



OFFICIAL  
GUIDE  
ENG. VERSION

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# The Historic Carnival of Ivrea

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FONDAZIONE  
DELLO STORICO  
CARNEVALE  
DI IVREA

The Carnival of Ivrea is the most ancient Historical Carnival in Italy. Its key rituals - the Zappata and the burning of the Scarli made by the Abbà until the late 1700s - are Medieval

traditions passed on orally until 1808, when the first transcription of the Carnival ceremony was recorded in official documents known as "I Libri dei Processi Verbalì" —

# The Historic Carnival of Ivrea

In collaboration with



Direzione  
Generale

SPETTACOLO



**OFFICIAL  
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# Understanding *Carnival*

————— *how to enjoy Carnival* / PG. 4

Ivrea's Carnival is the most ancient  
Historical Carnival in Italy.

The *Zappata* (Digging) and the  
torching of the *Scarli* (Bonfires made  
of a pole covered with heather and  
juniper) are medieval traditions  
passed on orally until 1808, the year  
in which the first transcription of a  
Carnival ceremony was documented  
in

*I Libri dei Processi Verbalì*  
(The Record Books).





— Ivrea's Carnival is a unique event where history and myth are intertwined, giving life to a great community celebration full of symbolism and traditional values.

Throughout its history, every period has added something to the Carnival that the people of the time believed in or that represented them. Thus, an intricate tapestry has evolved which weaves together traditional rituals, characters and ceremonies from the late Middle Ages until 1858 with modern events and personalities added in recent years.

Although it is famous for the Battle of the Oranges that takes place in the main squares of town from Sunday to Tuesday, every facet of Ivrea's Carnival is governed by a strict protocol that maintains its tradition.

— The true protagonist of Carnival is the *Vezzosa Mugnaia* (Miller's Daughter). She is the symbol of freedom and has been the heroine of the festivities since her first appearance in 1858.

The spirit of the Historical Carnival of Ivrea has been passed down since 1858 through the Carnival Hymn, *Una Volta Anticamente* (Once Upon an Ancient Time). Ivrea's Carnival is the re-enactment of the uprising of the people against the Marquis of Monferrato who oppressed the town. The myth says that *Violetta*, the Miller's Daughter, freed the town from the tyrant with a heroic gesture of rebellion against the *jus primae noctis* imposed on young brides by the Baron. The famous Battle of the Oranges is the re-enactment of this popular rebellion.

Upon the orders of the *Generale*, all citizens and tourists must wear,



from Carnival Thursday until the end of Carnival, the *berretto frigio* (like the 'Liberty Cap' from the French Revolution), a red hat shaped like a sock that represents the wearer's symbolic support for popular revolt and their aspiration to freedom.



— The Carnival of Ivrea has been recognized as an ‘Italian event of international importance’, as stated in the communication of the Presidency of the Council of Ministers of 27.09.1956 (sheet No. 02999/894 of prot.). Respect for history and the popular traditions described in the *Cerimoniale dello Storico Carnevale di Ivrea* (Protocol of the Historical Carnival of Ivrea) are what makes of the Ivrea’s Carnival an internationally-renowned celebration.

## IL CARNEVALE D'IVREA NEI TRE VITIMI GIORNI

QUESTO CARNEVALE HA TRE GIORNI DI DURATA: IL PRIMO GIORNO È IL GIORNO DELLA FOLLA, IL SECONDO IL GIORNO DELLA FOLLA, IL TERZO IL GIORNO DELLA FOLLA.







# Characters

/ PG. 14

CHAPTER 2



The dramatis personae of the *Corteo Storico* (Historical Procession) of Ivrea's Carnival include many distinctive characters from various historical periods who become the protagonists at key moments of the Carnival.

## Mugnaia (Miller's Daughter)

/ The most important character of the Historical Carnival: the heroine and the symbol of freedom.

The most important character in the Historical Carnival is the **Mugnaia** (Miller's Daughter), the heroine who became the symbol of freedom seized by the people in their revolt against a feudal tyrant.

Marquis *Raineri di Biandrate* was a tyrant who not only oppressed his people with taxes and ill treatment, but also imposed *jus primae noctis* on young brides (the right to sleep with them on their first night of marriage). However, he could not tyrannize the beautiful young bride, **Violetta!**

While going up to the castle on the evening of her wedding, the young girl swore to her husband Toniotto that *she would never submit to the Marquis's demands*. She suddenly pulled out a dagger from under her clothes, cut off the tyrant's head and displayed it to the entire population from the battlements.

This was the signal for rebellion. The stronghold was immediately seized and burnt and the people swore that nothing would ever be built on its ruins.

Set in the Middle Ages, this legend, like all legends, is based on historical facts. At that time,

along the Dora Baltea river there were many water mills. Perhaps Ivrea's uprising was caused by the high taxes on flour, but the lasting memory of the rebellion, passed down over the centuries, is the image of the beautiful Violetta who freed the whole town.

This character was introduced in 1858. Since then the Mugnaia has been selected from among the young brides of Ivrea. Her identity is kept secret until Saturday evening when she is presented to the citizens from the balcony of the Town Hall.

The **Mugnaia** is the soul of Carnival and of the Town in general. Those who have the honour of being selected as Mugnaia remain Mugnaia forever, at least as far as the Eporediese are concerned.

Accompanied by the Generale (General), the Scorta (Guards) and the other characters of the Corteo Storico, she leads the procession through the town centre, first on foot, then aboard her Golden Carriage, showering the crowd with sweets, chocolates and flowers.

The Mugnaia wears a white dress because she represents purity and the berretto frigio (Liberty



Cap) because she is the heroine of the rebellion. She parades in her Golden Carriage as a sign of victory. She must be a married lady because Violetta was a bride.

The epithet that defines the Mugnaia is Vezzosa (Charming), because tradition describes her as a kind and graceful young woman.

Although her name is Violetta, around town everyone calls her **Vezzosa Mugnaia** (Charming Miller's Daughter) or **Signora** (Madam).

