

## THE ROLE OF SAN GIULIANO PALACE IN THE URBAN DESIGN PLAN OF CATANIA

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**Abstract:** *The role of San Giuliano Palace in the urban design plan of Catania. San Giuliano Palace has been the central administrative office of the University of Catania since 2001. It is a typical example of *lapidum incisores* architecture whom, in the aftermath of 1693 earthquake, had contributed to rebuild the whole city in a baroque style. This article analyses three aspects: the Palace position in the new urban design made by Duca di Camastra; the history of the family who lived in it and finally the inner space of the house. According to the new urban structure, his position met the requirement of the spatial organization that corresponded to the political and status hierarchy. Indeed the palace was built in the most important and central spot of the new planning, Uzeda street, between the ancient city open market and the Platea Magna. The palace was built on behalf of Don Orazio Paternò Castello, the second marquis of San Giuliano in 1738 and the famous architect Giovan Battista Vaccarini was given the charge of the project. The restoration of the last century have determined not only the change from a private mansion to a public building, but also damaged the original severe drawing project and impoverished the palace of the original indoor decorations.*

**Rezumat:** *Semnificația Palatului San Giuliano în contextul planificării și al designului urban al Cataniei. Palatul San Giuliano a fost sediul Rectoratului Universității din Catania încă din 2001. Este un exemplu tipic de arhitectură care după cutremurul din 1693 a contribuit la reclădirea întregului oraș în stil baroc. Această lucrare analizează trei aspecte particulare: poziția palatului în noul design urban promovat de Duca di Camastra; istoria familiei care a trăit și locuit în acest palat și, nu în ultimul rând,*



configurația internă și peisajul interior al clădirii. În conformitate cu noua structură urbană a localității poziția sa a urmat solicitările organizării spațiale dictată de ierarhia politică a regiunii. Într-adevăr, palatul a fost proiectat în aria centrală a noului plan urbanistic, pe strada Uzeda, între orașul vechi și Piața Platea Magna. Palatul a fost construit în numele lui Don Orazio Paternò, marchizul secund al lui San Giuliano. În 1738 renumitul arhitect Giovan Battista Vaccarini și-a dat acordul pentru acest proiect. Lucrările de restaurare din ultimul secol au alterat nu numai fosta dimensiune privată a clădirii dar și decorațiunile inițiale interne și externe, care au sărăcit, într-o oarecare măsură, statutul său arhitectural inițial.

**Keywords:** historical dwelling, Catania, earthquake, urban planning, noble class.

**Cuvinte cheie:** locuințe istorice, Catania, cutremur, planificare urbană, nobile.

## 1. 1693 - THE YEAR ZERO FOR CATANIA

San Giuliano Palace (photo 1), head office of the University of Catania, is located in the central square *Piazza Università* and is one of the most important aristocratic dwellings of the “city of Etna” because of its position in the urban plan and the important reputation and power of the family who owned it. As with the majority of the buildings on the main street of Catania, *via Etnea* (previously called *via Uzeda*) the palace, commissioned by Don Orazio Paternò Castello<sup>1</sup> in 1738, was built during the reconstruction of the city after the terrible earthquake of 1693.

1693 is considered year zero of the new Catania, previously destroyed by a lava flow that reached the western walls of the city in 1669. Years of serious consequences followed that unique and tragic event, but Catania succeeded in rising from its ruins to become a new baroque city, as we know it today. The immense power of the earthquake also shattered the socio-political structure of Catania and left enormous open spaces which needed re-building and re-populating using a new modern urban planning program. Whole families had been buried under the rubble and the ruling class (the aristocracy and the clergy) began to organize the location of their new homes following the new urban plan established by the duke of *Camastra*<sup>2</sup> (sent by the viceroy Uzeda) and planned by the military engineer Carlos De Grunembergh. De Grunembergh introduced the new architectural language of the “hispanidad”, adopted by the Spanish military engineers in Latin America<sup>3</sup>.

During the 17<sup>th</sup> century the Spanish crown adopted a specific policy to repopulate rural areas. Its aim was to allocate new, more fertile lands to the farmers from the unproductive inland areas. So these left the old walled *civitas*<sup>4</sup> founded by the Arabs and the Normans to move to new, more profitable open settlements, where the noble feudal dwelling and the main church had pride of place in the main square. This policy stimulated the development of new built up areas, due also to the purchase by the feudal nobles of *licentiae*

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<sup>1</sup>Member of the noble family Paternò Castello.

