



## CASA MAGAWLY

### CASA MAGAWLY-CERATI (KNOWN AS “IL PALAZZO”)

The original structure of the building dates back to the late 16th century. The name of the first owner and the exact date of the palace's construction are unknown, but by the 18th century it already belonged to the **noble Cerati family, Conti di Viarolo**. A **Conte Valerio** appears in Vigatto in 1723, as evidenced by the inscription on the fireplace in the main-floor salon.

It then passed to his brother, the more famous **Conte Antonio Cerati**, a scholar, who around 1810 undertook significant renovations and reorganized the original complex. Upon his death in 1816, the **Vigatto estate** passed to his niece **Chiara**, daughter of his sister Fulvia and the last of the family line. Chiara had been married since 1808 to **Conte Filippo Magawly di Calry**, with the obligation to add the Cerati surname to her husband's, thereby founding the **Magawly-Cerati di Calry** line.

**Marchesa Luisa** commissioned **Marchese Citterio** to transform Casa Magawly, overlooking the main street and facing the village church, into a **rustic courtyard**, redecorated in **cottage style**. Citterio created **staff accommodations, storage rooms, garages, a greenhouse, a woodshed, stables for horses and donkeys**, and even some rooms that housed the **village nursery school** until the mid-1980s.

### GROUND-FLOOR SALON

From the thickness of the walls and the lunette-paneled pavilion vault, it can be deduced that this rectangular salon very likely formed part of the **original 16th-century structure** of the building.

The furnishings and paintings are not original to the building but, with a few exceptions, date from the **18th century**, recreating the environment as it may have appeared in the time of **Conte Valerio**.

- **Battle scene** from the workshop of **Pier Ilario Spolverini**, 17th century
- **Louis XV cartel clock**, 18th century, with lacquered wood and gilded bronze shelf; embossed and decorated dial, Roman numerals in enamel, signed on the back 'Claude du Grand Mesnil à Paris'
- **Half-moon console** in green-painted wood, late 18th century, faux-marble top, decorated with female heads and garlands of leaves in gilded low relief
- **Pair of still lifes** from the **Emilian School**, late 17th century, featuring flower garlands enclosing scenes of **Tobias and the Angel** and the **Guardian Angel**
- **Gilded wooden mirrors**, ending with a mascarons and topped with a shell, 18th-century style
- **Two young girls before an image of the Madonna and Child**, Lombard School, 18th century
- **Christ at the Column** from the circle of **Giulio Cesare Procaccini**, 17th century
- **Madonna and Child with Saint John**, Italian School, 18th century, in 16th-century style
- **Three-seater sofas**, Parmese, with curved backs and armrests ending in scrolls, mid-18th century



- **Armchairs and chairs**, Parmese salon furniture, mid-18th century, with carved wood frames featuring floral motifs at the top and curved legs; the backrests and seats are upholstered in leather.

## GROUND-FLOOR DINING ROOM

The dining room is square in shape with a pavilion vault without lunettes, featuring a large **serena stone fireplace**.

- **Pair of consoles** with curved profiles in painted wood, green with polychrome floral decorations and gilding, arched legs, hoofed feet, Parma, mid-18th century
- **Gilded wooden mirrors with appliques**, shaped, mid-18th-century style
- **Three-seater sofa** with openwork backrest in the shape of a lyre, 19th century

The large central painting depicts **Conte Luigi Tarasconi**, son of Conte Camillo and Marchesa Marianna Meli Lupi di Soragna, sister of **Principe Guido Meli Lupi di Soragna** (seen in the video). Principe Guido was the grandfather of **Principe Diofebo Meli Lupi** (son of Casimiro di Guido), shown in the left oval, married to **Donna Antonietta Greppi**, depicted in the right oval.

Principe Diofebo chose his great-uncle **Conte Luigi Tarasconi** as godfather to baptize his third son, **Luigi Lupo**. Tarasconi, who suffered lifelong fragile health, had initially named his great-nephew **Bonifazio Meli Lupi** (Luigi Lupo's elder brother) as his universal heir. When Bonifazio became a Jesuit priest, Tarasconi revised his will, appointing his eleven-year-old godson as heir instead.

By fate, **Marchese Luigi Lupo**, who took on the **Tarasconi** surname, married in Milan on February 1, 1873, **Nobildonna Luisa Melzi dei Conti di Cusano**, whose grandmother was a Tarasconi. Luisa Melzi's grandfather was the renowned bibliographer **Gaetano Melzi**, who had married **Amalia Tarasconi**.

The **mythological scene** depicting **Achilles and Hector** is a large oval from the **Emilian School**, 18th century, attributed to **Francesco Monti**.