Angelo Pietra, a Carnival historian, wrote: *'Woe to whoever shows disrespect, even as a joke, to this strong and kind symbol: the whole of Ivrea would rise fiercely to defend it'.*



To illustrate the importance of the introduction of the Mugnaia into Ivrea's Carnival we have included an announcement, published in La Dora Baltea newspaper of 1858, introducing the triumphal carriage on which the Mugnaia still parades today through the town centre. It is a mythical symbol of ancient times, of the Eporediese people and its celebrations.



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**Extract from “La Dora Baltea” no. 7 (1858)**

**CARNIVAL OF IVREA**  
**Year 1858**

**T**he Carnival Society, charged with producing the most beautiful and splendid spectacle possible, announced that, notwithstanding the equipment and decorations at its disposition, it was unable to fulfil its duty to demonstrate that, for Ivrea, Carnival is not a vulgar entertainment, but the celebration of a sublime victory.

The Society, convinced that the past can provide a model to be emulated in the future, considered that an ancient victory could be a stimulus for future triumphs. From this seed grew the project of building a magnificent carriage, with golden carvings, red carpets and velvet tapestries to represent the joy and thrill of a victory of the people over their oppressor.

It is the Carriage of Liberty that, preceded by heralds and trumpeters and escorted by knights and squires, will be paraded through the town that gained its freedom thanks to the blood spilt by its citizens.

The popular spirit from whence victory arose is symbolised by a woman (baker’s or miller’s daughter) seated upon a tamed lion, which represents the feudal tyranny quashed by the true power, the will and the strength of the populace.

The flag waving in front of the woman represents the unity of the province; it also expresses the hope for a united Italy in the not too distant future.

The coats of arms of the most important towns of the province, displayed on the outer body of the carriage, represent the unity of all the people of Canavese against their common tyrant. We are therefore extending our invitation to delegations from all the towns to join us in the celebration.

This was the Society’s project which its Commission has brought to fruition.

The Golden Carriage will proceed through every street and square of Ivrea in the last three days of 1858 Carnival and will be stored by the Society for future Carnivals. It will lead the other carriages as an element of novelty to embellish the procession.

The Society and its Commission has completed this task with fervent zeal because they firmly believe that, as a result, and in spite of changing times and new festivals in our province, the Carnival of Ivrea has gained new strength both now and for the future.

All other Carnivals are pure entertainment, ours is an Ideal. Entertainment changes and sometimes disappears leaving no trace, but Ideals live on.

The Ideal of people’s freedom lasts longer than all other Ideals.

— *Avv. Viola,*  
*Chair of the Commissione.*

## Generale (General)



Prior to the Napoleonic invasion, Ivrea's Carnival was celebrated separately in every ward, but this resulted in strong rivalry that often led to violent, bloody fighting. In the early 1800s, during Napoleon's occupation, civil and military authorities were so concerned about public order that they set up a sort of 'security service' for these events.

In 1808, to guarantee the safe progress of the celebrations, the Prefect and other town authorities decided to unify the ward Carnivals into one single big celebration and they elected a man to guarantee public order and lead the celebration. They chose a man who was much respected by the citizens. The tradition says that the **Generale** received the title and the uniform of the "Generale dell'esercito Napoleonico" (General of the Napoleonic Army) and he had the power to

/ The Generale doesn't play the role of an historical character, but he is invested with the authority to oversee public order throughout Carnival.

select for himself the **Ufficiali dello Stato Maggiore** (*Officers of the General Staff*) to help him with his duties.

The Generale does not play the role of an historical character, but he is invested with the authority to oversee public order throughout Carnival.

He wears the feluca (two-pointed hat adorned with white ostrich feathers), a white and red band, boots, white gloves, white trousers and a black jacket with golden edges, buttons and shoulder pads. He carries his sabre at all times.

The Generale takes office on 6 January each year when he receives the feluca and sabre from the previous year's general.

On Carnival Thursday (Thursday before Ash Wednesday and the first day of Carnival proper), the Mayor, during the *Passaggio dei Poteri* (Handing over the

Powers) ceremony, symbolically hands over his civil powers to the Generale, giving him the Mayor's red and white sash.

During the whole of Carnival the Generale will be (symbolically) the ruler of the town. The Generale orders everyone to wear the berretto frigio (Liberty Cap), starting from Carnival Thursday.

The Generale has to attend all the events of Carnival, even when he is not the main character, and he is also invited to all supporting events. He is assisted by the Ufficiali dello Stato Maggiore and from these officers he appoints **Aiutanti di Campo** (Aides-de-Camp) and **Vivandiere** (Female Victuallers).

The Stato Maggiore's uniform colours are red and blue. The higher ranked officers are recognizable by their white trousers (also known as *Braje Bianche*), while all the others wear blue trousers with red stripes.



The Generale has three *Aiutanti di Campo*: *Addetto al Generale* (General's Officer), *Addetto alla Mugnaia* (Mugnaia's Officer) and *Addetto allo Stato Maggiore* (Stato Maggiore's Officer). They help the main characters perform their duties during the *Corteo Storico* and are at their service in case of need.

The Vivandiere are also characters inspired by the Napoleonic period. Napoleon's army was accustomed to bring along soldiers' wives who attended to their husbands after battle and prepared meals for the troops. There are four Vivandiere for each Campaign and they were introduced as Carnival characters at the beginning of the XX century. Their dresses are red and blue and, even though they are part of the Stato Maggiore, they differentiate themselves by wearing skirts. They wear large capes around the shoulders and knee-high boots.





## Sostituto Gran Cancelliere (Substitute Grand Chancellor)

/ Reporter of the  
Carnival's events

An extremely important character in the history of Ivrea's *Carnival* is the **Sostituto Gran Cancelliere**.

In the early 1800s, when the various Carnivals were unified, it was decided that the president of the town solicitors, called the *Gran Cancelliere* (Grand Chancellor), should keep a detailed record of every event and every Carnival ceremony in a dedicated book. Since the solicitors were usually very busy and did not like to ride around town on horseback, they used to have the events recorded by someone they trusted. So a Sostituto Gran Cancelliere was appointed.

He is always present, alongside the *Generale* and the *Ufficiali dello Stato Maggiore*, in order to record every official occasion. In a black velvet suit, white pleated wig, with a ponytail under his three-cornered hat, white



waistcoat and shirt with lace frill and cuffs, knee breeches over white stockings, the Sostituto Gran Cancelliere rides carrying with him a copy of the *Libro dei Processi Verbali* (Record Book).