<sup>2</sup>Sicilian nobleman; he oversaw the reconstruction of many Sicilian towns after the earthquake of 1693.

<sup>3</sup>The new architectural language of “hispanidad” consisted of the building of palaces with the following characteristics: at the ground floor some rooms used as shops, a mezzanine floor and one or two more floors. This was the design San Giuliano Palace followed.

<sup>4</sup>Latin word for city.

*populandi*<sup>5</sup>. These *licentiae* gave them the power of penal and civil jurisdiction (“*merum et mixtum imperium*”) over their tenants<sup>6</sup>. These rural centres reflect current Sicilian geography. The city of Catania, however, followed a different demographical evolution. In the second half of the 17<sup>th</sup> century, in spite of the two tragic events of 1669 and 1693, there was a population increase of 298%<sup>7</sup> (Ligresti, 1995, pp. 95-96). There is no doubt that the earthquake accelerated the change that Catania had already been going through since 1600 and was fast becoming the second largest city of Sicily. After the earthquake the nobles, the farmers and the artisans from the surrounding area of Etna moved ‘back’ into the city. The necessity to build new houses spurred the economy of the city and various skilled workers were summoned, including the *Lapidum incisores*<sup>8</sup>, who began to work on the noble palaces and the ecclesiastic buildings for their “clients”. This “return” created an oligarchy of nobles who were both feudal lords in the country, administrators in the city. The new territorial project used modern urban planning, heavily influenced by the conservative landed aristocracy and clergy.



**Photo 1:** San Giuliano Palace  
(source: Zignale, 2011)

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<sup>5</sup>Documents given to the tenant as a privilege of the royal authority .

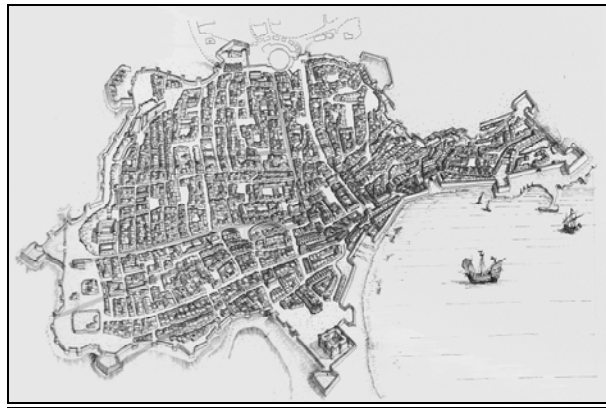
<sup>6</sup>These rights were bought from the noble tenants.

<sup>7</sup>Reports of the following years:1583;1642;1652;1681;1714;1748;1798.

<sup>8</sup>Local architects and engravers.

## 2. THE REBUILDING PROCESS AND HIERARCHICAL ORGANIZATION OF TERRITORY

The earthquake had caused the death of the 70%<sup>9</sup> of the population, among whom were the whole political class of the city (Ligresti, 1985, p.80). The families who had the right to govern were now only 29 instead of the 60 before the earthquake<sup>10</sup> (Calogero, 2009, p.21). In the first years of the 17<sup>th</sup> century, the *Mastra* (group of noble families), was accessible to less families than there had been before the earthquake<sup>11</sup>. Many families left this privileged system, while others, increasing their power at the local level, gained access to administrative and judicial posts. On analysis of the senators in office during the 50 year period before and after the quake (figure 1), it is evident that in the latter period nearly 65% of the senatorial ranks was in the hands of only five noble families<sup>12</sup>, among whom the Paternò family strengthened their dominion between 1693 and 1743, assuming 33% of the senatorial posts against 5%<sup>13</sup> of the previous 50 years. So the access system to political offices remained as rigid and closed as it was before. There was no change in the ruling class: only three new families succeeded in becoming part of the privileged group: the *Abbatelli*, the *Ardizone* and the *Ruffo*.



