

tion in question – which can essentially be divided into three types – was that of never being a design, nor an original and unique vehicle of geographical or military stamp, but always purely decorative and illustrative, evoking the fact and corollary to it, in some way repetitive, but in no case integrating an eventual written text.

Prince Eugenio's Library. The Science and Art of War

Vilma Fasoli

Bought in 1738 from Emperor Charles VI, the library of Prince Eugenio (1663–1736) is conserved in the Österreichische Nationalbibliothek in Vienna. Over the years it has been further enriched, not only by numerous books published after the prince's death, but also by valuable works preceding it, leading to a certain amount of difficulty in the reconstruction of its original composition. This essay aims to focus on the 'man of arms' beginning with an analysis of the treatises and manuscripts of art and military architecture in order to explore to what extent they are capable of documenting the prince's affiliation to the circle of "radical Enlightenment" brought to light by historiography. In the section of military writings in Eugenio's collection, three thematic trends can be discerned which also reflect a chronological procession. Printed works from the sixteenth and the beginning of the seventeenth century belong to the first phase of military treatise writing, documenting the success of "modern-style fortifications", the spread of the use of heavy artillery and the imperative need to reorganise armies. The most up-to-date studies by Montecuccoli and Vauban can be found in both volumes and manuscript copies showing the changes caused by the campaigns of the Thirty Years' War and subsequent modifications in both strategic and tactical choices determined by the expansion of the war areas. Printed texts and many manuscripts after the siege of Vienna in 1683 reveal the very moment of a change under way, since they radically influence the tasks and specialisations of the skills of military hierarchies.

Eugenio is both a witness and a protagonist of the phase that precedes this process of rationalising, centralising and statalising the military structures in which science will be given the value of being the only resource capable of disciplining the violence of war. In this phase, the long unresolved conflict between military hierarchies and technical roles such as that of the engineer explodes; this conflict imposed specialist skills and the reformulating of programmes and methods that were adequate for their formation.

The Construction of a Myth: The Siege in Historiography

Silvia Cavicchioli

The myth of the 1706 siege goes back many years indeed and permeates the history of Piedmont right up to our days. The military feats and city events have been recovered in a triumphalist key, imbued with epic tones and coloured in the legendary telling in order to strengthen – according to the period and circumstances – the Savoy element and the military spirit, the presumed characteristics of 'Piedmontese-ness' and of 'old Piedmont', or the affection of the Turinese for their city. The siege is always an ideologically efficient argument on a historiographic level serving a particular moment's needs for self-representation, whether for exalting the Savoy monarchy, pointing out the virtues of the Piedmontese and emphasising their warlike spirit, or more simply for back-dating as much as possible the *incipit* of the Savoy's more wide-reaching territorial policy, precursor of the spirit of 'Italian-ness' that characterised the dynastic choices of Carlo Alberto onwards, thus broadening national history. Reinforcing the myth of the siege and the battle of Turin occurred in all social classes which, together with the variety of protagonists involved, soldiers and clerics, nobles and common folk, dukes and peddlers recovered at the charity hospice, Germans and Piedmontese, helped to further its sort not only in the historiographic sphere but also in the artistic one, from figurative and monumental circles, to literary and theatrical ones.