The original Libro dei Processi Verbali, in which he meticulously records the progress of the ceremonies according to the protocol, is kept in a safe place. During Carnival he has sole responsibility for this document.

Today the *Libro dei Processi Verbali* has reached its sixth volume, which was started in 2018. These six volumes together represent the soul of Carnival's history. The first volume includes the period from 1808 to 1908, the second from 1908 to 1957, the third from 1958 to 1993, the fourth from 1994 to 2007, and the fifth from 2007 to 2017.

## Abba' (Priors)



/ Each year ten children - two for each of the five parishes of Ivrea - are chosen to represent the *Abbà* (Priors) who originally organised the celebrations.

In the 1700s, the **Abbà** was the *head of the Badia*, an association of young people that organized celebrations. Their emblem was a loaf of bread stuck on a pick. The ancient parish Carnivals were unified in 1808 by the French Prefect Plancy who transferred the management of the celebration from the parishes to the Town of Ivrea and the *Generale* became the head of Carnival. Each year ten children are chosen to represent the *Abbà* who originally organised the celebrations, two from each of the five parishes of Ivrea (*San Grato, San Maurizio, Sant'Ulderico, San Lorenzo, San Salvatore*).

The children wear Renaissance costumes with the colours of their parish flags. They always carry around a sword with an orange stuck on the end to symbolize the head of the tyrant. They parade riding on horseback accompanied by an equerry. Their main task is to set fire to the *Scarlo* of their *Rione* (parish) on Carnival Tuesday evening.

One of the *Abbà*s that represented Sant'Ulderico's parish in 1876 was Camillo Olivetti.

## Podestà (Supreme Head of Government)

/ Supreme Head of the Government of the Town,  
in charge of administration and justice.

From the 1300s until the second half of the 1400s the heads of families elected the members of the *Consiglio della Credenza* (Town Council), made up of a maximum of 70 Credendari (Councillors) coming from the various wards of the town. From among their number, the Credendari elected the *Consiglio dei Sapienti* (Council of Experts) to write and review laws, three Procuratori (Attorneys) to keep accounting registers and a Tesoriere (Treasurer) to manage expenses. The Credendari formed the government of the town and held all administrative and legislative powers.

From the beginning of the XIV century the Credendari elected the **Magnifico**

**Podestà**, Supreme Head of the Government of the Town of Ivrea. He chaired the Consiglio della Credenza and was in charge of administration and justice.

He was in office for one year and had to be an out-of-towner to guarantee his impartiality. Before taking office, at a ceremony in the town square, he swore on the statute book to fulfil his duties. From 1933 the Podestà also had to guarantee that no building would be built on the ruins of the much-hated castle of Monferrato.

After taking the oath with the *Governatore and Consiglieri*, the Podestà dug out a stone (known as Preda) from the ruins of the Castellazzo using the ceremonial

hammer kept in the Town Hall, and threw the Preda into the Dora River while cursing the Marquis of Monferrato. In the upper part of town there is the Palazzo della Credenza (Palace of the Credenza) built around 1313, which was the last seat of the Credendari. Today it is the headquarters of the Fondazione dello Storico Carnevale d'Ivrea (Foundation of the Historical Carnival of Ivrea).

During Carnival, as in the Middle Ages, the **Credendari** officially take part in the main events alongside the Podestà.





## *Carnival Days*

*from Epiphany to Ash*

*Wednesday / PG. 30*

Carnival's intricate protocol draws from several historical periods to determine the sequence of its various ceremonies, its procedures, its symbols and the roles of its characters.

For the Eporediesi, Carnival is not a show to watch, but a living event in which the whole town takes part

## Epiphany (6 January)

### *Morning*

#### **The arrival of the Pifferi e Tamburi (Pipes and Drums): the opening march of the Carnival.**

— Epiphany marks the beginning of Ivrea's Carnival season; the sound of the pipes and the rhythm of the drums flow through the streets of Ivrea. The players follow a traditional route through the old town, stopping every now and then for encouragement from the huge crowd that surrounds them to celebrate the beginning of a new Carnival..

#### **The General's swearing-in ceremony.**

— On this day the swearing-in ceremony takes place: the sabre and the feluca (two-pointed hat) are handed over to the *Generale*. This ceremony, like many others, has nothing to do with the ancient origins of Carnival. They are part of a group of made-up rituals, created to give a particular feel to the celebration and its characters

### *Afternoon*

#### **The Procession of the Credendari from Piazza Duomo to the Cappella dei Tre Re (Chapel of the Three Kings) on Monte Stella.**

— To wrap things up, in the afternoon there is the service at the Duomo (Cathedral) and the Candle Ceremony: the *Magnifico Podestà* (Supreme Head of the Government), escorted by his entourage and by the *Corteo Storico* and *Credendari*, gives the Bishop a votive candle to pray to the Virgin Mary for the town's protection. This moment was inspired by an ancient ritual that used to take place in the *Cappella dei Tre Re* (Chapel of the Three Kings) on Monte Stella. Saint Francis of Assisi himself suggested building this chapel, which was erected around the year 1220.



## The Saturday before the third to last Sunday before Carnival

### *Afternoon*

#### **Introduction of the Abbà (Priors).**

— This is a preliminary event prior to the official historical presentation of the Abbà that takes place on Sunday; it is a way to introduce them to each other and to the *Stato Maggiore*, the *Gruppo Storico* and the *Credendari* who will guide them through the Carnival



## The third to last Sunday before Carnival

### Morning

#### Fagiolate (Bean Feasts).

— People can eat *fagioli grassi* (bean stew with sausages and pork fat) at the Bellavista bean feast (Via Kennedy) and San Giovanni (Piazza Boves)

#### The Handover of the Libro dei Processi Verbalì (Record Book).

— The *Sostituto Gran Cancelliere* (Substitute Grand Chancellor) receives the *Libro dei Processi Verbalì* from the *Gran Cancelliere* (Grand Chancellor). After the handover, the *Sostituto Gran Cancelliere* will keep the *Libro dei Processi Verbalì* for the whole Carnival and afterwards he will give a public lecture on everything that has been recorded in it during the celebration

#### Prise du Drapeau ceremony Piazza di Città (Town Square).

— An ancient military ceremony that takes place at the beginning of every Campaign, in which the carnival flag is presented to the *Alfiere dello Stato Maggiore* (Standard Bearer of the General Staff), followed by the parade of the *Stato Maggiore* (Officers of the General Staff) and of the *Pifferi e Tamburi* (Pipes and Drums).