**Figure 1:** Design of the urban axes of the plan *Camastra*, made by the engineer Tullio Marcon; the plan, dated 1587, showed Catania before the earthquake

(source: Dufour and Raymond, 1992)

<sup>9</sup>Of a population of 15.926 inhabitants, 11.900 of them died. The houses were damaged by the earthquake as also happened in the main cities of *Val di Noto* (Modica, Ragusa and Noto).

<sup>10</sup>The first marquis of San Giuliano, Geronimo Asmundo Paternò died in the earthquake with his father Michele. After this terrible event the second son Consalvo Asmundo became the universal heir of the estates of San Giuliano and Camopietro.

<sup>11</sup>As the other demesne cities, Catania was administrated by the Senate. It was composed of six jurors, a patrician and a captain of justice drawn by a system called *bussolo*.

<sup>12</sup>The other four families were: the *Tedesco*, the *Scammacca*, the *Gravina* and the *Asmundo*.

<sup>13</sup>The list of the families who were members of the Senate is described in: F.M. Emanuele and Gaetani Marchese di Villabianca, 1759, tome IV, p. 335.

The new shape of the city mirrored the values and the hierarchy of its society and all the palaces and the convents built in that period were merely the outward symbols of the status of each noble family. Before beginning the reconstruction, the executive viceroy had to face two problems: the first was to ascertain if Catania should be rebuilt in a new location or in the original area and the second regarded the definition of the urban plan taking into consideration the interests of the city's élite. The administrators decided to rebuild Catania in its original site as this would have many advantages, even though the geographical position of Catania wasn't suitable because of the presence of Mount Etna, which had already caused much damage and revived old and new fears in the citizens. Furthermore, allocating the city in a different area could put property rights at risk.

Moreover, the "economy of the city was based on a close relationship with the territory"<sup>14</sup>. Officially the rebuilding of Catania in the same area was justified not only by the presence of the big harbour for the shipping trade and by abundance of fresh water and clean air, but even more so to help the coffers of the Spanish crown by incorporating the old fortifications, which were still intact, into the new foundations, thus avoiding a serious financial effort on their part. However, the use of the old fortifications was in contrast with the urban plan designed by De Grunembergh, because he intended to abandon the old urban plan with its tightly woven streets and alleyways and the absence of open squares which was typical of medieval cities.

The closed and untidy medieval city was to be replaced by an open city where practical considerations prevailed against military ones. This pragmatism was motivated by the need to protect the area from future earthquakes through use of two or three floors buildings and wide streets which would help citizens to reach the open squares easily. Thus the urban planners designed a new quadrangular scheme, with two main street axes: the first from the south to the north, along *via Uzeda* (today *via Etna*) and the second from the east to the west side of the city, along *via Lanza* (today *via A. di San Giuliano*).

Two other street axes were also planned: one was along *via San Filippo* (today *via Garibaldi*) and the other along *via San Francesco* (today *via Vittorio Emanuele*). These street axes had the function of defining the future urban development of Catania (as in fact happened up to the beginning of the 1900's) and to serve as connection points between the gates of the city and the most important junctions. The hierarchical character of the plan was focalised in *Platea Magna* (today *Piazza Duomo*). This square was the centre of the religious and civic power and the departure point of the street axes of the city.

The planning and the use of the territory by the noble families during the rebuilding of the city was organised on the basis of economy and prestige. The Senate of Catania, in fact, had decided to charge 20 ounces *per tumulo*<sup>15</sup> for any land west of the Sant'Agostino district (near the Greek theatre) and 13 ounces *per tumulo* for the lands of the east side. This decision allowed speculation on the value of land, but also determined a division of the 'classes' since lands were assigned according to social class: all the noble palaces and religious buildings were built in the most prestigious areas (*via Uzeda* and *via San Filippo*), while *Via Lanza*, was considered less important. The poorest people lived in the west and the north sides of the city, near the district called *Borgo*, where, in 1693, the first camps were set up to receive the earthquake victims.

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<sup>14</sup> Dufour L. and Raymond, 1994, p. 90.

<sup>15</sup> Unit of the old Sicilian system of measurement.

