Biblioteca Apostolica Vaticana, Vat. lat. 14271

f. 180r

S.P.Q.R. Commissione Archeologica

9 Marzo 1884

Sig. Comm. Gentilissimo

In ordine alle cose delle quali Ella mi ha parlato ier sera, mi affretto a significarle:

1°: Che i 23 pezzi componenti la supposta capanna esquilina non si possono ricomporre in modo alcuno: credo quindi inutile far riprodurre in gesso quella massa di frantumi, i quali starebbero ognuno da sé.

2°: Per le piante della città prelatina, della città Serviana, e della città imperiale, ho ordinato l'acquisto di tre copie della pianta censuale, sulle quali, o lo Sneider (*sic*) o un altro architetto disegnatore potranno delineare

nella prima, l'ambito delle mura palatine.

nella seconda, l'ambito delle mura Serviane descritto dalla pianta del Becker, che è la migliore.

nella terza, l'ambito delle mura aureliano-onoriane con la divisione regionale augustea.

3°: Ho dato incarico al Venanzi di far eseguire grandi fotografie

a) delle mura palatine

b) del muro dell'aggere alla stazione

c) del muro Serviano all'Aventino

d) di un tratto delle mura aureliane

(180v) Fotografo d'Alessandri.

4. Il ricomponimento della pianta marmorea per mezzo di un grande disegno, richiede dai 2 ai 3 mesi di tempo, e qualche ora di lavoro al giorno. Non potendosi pensare ad una simile operazione, le propongo di acquistare una copia del libro della Jordan, per tagliuzzarne i fogli principali e collocarli al posto su una grande tavola.

5. Ho già messo in ordine le fotografie originali della sua pianta di Roma,

la copia a colori della p. Mantovana
 “ della p. di s. Gemignano
 “ della pianta Sucider (Esquilino)

La nostra copia della pianta del Nolli è in cattivo stato.

6. Ho fatto domandare al Castellani il permesso per le impronte in gesso dei frammenti severiani.

Eccole poi alcuni appunti di spesa.

Doc. 4

Biblioteca Apostolica Vaticana, Vat. lat. 14271

f. 336r

Telegramma

De Rossi Commendatore Araceli 17 Roma

Ricevuto il 5/5 1884 ore 14.05

Roma Torino Esposizione 80 27 5/5 12.45

Regina visitato padiglione romano accompagnata spiegazioni mie. Notizia mandata Sindaco e credo giornali. Prego sia bene interpretato per evitarmi imbarazzi.

Stevenson

Doc. 5

Archivio Storico Capitolino di Roma

Gabinetto del Sindaco, pos. 54, b. 68, fasc 4-1

Padiglione Roma all'Esposizione Generale Italiana in Torino – Telegrammi

1) Sanguigni Via Cesarini 8 Roma

Roma Torino Esp 304 26 22/4 8/15

Giunto trovai Stevenson Erculei Padiglione tutti colli prima spedizione arrivati. Portati loro posti. Buona condizione cominciato subito sballeggio. Partecipate assessori. Mengarini.

2) Sindaco Torlonia, Roma

2/5 1884, Torino

Tutto ordinato galleria aperta impressione eccellente. Attendiamo Re. Spedirò dopo altro dispaccio. Stevenson

3) Sindaco Torlonia, Roma

2/5 1884, Torino

Re visitato varie sezioni ha rimandato domattina visita Padiglione Romano ha veduto rifornimento soddisfattissimo parte romana. Stevenson

4) Sindaco Torlonia, Roma

3/5 1884, Torino

Stante tedeum per principe Genova e partenza del Re, visita Tempio Vesta rimandata. Sambury

5) Sindaco Torlonia, Roma

3/5 1884, Torino, ore 12.29

Grazie gentili parole. Iersera iniziammo lettera villa insistendo necessità provvedesse prima partenza Re visita galleria Romana, mostrando ottima e impressione avrebbe prodotto compiacenza sovrana. Oggi Re non comparso esposizione. Speriamo venga pomeriggio ove non parta tocco come dicesi. Stevenson

6) Sindaco Torlonia, Roma

3/5 1884, Torino, 18.20

Nessuna visita ne comunicazione ufficiale: Galleria Roma aperta pubblico impressione assai favorevole diamo consegna Mazzanti partiamo domani. Stevenson

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BAV : Biblioteca Apostolica Vaticana

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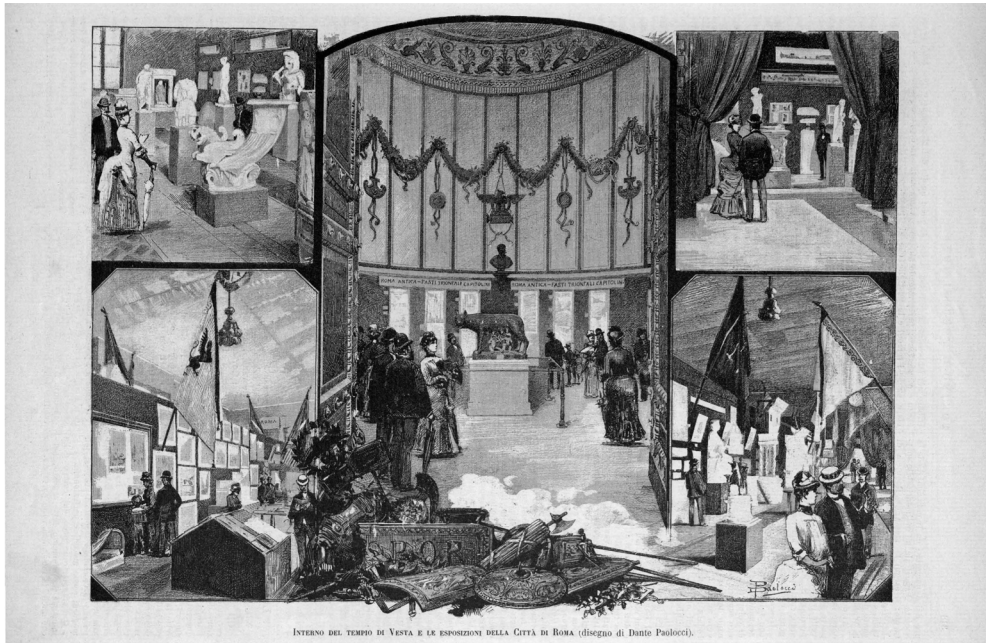


Fig. 1 – The Exhibition of the city of Rome (da *Torino e l'Esposizione Italiana*, 1884, fasc. 40).



Fig. 2 - Part of the exhibition dedicated to the plans and maps of Rome (Archivio Storico Capitolino di Roma, Archivio Fotografico: su concessione della Sovrintendenza Capitolina – Archivio Capitolino).



Fig. 3-4 - Two views of the Medieval section of the exhibition (Archivio Storico Capitolino di Roma, Archivio Fotografico: su concessione della Sovrintendenza Capitolina – Archivio Capitolino).