#### Inaugural banquet of the Generale and the Brillante Stato Maggiore.

— At the end of the banquet, the *Sostituto Gran Cancelliere* reads the opening proclamation that has to be signed by all those present. The *Pifferi and Tamburi* perform an obada (tune) called *Alzata da Tavola* (Rising from the Table).

/ So called because it is the third to last Sunday before the beginning of Lent.

### Afternoon

#### Alzata degli Abbà (Gathering of the Priors).

— Ancient ceremony nominating the representatives of the five parishes and presenting them to the town. The procession led by the *Alfiere* (Flagbearer) heads off to the houses of the young *Abbà* (Priors) of the parishes of San Grato, San Maurizio, Sant'Ulderico, San Lorenzo and San Salvatore. There are two *Abbà* for each of the five parishes of the town. Five *Abbà* are presented on this Sunday, the other five on the following Sunday.

The *Aiutanti di Campo* (Aides-de-Camp) present the *Abbà* to the crowd while the *Pifferi e Tamburi* play and the Generale salutes. The *Sostituto Gran Cancelliere* reads the *Libro dei Processi Verbalì* (Record Book) and the *Abbà*, their parents, the Generale and the witnesses sign it.

#### Generala in Piazza di Città (Town Square).

— Under the portico of the Town Hall the *Pifferi e Tamburi* play the *Generala*, a song played for the Generale at the end of the parade.

## The penultimate Sunday before Carnival

### *Morning*

#### **Fagiolate (Bean Feasts).**

— People can eat *fagioli grassi* at the bean feasts of Montenavale, Cuj dij Vigne, San Pietro Martire and Torre Balfredo.

#### **The reconciliation ceremony between the people of the Rioni di San Maurizio and the people of the Borghetto on Ponte Vecchio.**

— Ivrea's Carnival is based on ancient traditions and values, but it has changed through the centuries thanks to an evolution process that has reshaped its roles, meanings and rituals. The reconciliation ceremony between the people of Rioni di San Maurizio and the people of the Borghetto is an example of this evolution.

Tradition tells us a story of hatred and resentment between these two *Rioni* (parishes) situated on the opposite banks of the Dora Baltea river that led to an pitched battle. However the animosity ceased, as the *Libro dei Processi Verballi* explains, because the women from both sides, using their persuasion and kindness, managed to bring peace between the two *Rioni* once and for all. This is why, to this day, the *Console Maggiore di San Maurizio* (Supreme Consul of San Maurizio) and the Bano della Croazia (Governor of the Borghetto) meet half way across the Ponte Vecchio and embrace in a fraternal hug.

#### **Lunch in Borghetto.**

— The reconciliation is celebrated at an official banquet known as the *Pranzo della Croazia* in the Borghetto. At the end of the banquet, after the reading of the *Libro dei Processi Verballi*, the *Corteo Storico* (Historic Parade) lines up for the second *Alzata degli Abbà*.

/ So called because it is the penultimate Sunday before the beginning of Lent.

### *Afternoon*

#### **Alzata degli Abbà (Priors of the five parishes).**

— Repeat of the ceremony held on the *third last Sunday before Carnival*

#### **Generala in Piazza di Città (Town Square).**



## Morning

— The *Generale*, with the *Stato Maggiore*, the *Pifferi e Tamburi* and the *Alfieri* visit Ivrea's primary schools. The visit ends with a lunch offered by Fiorana primary school.

## Afternoon

### Symbolic handover of power in Piazza di Città (Town Square).

— In the Town Hall the Mayor symbolically hands over his civil powers to the *Generale*, giving him the red and white sash that is worn over the right shoulder, goes around his waist and is tied over the left side of the body. The *Ufficiali* (Officers) and the *Vivandiere* (Victuallers) wear similar bands on their shoulders, while the *Aiutanti di Campo* (Aides-de-Camp) wear red and blue ones. The *Sostituto Gran Cancelliere* reads the *Ordinanza del Generale* (General's Ordinance).

### Donning the Berretto Frigio (Liberty Cap).

— In compliance with the orders of the *Generale*, the citizens are invited by the *Sostituto Gran Cancelliere* to put on the *berretto frigio*, symbolising freedom and fraternity. This will be an essential accoutrement during the days of the Battle of the Oranges to avoid being hit “moderately and kindly” by orange throwers.

### The starting point of the march

— The *Corteo Storico* (Historical Parade) is led by two Officers, one of whom is the Flagbearer, followed by the *Alfieri* carrying the parish flags, the *Pifferi e Tamburi*, the *Generale*,

two *Aiutanti di Campo*, the *Alfieri of the Stato Maggiore*, the *Sostituto Gran Cancelliere*, the *Vivandiere*, the *Ufficiali* and the *Abbà*. The procession makes its way through the town streets towards the castle.

### The Visit to the Bishop in Piazza Castello (Castle Square).

— The *Corteo Storico* is received in the Bishop's Palace where the *Generale* presents the *Ufficiali* and the *Abbà*. The Bishop gives each *Abbà* a ritual gift. After the reading of the record and the affixing of the Bishop's seal, the *Pifferi e Tamburi* play music to honour the Bishop. It is a Carnival tradition to eat *pan e salam a ca dël vësko* (bread and salami at the Bishop's house) while the *Pifferi e Tamburi* are playing.

### The Visit to the Mayor in Piazza di Città (Town Square).

— The *Corteo Storico* reassembles and the march proceeds towards the Town Hall where, in the *Sala Dorata* (Golden Hall), the little Priors each receive a ritual gift from the Mayor. The *Sostituto Gran Cancelliere* reads the record that is signed and stamped by the Mayor.