### 3. WHERE AND HOW TO BUILD

The choice of building sites was based on the prestige that a given street within the urban plan could give to the palace. The planners, in granting the lands, had to meet the interests of the élite. The duke of *Camastra* didn't have enough resources to expropriate the lands along the main street axes, but he could acquire them by giving other prestigious lands in exchange to the nobles (figure 2).



*Figure 2: Design of the urban axes of the plan Camastra  
(source: Dato, 1983)*

The building of the palaces and the big ecclesiastic complexes was the consequence of the “swallowing up” of the surrounding lands. For these reasons the nobles and the clergy began to delimit their properties and to acquire new abandoned

lands<sup>16</sup> from the *Casaleni*<sup>17</sup>. The building of the palace of the marquis of San Giuliano followed the same trend: the original property was enlarged in accordance with the new urban plan after the earthquake (figure 3). Built in the *Fera lunaris*, the historical city market, the palace is situated in one of the most central and prestigious areas of the city, the square *Piazza Università*. Following the ancient *via Uzeda* north from the *Platea Magna* (square) and passing the Cilestri Palace on the left and the Senate on the right, you arrive in the beautiful *Piazza Università* with its palaces, the head office of the University and the palace of the marquis of San Giuliano. There was a dispute over the area to be occupied by the palace between the bishop and the Senate on one hand and the Jesuits (who held the property rights to part of the area) on the other.



**Figure 3:** Plan of the city after the earthquake  
(source: Dufour and Raymond, 1992)

In the first 20 years of the 17<sup>th</sup> century the Jesuits had begun to build a school and a church, but these were destroyed by the earthquake. Father Ferdinando Gioeni<sup>18</sup> asked to the bishop Andrea Riggio to rebuild the church. The other religious orders and the University, worried about an excessive building expansion, objected to the construction of the college. Then the Asmundo family exchanged some properties with

<sup>16</sup>In 1694 the bishop of Catania signed “the edict of the reconstruction of the city of Catania”. He obliged the ecclesiastics to define the confines of their properties in case they wanted to build palaces, stores or shops.

<sup>17</sup>The *Deputazione dei Casaleni* could be considered as an ancestor of the real estate agencies. It worked in the selling of the abandoned and decadent houses. After the earthquake the public sale announcement was substituted by the “third party system”: every time the buyer and the seller didn’t come to an agreement, they could apply to an external expert.

<sup>18</sup>Baron of Villallegra and San Teodoro.

the Jesuits, who ceded their rights to a part of their lands in *Piazza Università* in exchange for a property of the Asmundo family in *via Crociferi*. The noble family Asmundo Paternò, as with other prestigious families<sup>19</sup>, had been decimated by the earthquake. The absence of a male heir led to a coalition between the Asmundo family and the Paternò Castello, thanks to the marriage of Consalvo's niece, Giulia Asmundo Joppolo Ventimiglia to Don Antonino Paternò Castello, III Baron of Carcaci. They shared the inheritance with her uncle Consalvo and Antonino acquired the title of I marquis of San Giuliano of the family Paternò Castello.

At the death of her brother Girolamo, Giulia became universal heir to the estate and her uncle Consalvo Asmundo divided his fortune between her and another nephew. She thus united the barony of Camopietro and the estate of San Giuliano "that spread from the hills of Carlentini to sea-shore at Augusta"<sup>20</sup>, and, on the death of her husband in 1709, she inherited the abandoned houses in *Piazza Università*. These she donated to her son Don Orazio Paternò Castello, 2<sup>nd</sup> marquis of San Giuliano, who married Silvia Paternò Castello in 1731 and decided to build his *Domus magna*<sup>21</sup>. The work began the same year that the marquis was nominated Captain of justice in 1738: the famous architect Giovan Battista Vaccarini prepared the project and Ignazio Boscarino and Domenico Battaglia directed the works.