## MAIN FLOOR SALON

Large **serena stone fireplace** engraved with: "VALERIUS CERATUS LAVINIA LUSCHA CONIUX"

- **Watercolor on paper**, mid-19th century, depicting the **Tarasconi family tree**

## TARASCONI COUNTES - HISTORICAL NOTES

The **Tarasconi family** was of ancient and illustrious nobility, originally from the city of **Tarascona**, a French commune in the Provence-Alpes-Côte d'Azur region, famously featured by the writer **Alphonse Daudet** in his novel "*Tartarin of Tarascon*."

The family originated from a certain **Giacopino**, who arrived in France in 1370. Among his descendants were many prominent **prelates** and **literary figures**.



In **1650**, **Count Camillo Tarasconi** obtained the approval of **Duke Ranuccio II Farnese** to purchase the **fief of Calestano** from the **Fieschi of Genoa**.

### **CERATI, COUNTS OF VIAROLO - HISTORICAL NOTES**

The exact origin of the family remains unknown. What is known is that the **Cerati** were a noble **Piedmontese family**, originally from **Casale Monferrato**, who moved to **Parma** in the 14th century and were granted the titles of **Counts of Viarolo** and **Vicomero**.

It is unclear why the Cerati left Monferrato to settle in Parma, although the reason may be connected to the fact that in the 1300s a **Francesco Cerati** was appointed **Consul of Justice** in the city.

From Consul Francesco onwards, the **Cerati lineage** continued uninterrupted in Parma until the 19th century, producing notable figures in **civil, military, and ecclesiastical offices**.

### **MAGAWLY-CERATI COUNTS OF CALRY - HISTORICAL NOTES**



I The **Magawly Counts** originate from **Dublin** and represent one of the most illustrious noble families of **Ireland**, noble since 379 A.D.

The most prominent figure of the family, with regard to **Parma's history** and the connection of the Magawly with the Meli Lupi, is undoubtedly **Count Filippo Magawly**.

Count Filippo served as **Grand Chancellor of the Constantinian Order** and as a wise administrator of the Duchy. After the fall of Napoleon, he organized the **provisional government** together with Count Cesare Ventura, Prince Luigi Borbone, and Prince Casimiro Meli Lupi of Soragna.

He was later appointed by **Pope Pius VII** as **extraordinary envoy to Paris** to carry out important missions with the allied monarchs who had defeated Bonaparte. At the invitation of the **Emperor of Austria**, he then went to **Vienna**, where he presented his plan for the new government of the **Duchy of Parma and**

**Piacenza**, assigned to the monarch's daughter, **Maria Luigia**. The emperor approved the plan and appointed him **Prime Minister of Maria Luigia of Austria** (27 July 1814).

During his regency from 1814 to 1816, Magawly implemented numerous **administrative and military measures**. He oversaw the construction of the **Bridge over the Taro River**, designed by Cocconcelli, and arranged for the return of **artworks taken by Napoleon Bonaparte** to Parma.

By decree of **27 December 1816**, Magawly's ministry was abolished, leaving him only the title of **Minister of State** without influence over affairs. He then renounced all honorary positions and retired to **Ireland** (1823). He revisited Parma in 1828 but soon returned to Dublin, where he died in 1835 at the age of 48.

- **"Nuova Pianta di Roma"** by **Giovanni Battista Nolli**, created between 1736 and 1748, is considered a **milestone in the art and science of cartography**, recording the urban fabric of Rome at the height of its 18th-century splendor.



Giovanni Battista Nolli is perhaps the greatest Italian surveyor of all time: early in his career he worked on the **Milanese cadastre** commissioned by Emperor Charles VI (the first European geometric-parcel cadastre), then moved to Rome, where he executed the first **modern survey of the entire city**, publishing in 1748 the extraordinary **Nuova Pianta di Roma**, one of the grandest urban cartography projects of 18th-century Europe, carried out with the collaboration of leading scientists, intellectuals, artists, and architects of the time.

On **11 April 1748**, during a personal audience, Nolli presented the complete edition to **Pope Benedict XIV**, to whom the work was dedicated. Initially printed in **1,826 copies**, the work was immediately recognized as an exceptional masterpiece and became rare and valuable by the end of the century, preserved in all major collections and libraries.

### Items in the Display Cabinet

- **Large reliquary in the shape of a box**, made of wood covered in embossed silver with acanthus leaf decoration; atop the lid a figure of **St. Maxentius**, feet shaped like cherub heads, dated 1650, Northern Italy
- **Pistol, pen holder, fuse, two cases, and silver filigree box**, Middle East, 19th century
- **Pair of dueling pistols with accessories in a box**, 19th century
- **Rectangular mirror over the fireplace**, topped with a female bust and descending garlands, mid-19th century
- **Triangular table** with painted faux-marble top, black-stained support with baluster legs joined by a central stretcher, Parma, 18th century
- **Three battle scenes by Charles Le Brun**, decorator of Versailles in the 17th century
- **Pair of Emiliana consoles**, mid-18th century, shaped profile in painted ivory wood with carved and pierced vegetal motifs
- **Large central table and armchairs** with leather seat and backrest, Lombard, 19th century