### Children's Party in Piazza Ottinetti (Ottinetti Square).

— Games and entertainment at the traditional kids party organized by the association *J'Amis ad Piassa d'la Granaja*.

### Fagiolata (Bean Feast) in Cuj d'via Palma (via IV Martiri).

— After the tour of the *Generale*, the tasting and distribution of *fagioli grassi* takes place.

### General in Piazza di Città (Town Square).

## Carnival Thursday

### **The swearing-in ceremony of the *Oditori et Intendenti Generali delle Milizie et Genti da Guerra del Canavese in Piazza di Città (Town Square)*.**

— This ceremony to reward citizens who have made outstanding commitments to “Carnival duties or daily tasks” takes place in the Council Chamber of the Town Hall. The *Generale* and the Mayor present commemorative medals to the new *Oditori*. The reading of the record takes place.

### **A l'é torna Carlevé**

A l'é torna Carlevé  
noi i soma torna sì;  
a-i' é mac na ròba sola:  
i l'oma n'ani 'd pì...

Èl general, la mulinera  
con j'arancé e j'abbà 'nt la sflada,  
co'ij pifer, la banda e jë student  
an alegria a giro la sità.

A l'é na bela festa d'ecession  
che tuti a la conòsso ant ij dintorn.  
Èl verd del Canavèis,  
la Serra, ël Mombaron  
e le montagne tute  
a fan da bel contorn...

Domse da fé, Canavesan,  
lassoma nen ch'as perda 'l Carlevé;  
l'aqua dla Dòra a passa e a torna pì,  
sta bela festa 'nvece a deuv duré.

Dla bela Ivrea con le soe rosse torr  
as na parlerà an Italia  
e an tut ël mond.

— by Gian Franco D'Alberto  
and Ferruccio Veisi



## Carnival Saturday

*Today, everyone's attention is focused on the Vezzosa Mugnaia (Miller's Daughter). The gossip about who could be this year's Mugnaia has reached fever pitch in every corner of the town and, even though very few are in on the secret, everyone pretends they already know who she is.*

### Morning

#### **The Generale and the Stato Maggiore visit the Autorità Militari (Military Authorities).**

— Every visit is recorded by the *Sostituto Gran Cancelliere* in the Record Book.

#### **Presentation of the Mugnaia's Scorta d'Onore (Guard of Honour) of the Mugnaia to the Generale in Piazza di Città (Town Square).**

— After the parade in the town centre, the *Mugnaia's Scorta d'Onore* hands over the flag of the *Primo Battaglione Cacciatori della Repubblica Cisalpina* (First Battalion of Hunters of the Cisalpina Republic) and takes up the flag of the *Scorta d'Onore*, entering under the *Generale's* command.

### Evening

#### **Presentation of the Vezzosa Mugnaia from the Town Hall balcony.**

— The *Mugnaia* puts on her traditional white dress and goes from the mayor's office to the *Sala Dorata* (Golden Hall) where she is given a brooch with the *Pich e Pala* (Pick and Shovel) on a red ribbon. This brooch is a gift from the *Generale* who pins it onto the *Mugnaia's* traditional green scarf.

She is introduced to the *Aiutante di Campo* (Aide-de-Camp) assigned to her. The *Sostituto Gran Cancelliere* then presents her to the *Generale* and all the other main characters of the Carnival. Finally at 9 p.m., when the civic bell rings, the *Sostituto Gran Cancelliere* reads out the nomination deed and at the moment of the proclamation the *Mugnaia* appears on the balcony of the Town Hall to the adulation and applause of all citizens.

#### **Procession of the Corteo Storico (Historical Parade) along Lungo Dora (Dora Embankment) to honour the Vezzosa Mugnaia.**

— The *Mugnaia* takes the arm of the *Generale* and joins the *Corteo Storico* comprising: the *Pifferi e Tamburi*, the *Banda Musicale* (Town Band), the *Alfieri*, the *Scorta d'Onore*, the *Damigelle* (Maids of Honour), the *Paggi* (Pages), *Toniotto* (the Vezzosa *Mugnaia's* husband), the *Sostituto Gran Cancelliere* (Substitute Grand Chancellor), the *Ufficiali* and the *Vivandiere of the Stato Maggiore*, the *Podestà* with his entourage, the *Abbà* and the *Credendari*. The procession, escorted by *Goliardi* (student pranksters) and orange-thrower teams, makes its way through the town, hailed by all the citizens of Ivrea and the orange throwers on foot waiting in their squares.

#### **The arrival of the procession in Piazza di Città (Town Square).**

— The *Mugnaia* dances with the *Generale* to the strains of the *Carnival Hymn*.

#### **Orange throwers' parties in squares throughout the town.**

— In the evening every team organizes parties in their allocated squares where they will be throwing the next day.



## Carnival Sunday

### *Mattino*

#### **Fagiolate (Bean feasts).**

— People can eat *fagioli grassi* at the bean feasts of Castellazzo, San Lorenzo, Via Dora Baltea and San Bernardo.

#### **The oath of loyalty of the Magnifico Podestà in Piazza Castello (Castle Square).**

— The *Podestà*, with his entourage and the *Credendari*, makes his way through Via della Cattedrale and arrives in Piazza Castello where he swears loyalty to the Statutes in front of the old Town Hall, in the presence of the *Corteo Storico*.

#### **The Mugnaia and the Generale visit the Castellazzo Bean Feast in Piazza Maretti.**

— The *Generale*, the *Mugnaia* and their entourage pay a visit to the *Castellazzo* bean feast for the ritual tasting of the beans and the distribution of free rations.

#### **The Podestà takes a stone for the Preda from the ruins of the Castellazzo with the ceremonial hammer.**

#### **Preda in the Dora on Ponte Vecchio.**

— Accompanied by his entourage together with the *Credendari*, the *Alfieri* and the *Pifferi e Tamburi*, the *Podestà*, with his back to the downstream parapet of the bridge, throws the stone taken from the *Castellazzo* behind him, exclaiming: '*Hoc facimus in spretum olim Marchionis Montisferrati, nec permittemus aliquod aedificium fieri ubi erant turre domini Marchionis*' ('We do this to show our contempt for the Marquis of Monferrato; we will never allow anybody to build anything where the old Marquis's towers used to be').