#### 4. STAGES OF THE BUILDING OF THE PALACE

As with the big ecclesiastic complexes and the other noble palaces, San Giuliano Palace was built on the site of some old shacks located on the north west side which was expanded after the purchase of some neighbouring houses. Don Orazio bought three properties in the same area through the *Casaleni*. He first bought some houses, owned by Don Francesco Maria Tedeschi<sup>22</sup> on the north side in Ogninella. In 1746 he bought houses from Don Diego Paternò Castello, baron of Salomone which later became the east wing of the palace. Twelve years later, he acquired a property from the rector of the Jesuit College Giovan Battista Paternò Tedeschi. These areas completed the final site of the palace. The analysis of documents recently acquired by a group of experts<sup>23</sup> have made it possible to describe the different building stages of the palace. Giovan Battista Vaccarini<sup>24</sup> lived in Catania until 1747 and built the north wing where the cellar was located, and the north west side in which there were four shops and the main external stairway leading to the *Quarto Nobile*<sup>25</sup>. He then designed the main door of the palace, which was completed in 1745. When Vaccarini left Catania to move to Palermo the ground and first floors of the palace were already completed. The second and the third stages of the building were assigned to two other famous architects, even though the original project remained that of Vaccarini.

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<sup>19</sup>Geronimo Asmundo Paternò, I marquis of San Giuliano, dead in the earthquake. His second son became the universal heir of the estates of San Giuliano and Camopietro.

<sup>20</sup>Paternò Castello di Carcaci, 1936, p. 245.

<sup>21</sup>Latin word for big house.

<sup>22</sup>He was the rector of the Jesuits College.

<sup>23</sup>Salvatore Maria Calogero, Eugenio Magnano di San Lio, Maria Concetta Calabrese, Marco Rosario Nobile.

<sup>24</sup>Famous Italian architect, notable for his work in the Sicilian Baroque style.

<sup>25</sup>The apartments reserved for the family.



Giuseppe Palazzotto supervised the works from 1747 to 1751. On completion of the east and west wings, Palazzotto began the south side of the palace, with the stables on the ground floor and the *Quarto di Ricevitoria* (the administration offices of the marquis) on the mezzanine floor. The works were interrupted again in 1764 after the death of Palazzotto and resumed after four years. In 1768 Stefano Ittar<sup>26</sup> already renowned for his work on the 'Porta Ferdinanda', the triumphal arch, and the façade of the *Collegiata* Church, became the building supervisor. He followed the original project very carefully and worked on the south façade and the central part of the palace which was completed in 1774.

## 5. RENOVATION WORKS

Thanks to the analysis of a print by Salvatore Zurria, dated 1848 (photo 2), there is evidence that, until that time, the palace maintained its original shape. The subsequent renovation works date back to the period between 1861 and 1863.



**Photo 2:** View of Piazza Università  
(source: Zurria, 1848, Table 4)

The renovation plan was developed in 1861 for the fifth marquis of San Giuliano, Benedetto Orazio Paternò Castello. The architect Carlo Ardizzone was assigned to make important changes, he transformed part of it into a hotel (*Bristol Hotel*) and also made some alterations on the main staircase of the palace (A.A.V.V., 1987, p. 551).

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<sup>26</sup>Famous Italian architect; he had already worked in Catania for the building of the triumphal arch called *Porta Ferdinanda*.



**Photo 3: The Palace in 1894**  
(source: Giarrizzo, 1985, p. 14)

This picture, dated 1894 (photo 3), shows the palace after the renovation work. On the façade it is possible to see the decorations and the little windows beside the big central window that were not there in 1863, but the palace still lacks the balustrade that is there today. In this period the universal heir to the property of the marquis of San Giuliano was Don Antonino Paternò Castello, son of the already mentioned Benedetto Orazio (photo 4).



**Photo 4: The marquis Antonino**  
(source: Policastro, 1912)

Antonino, sixth marquis of San Giuliano was appreciated for his strong character that helped him in his rise in politics. He held important political assignments at local and national level, among them, that of Minister of Foreign Affairs (Giarrizzo, 1985, p.12). Both father, Benedetto Orazio, and son, Antonino, received many important guests at the palace: the princes Umberto, Amedeo and Oddone of the Savoia family in 1862; the archdukes of Austria, Carlo Ludovico and Maria Teresa in 1880; Umberto I, the princess Margherita and the prince Vittorio Emanuele in 1881; Eduard VII of England with Princess Alessandra, her daughter Princess Victoria and the Zarina Maria Fedorovna in 1909 (A.A.V.V., 1987, p. 552).

## 6. THE MACHIAVELLI THEATRE

An important modification of the palace, commissioned by don Antonino, was the transformation of the cellar on the north side of the palace into a theatre (Calogero, 2009, p.71). The floor was lowered and the windows overlooking the square became doors. The theatre, 50 metres long, panelled in wood, had two boxes on the right and two on the left and could hold 600 people. The spectators were only men, as was the tradition of the *Opera dei Pupi*<sup>27</sup>; the entrance was in *via Ogninella* (today *via Euplio Reina*). The theatre, founded by Angelo Grasso<sup>28</sup>, was opened officially on the 30<sup>th</sup> September 1864 and was called the “Machiavelli Theatre” (photo 5).



**Photo 5:** Detail of the palace  
(source: D'Urso, Lanzafame, 2011)

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<sup>27</sup>It is the traditional Sicilian puppet theatre, using large-scale puppets manipulated with iron rods.

<sup>28</sup>Famous Sicilian puppet master.

It was at first a puppet theatre, but later on, plays, operettas and *Café Concerts* were also performed. It had great importance in the history of Sicilian theatre and famous actors played there: Giovanni Grasso, Angelo Musco, Michele Insanguine and others. Nino Martoglio<sup>29</sup> defined Giovanni Grasso's theatre company as "Machiavelli's Forge", a "great resource" to underline the fact that in a few short years they became famous for their promotion of dialect in the theatre with numerous triumphs, in Rome in 1902, then in Milan, Florence and Naples. After the death of Angelo Grasso, his son Giovanni inherited the management of the theatre and continued its activities until the first years of the 1900's. The theatre was completely destroyed by fire in February, 1903. It was later rebuilt to a new project, rectangular with a five-wing stage and pit for the orchestra. The Machiavelli theatre renewed its activity, evolving from a simple popular theatre to a middle class venue. The Company performed in France, Spain, Russia, England and the United States where they were received with enthusiasm for their essential, powerful and innovative works. In 1912 the palace was sold to a new owner and the theatre, which had been the hub of Catanese theatre for over 50 years, was finally closed. Recently, after almost a century, the Machiavelli has been re-opened for the presentation of a new play, in the hope that it will return to its origin - a theatre loved by the people of Catania.

## 7. CONCLUSIONS

The magazine "La Sicile Illustrée" describes in detail one of the visits of royalty to San Giuliano Palace. In 1911, King Vittorio Emanuele III and Princess Elena of Montenegro, after unveiling an equestrian monument, went to stay at the palace. The description is full of details about the rooms where the royal couple was received: the Picture salon with its red baize curtains, its bronze sculptures and antique china ornaments and the Yellow room where there was an antique mahogany billiard table inlaid with mother of pearl and copper (photo 6).



**Photo 6:** Picture salon - Yellow Room  
(source: *La Sicile Illustrée*, 1904-1911)

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<sup>29</sup>Sicilian poet, director and scriptwriter.

The transition from private residence to public building, which changed the original design by Vaccarini to a certain extent and deprived the building of its original internal decorations, occurred in 1912 when the heirs of the marquis, in heavy debt, decided to rent a part of the palace to the bank *Istituto del Credito Italiano* for office use (photo 7). Some time later, the bank bought the whole building and the architect Ercole Fischetti was assigned to make the necessary changes, including the building of the balustrade (mentioned above) along the façade in *Piazza Università* (square).

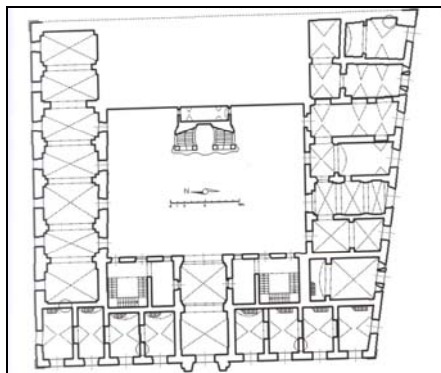


**Photo 7:** *Detail of the palace*  
(source: Calogero, 2009, p.86)

Between 1967 and 1980 the ownership of the palace was transferred to the University of Catania for use as offices. For this reason various changes were made, among them a new balustrade where the name of the new owner replaced the old one, the vaults of the *Piano nobile* (main floor) on the north side were removed and the grand salon was divided into two floors.