The *Mugnaia* with the *Generale*, the *Stato Maggiore* and

the *Scorta d'Onore* witness the ceremony from the right bank of the river.

### *Afternoon*

#### **The Procession from Piazza di Città (Town Square).**

— Imagine the spectacle: the *Alfieri* with the parish flags; the *Pifferi e Tamburi*; the *Generale* with the *Stato Maggiore*, the *Sostituto Gran Cancelliere* and the *Abbà* on horseback; the *Banda Musicale*; the *Mugnaia* with her *Damigelle* riding in a *Golden Carriage* drawn by three white horses escorted by the *Scorta d'Onore*; the *Paggi* on horseback; *Toniotto* riding in the supply carriage; the *Podestà* in his carriage accompanied by the *Credendari* on horseback. The procession advances through the historic centre, stopping in the five parishes represented by the *Abbà*. The procession, colloquially known as the *Giro* (tour of the town), is the epitome of Carnival, bringing the celebration to every corner of the town. The *Mugnaia* parades from her triumphal carriage while throwing sweets and flowers symbolising the victory of the populace over the tyrant.

#### **The Battle of the Oranges.**

— Nine teams on foot kick off the Battle of the Oranges against the throwers from the *Pariglie* and from the *Tiri a Quattro* (two different kinds of throwing carriages). The throwing carriages follow two different routes: the internal route (Piazza Ottinetti and Piazza di Città) and the external route (Borghetto, Piazza del Rondolino, Lungo Dora and Piazza Freguglia).

#### **Generala in Piazza di Città (Town Square).**





## Carnival Monday

### *Morning*

**Zappate of the Scarli of the Rioni of San Maurizio, Sant'Ulderico, San Lorenzo, San Salvatore and San Grato.**

— The *Generale*, preceded by the *Alfieri*, the *Pifferi e Tamburi* and escorted by the *Stato Maggiore*, leads a recently married couple from each *Rione* (parish) to the place where the *Scarlo* (bonfire) will take place. The *Sostituto Gran Cancelliere* proclaims the ceremony standing on a drum-shaped stool while the newly-weds strike the ground with a pick and a shovel and the crowd recites in chorus *'As Pianta 'l pic a l'uso antic'* ('Use the pick in the traditional manner'). This will be the exact spot where the *Scarlo* will stand. This ritual is called the *Zappata* (Digging): it celebrates the rebirth of time. Past, present and future merge every year to be regenerated once again.

**Pich e Pala (Pick and Shovel) Trophy in Piazza di Città (Town Square).**

— At 1 p.m. one thrower from each squad is chosen to represent his team. From the far side of Piazza di Città the throwers try to see if they can throw an orange over Town Hall's roof. Whoever manages to throw the furthest wins the *Pich e Pala Trophy*.

### *Afternoon*

**March of the Corteo Storico (Historical Parade) to visit the orange-thrower teams:** Tuchini, Mercenari, Diavoli, Pantere, Credendari, Scacchi, Arduini, Picche e Morte.

**Battle of the Oranges.**

**Generala in Piazza di Città (Town Square).**





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I PALADINI DI SANT'ULDERICO

ADDIAMO A CORRIERE

## Carnival Tuesday

### Afternoon

#### March of the Corteo Storico and Battle of the Oranges.

#### Prize-giving ceremony of the orange-thrower teams and of the throwing carriages in Piazza di Città (Town Square).

— The first three orange-thrower teams are classified based on: throwing skills, fair play and appearance. The first three *Pariglie* and the first three *Tiri a Quattro* (two different kinds of throwing carriages) are classified based on: their horses, harness and driving skills, carriage appearance and throwing skills. The best teams win the prizes!

### Evening

#### The Corteo Storico moves towards the Rioni (parishes) of San Maurizio, Sant'Ulderico, San Lorenzo, San Salvatore and San Grato for the burning of the Scarli (bonfires of poles covered with heather and juniper).

— The *Abbà*, carrying lamps, reach the squares on horseback, preceded by the *Pifferi e Tamburi*, the *Generale* and the *Stato Maggiore*. The two *Abbà* from the *Rione* dismount and walk once around the *Scarlo*. At this point the *Ufficiale* who is holding their hand gives them a lighted torch and, at the first touch, the *Scarlo* goes up in flames. The *Scarlo of the Rione di San Salvatore* is the most important one because it is burnt in the presence of the *Mugnaia* in Piazza di Città (Town Square). While standing in her *Golden Carriage*, the *Mugnaia* raises her sword (symbol of the liberation from the tyrant) to the sky while the *Scarlo* is being lit by the *Abbà* and she has to keep it raised until the flag on top of the *Scarlo* is reduced completely to ashes. Meanwhile the *Generale*, in military style, salutes

the crowd standing in his horse's stirrups. The faster the flames run up the pole the more excited the crowd becomes and screams "*a brusa!.. a brusa!*" (Burn! Burn!) because the rapid burning of the *Scarlo* is viewed as a good omen for the rest of the year. This ritual represents the burning of the past: spring is getting closer and a new life is about to begin. This is why the burning of the flag does not offend: fire gives sanctity and new life to that which it burns. The march continues to San Grato where the last *Scarlo* is burnt.

#### Funeral March.

— Once all the *Scarli* are burnt, the *Generale* dismounts, takes his horse by the bridle and leads the funeral march while the *Pifferi e Tamburi* play a sad funereal tune and the *Ufficiali* drag their sabres on the cobblestones. The Eporedian citizens follow the parade in complete silence still wearing the *berretto frigio* (Liberty Cap) for the final moments of the Carnival.

#### Arvédze a giòbia 'n bot in Ottinetti Square.

— The funeral march ends in Piazza Ottinetti where the *Generale* thanks and dismisses the *Pifferi e Tamburi*, recalling the days when generals used to pay their *Pifferi e Tamburi* at the end of every campaign. Everyone exchanges the traditional greeting *Arvédze a giòbia 'n bot* ("See you, Thursday at 1 o'clock"). The *Generale* and the *Stato Maggiore* form a human chain and run to the Town Hall singing the Carnival Hymn.