#### ANNEXES

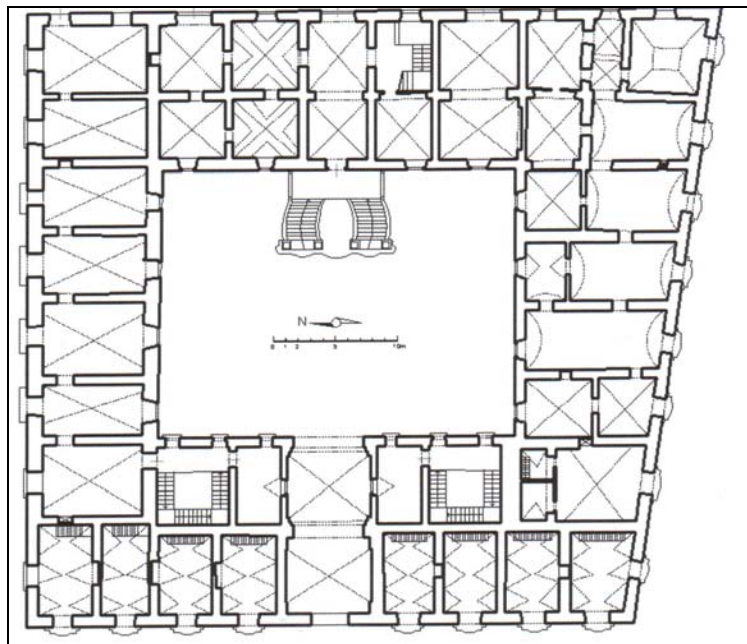
##### The plan of the palace in the 18th century - Ground Floor



(source: Calogero, 2009, p. 45)

*On the ground floor there was the cellar on the north side, the shops on the west side, the stables and a storeroom on the south. The entrance to the cellar was from the courtyard and its seven windows faced via Ogninella (street). The shops facing the square were all active. The big stable, located between the two storerooms on the south side, contained the carriage house and the little stable with its hayloft and a 'catodio'. In the yard there was a well and the external staircase to the main floor of the palace, with two curved ramps and a little terrace covered by loggia supported by four columns.*

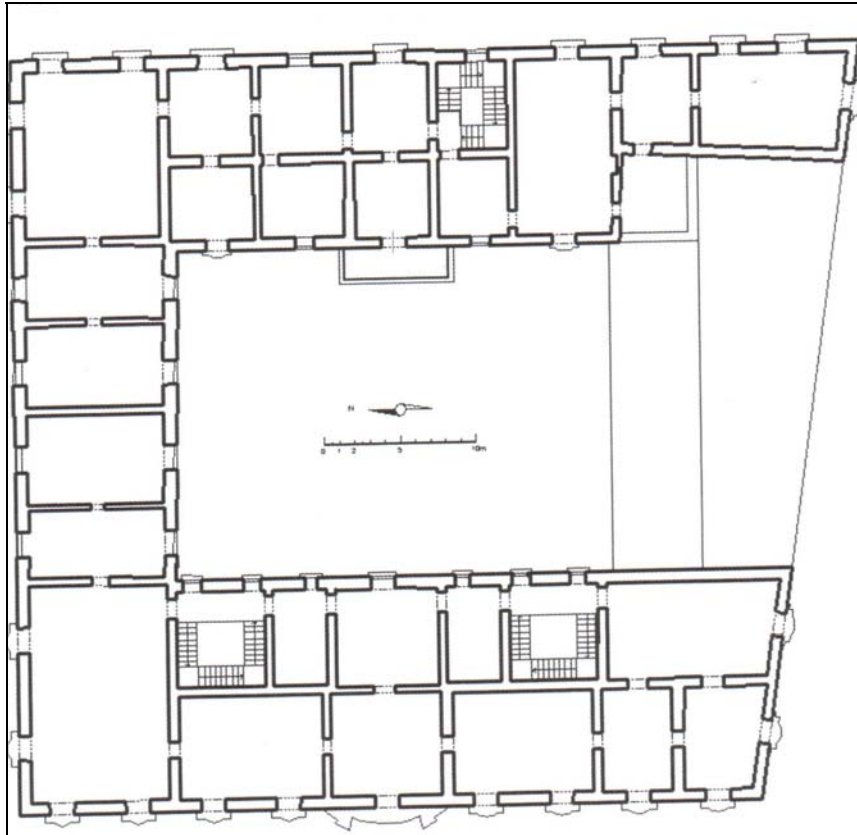
### First floor



(source: Calogero, 2009, p. 51)

*On the first floor of the palace, there were rooms called 'intrasoli' over the shops in Piazza Università. These were connected to the shops by an internal stairway. The presence of the first and second rooms (over the cellar) in the north-west corner of the building with the entrance on via A. Di San Giuliano, (today via della Loggetta), confirm the theory that the rented rooms did not open on to the courtyard. The rooms over the stable were called Quarto di Segreteria and Quarto di Ricevitoria. The marquis used them as offices for the management of his properties. We can only imagine the size and position of the 18<sup>th</sup> century staircase, based on the still present openings in the internal façade, since it was eliminated when the palace was renovated.*

**Second floor**

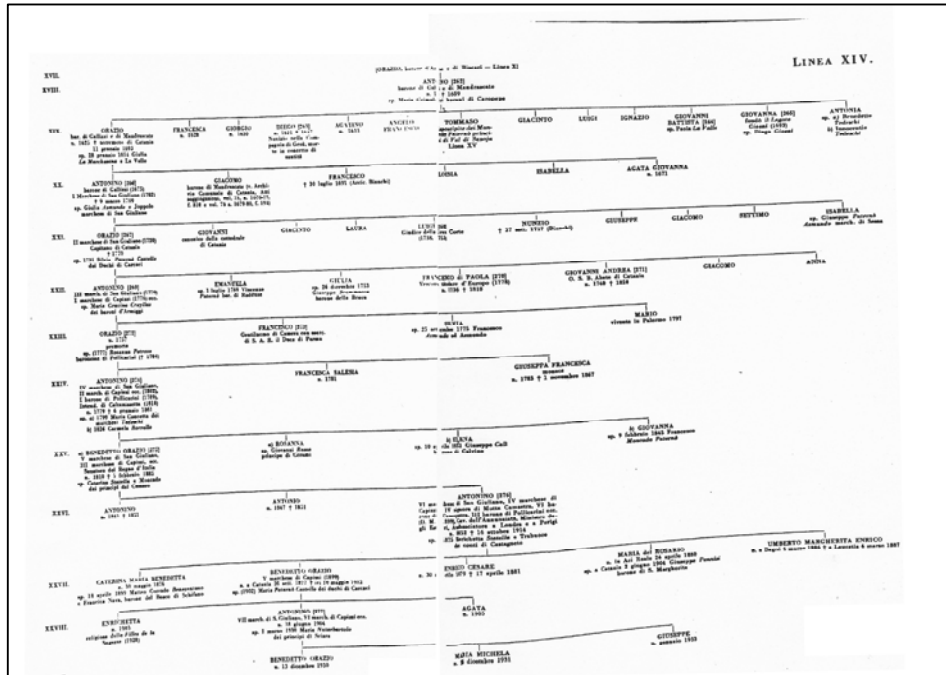


(source: Calogero, 2009, p.53)

*On the main floor of the palace there were the two Quarti Nobili, (two family apartments): one in the west wing for the marquis and the other in the east wing for his eldest son. In spite of the changes made in the 1800's, it is possible to recognize the large dimensions of the drawing room and the presence of a cloister vault in the north-west corner, while the vault in the drawing room of the north-east corner were decorated with frescoes. From the analysed documents we can deduce that the bedrooms were in the north wing of the palace. There was also a billiards room.*

Family tree

(source: Historical Archive of the City of Catania)



- LEGEND:
- n.= born;
  - sp.=married with;
  - + =dead;
  - barone=baron;
  - novizio=novice;
  - marchese=marquis;
  - canonico=canon;
  - giudice della Corte=judge of the court;
  - vescovo titolare=titular bishop;
  - abate=abbot;
  - gentiluomo di Camera=gentleman of chamber;
  - senator=senator;
  - signore=lord;
  - cavaliere=knight;
  - Ministro degli Esteri= Foreign Minister;
  - ambasciatore=ambassador;
  - duca=duke;
  - religioso=religious.



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