#### Closing Proclamation in Town Square.

— In the Town Hall the *Generale* inspects the *Stato Maggiore* and pins campaign medals on the chests of the *Aiutanti di Campo*. Everyone removes their symbols of power and takes off their *berretto frigio*. The *Sostituto Gran Cancelliere* reads the proclamation signifying the end of Carnival.





## Ash Wednesday

### *Morning*

#### **Polenta and codfish distribution.**

— The Comitato della Croazia (from Borghetto) organizes the traditional tasting of polenta and cod in Piazza Lamar-mora, attended by the Bishop and all the main characters of the Carnival.



## The *Battle* of the Oranges

————— *from its origins to today's main  
protagonists* / PG. 60

The Battle of the Oranges is the most spectacular and popular event of the weekend. It symbolises the fight for freedom and is the centrepiece of Ivrea's Carnival. The battle is one of the most important national and international festivals thanks to its historical, cultural and prankish aspects. Everyone can take part in the battle by joining one of the nine teams on foot or one of the squads on the throwing carriages.

## The Battle

— The orange-throwing tradition dates back to the middle of the XIX century.

The myth narrates the story of *Violetta*, the *Mugnaia* (Miller's Daughter), who freed the town from the tyranny of the Marquis of Monferrato. She started a rebellion against him around 1200 because she was going to get married soon (to *Toniotto*), but did not want to submit to the *jus primae noctis* imposed by the Marquis on all the brides in his domain. So she climbed up to the castle and decapitated the Marquis, starting off a rebellion which resulted in the destruction of the castle, never to be built again, and the establishment of a free town. The Battle of the Oranges is a re-enactment of that rebellion: the people, represented by the nine orange-thrower teams, fight on foot without helmets or protective clothing against the feudal soldiers, represented by the throwers from the horse-drawn carriages, who wear helmets and padding that resembles traditional ancient armour. In the Middle Ages, beans were used instead of oranges. The story goes that twice a year the lord would give a pot of beans to the poor families, but, since the people were contemptuous of the lord, they would throw the beans in the streets.

Beans were also thrown at Carnival time during the XIX century in prankish skirmishes between the carriages and the spectators on their balconies along the main street of the old town, a gesture which mocked the miserable pittance of a few beans left over from the *fagiolate* of the rich during the Middle Ages.

Between the 1830s and the 1860s a new game was born:

the young bourgeois girls started to throw “innocent bullets” from their balconies to the people passing by. The girls used to throw confetti, lupins, flowers and oranges from their balconies, aiming at the Carnival procession. At the time, oranges were an exotic, aristocratic fruit from the Côte d’Azur. The ‘targets’ were the young men fancied by the girls.

The young men started gently to throw the oranges back to the girls. One thing led to another and what started as an act of kindness developed into a duel, an out-and-out fight between throwers from the balconies and throwers from the streets.

It was only after World War II that orange throwers started to form various teams and orange-throwing carriages were created to give life to what Ivrea’s Carnival is today. The teams and the carriages have to follow precise rules in order to participate.

The battle is a mix of passion and solidarity. It is quite common to see rivals shake hands, showing respect to one another, recognizing each others’ skills and courage. The battle is based on unwritten rules followed by all the throwers to guarantee the safety of every fighter (apart from a few inevitable black eyes). It is a very sporting event where the best fighter (and the one that throws oranges faster and more fiercely) wins.

Ivrea’s Carnival is not only a great role-playing game; it is also a superb lesson in civic behaviour. Thousands of combatants go peacefully to their squares to celebrate freedom in a competitive way, while at the same time respecting the

## The Battle

unwritten rules of fair play. It is a great example of civilized behaviour that Ivrea can be proud of and should defend.

There are nine orange-thrower teams on foot and every team has a designated area for their throwers. Their throwers wear tunics and trousers in their team's colours.

The number of carriages is variable, but there are usually around fifty.





## Orange throwers on foot

### *The Ace of Spades*

**/ 1947** — Founded by a group of young players from Ivrea's football club, they wear a red and blue uniform, with the ace of spades as their emblem and a black neckerchief. This was the first organized orange-throwing team, giving birth to what Ivrea's Carnival is today.



Battleground:  
**Town Square**



### *Death*

**/ 1954** — Founded by a group of friends from San Grato neighbourhood. They wear a black uniform with a white skull and red trousers.



Battleground:  
**Town Square**



### *The Tuchini*

**/ 1964** — Their battleground is the Borghetto, one of the oldest and most fascinating parts of town. They wear a red and green uniform with a red neckerchief. Their emblem is the crow, the symbol of Croatia, because in the olden days many Croatians lived in Ivrea.



Battleground:  
**Borghetto**



## Orange throwers on foot

### The Chessmen

**/ 1964** — Their name comes from the number of throwers of the team in 1964 – sixteen like the white (or black) pieces on the chessboard. They wear a black and white checked tunic with an orange tower, the symbol of Ivrea's castle. Also their neckerchief and their trousers are orange.



Battleground:  
**piazza Ottinetti**



### The Arduini

**/ 1966** — The team owes its name to one of the most interesting streets in the old town centre, via Arduino. The *Scorpioni d'Arduino* team members, known as Arduini, wear light green trousers and a yellow tunic with a scorpion on the back; the neckerchief changes every year.



Battleground:  
**piazza Ottinetti**



### The Black Panthers

**/ 1966** — The Black Panthers started throwing in Piazza di Città (Town Square), then moved first to Piazza Ferrando and then to Piazza Ottinetti. Now they throw in Piazza del Rondolino. The team members wear a black uniform with yellow stripes like their neckerchief. Their emblem, as their name suggests, is a roaring black panther.



Battleground:  
**piazza del Rondolino**



## Orange throwers on foot

### The Devils

**/ 1973** — They wear a red tunic and trousers with yellow bands and a yellow neckerchief. Their symbol is a devil with his fork.



Battleground:  
**piazza del Rondolino**



### The Mercenaries

**/ 1974** — They wear a purple tunic, yellow trousers and a patterned neckerchief. The team chose as their symbol two scimitars within a yellow 5-pointed star.



Battleground:  
**piazza del Rondolino**



### The Credendari

**/ 1985** — The team had to wait until 1989 to obtain official status. They wear a blue tunic with yellow stripes, yellow trousers and neckerchief. The emblem shows the *Palazzo della Credenza* and below it a club (symbol of the Council) crossed with an axe (symbol of the *Podestà*). Under the emblem there is the name of the team.



Battleground:  
**piazza Freguglia**





## Throwing Carriages

— The orange throwers that throw from the carriages wear a leather helmet (with a metal grille or a perspex sheet to cover their eyes) and special padding to cover their torso. Every throwing carriage has a *Cavallante* (Driver) and a *Capocarro* (Carriage Head) who organizes and manages the carriage and the throwers.

The *Cavallante* is a passionate horse trainer and skilled driver of two-in-hand or four-in-hand carriages. His knowledge comes from secrets handed down from one generation to the next, from one driver to another. He is responsible for finding the most refined harness and training the horses to walk with an elegant gait. The criteria used for ranking the throwing carriages include: courage during the battle, fair play when throwing the oranges, the quality of the decorations on the carriages and the horses' harness.

The throwing carriages contribute significantly to the beauty of Storico Carnevale d'Ivrea through the elegant bearing of their sleek horses, impeccably groomed and richly harnessed.

There are two types of throwing carriages, *pariglie* (two horses) and *tiri a quattro* (four horses) alternating in the squares every few minutes.



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## GLI SCORPIONI DEL TIRANNO



G. M. Musso

## INVITO AL CANAVESE

Year 1967

**T**he Battle of the Oranges is without doubt an engaging and unforgettable spectacle which also makes an important contribution to the Town's tourism income. Its origins can be found in Commedia dell'Arte.

Repeated fanfares gather the people ready for the riot; on the *quadriglie* and the *pariglie* (two types of throwing carriages) the tyrant's soldiers get ready for battle. The common people wear no body armour or face protection whereas his lordship's soldiers have their heads protected by robust helmets with iron grilles. Suddenly a storm of oranges appears as if from nowhere: it looks like a mixture of abstract and figurative painting. The popular riot is furious, uncontrolled, uncoordinated, impressive! The spectators, transported by the beauty of this frenzied and unpredictable battle, shout words of encouragement to the commoners; the orange throwers fight without fear. Squashed oranges are everywhere: on the walls, on the street and on the heads of the fearless warriors: the pungent scent of squashed oranges penetrates the skin, enters the houses and rises high in the sky becoming a delicate, translucent fog.

A unique spectacle!

As thrilling as pirates boarding a ship in the Caribbean, as exciting as a bullfight in Seville. Suddenly a passage from Salgari comes to mind; seeing the young bride leading and inspiring the people to battle makes one think of Manzoni's novel *I Promessi Sposi* (The Betrothed). A wedding is in danger! In Ivrea, the descendents of Manzoni's hero, Renzo Tramaglino, face the *bravi* (thugs) without fear while modern-day Don Abbondios throw oranges from the balconies at his lordship's soldiers. Trumpets sound, drums roll, pipes shrill and bangers blast. Carnival! Lucia (known as *Violetta* in the town of Ivrea) cuts off the head of Don Rodrigo (known as Ranieri di Biancrate or Guglielmo di Monferrato), and the Renzos (called *Toniotto*) don't take their chickens to the market, but piping hot beans in huge pots, along with heaps of squashed oranges. In Ivrea, the Innominato (the Unnamed One) can never remain unnamed.

The fight repeats itself three, four, ten times! And in the end the common people defeat the lords; the people always win, at least during Carnival.

We are reminded of 'the duel of Barletta', written by Massimo d'Azeglio who was born in Canavese. History, myths, literature, folklore, symbols, carrousels, parades, dances, pipes: the potpourri that is Ivrea's Carnival. As night falls, the people's orange throwers and the tyrant's orange throwers all join together in one big celebration: there are no winners or losers.

Oh, worthiest of ancient carnivals!





DI SAN VENERICO

G











MA FIGURATI...

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Ivrea's Carnival is a unique event where history and myth are intertwined, giving life to a great community celebration full of symbolism and traditional values.

*"Our carnival is like a ship that not even the fiercest storms can batter against the cliffs nor the wildest waves wreck on the rocks. The beacon that guides carnival into port is the love proffered by every citizen of Ivrea."*

*(La Dora Baltea, 16th of February 1860).*

## The *History* of Carnival

———— *from the myth to today* / PG. 93

## 1194 The Popular Revolt against Biandrate

— The Historic Carnival of Ivrea is based on myths revolving around two tyrants that used to oppress the Eporedian people. The first of these two tyrants was **Ranieri di Biandrate**.

In the XII century the Emperor Federico Barbarossa appointed Biandrate to govern Ivrea, installing him in the *Castle of San Maurizio* (also known as Castellazzo) to oppose the Savoy family and the heirs of Arduino. This tyrant oppressed the Eporedian community with the *jus primae noctis* (exercised through the *jus maritagii*) and the *jus molitorius*.

The popular uprising in 1194 led to the destruction of the castle, freeing the town from Biandrate's tyranny. The Ivrea's Carnival is a re-enactment of this event, which, in popular myth, has become mixed up with the end of the Marquis of Monferrato's tyranny more than one hundred years later.

## 1300 The Scarlo

— The Scarlo is the oldest ritual of Ivrea's Carnival. *In the Middle Ages, the Scarlo celebration marked the end of winter and the re-awakening of nature*. The Scarlo is a long pole covered in heather and juniper, topped by an Italian flag that will be burnt together with the Scarlo. On Tuesday evening, in each ward, the crackling flames flicker around that Scarlo as a sign of vitality and good omen. It is Carnival's last gift.

In 1781, an Ordinance of the Comune di

Ivrea reported the burning of the Scarlo in Piazza di Città (Town Square). The burning of the Scarlo, which traditionally featured fireworks and a hanged dummy on top, was an important tradition for each ward. Even after the unification of the wards under a single Generale, the tradition was preserved; to this day every ward makes its own Scarlo.

The burning of the Scarlo on **Carnival Tuesday evening** *symbolizes many different things: the popular revolt, the execution of the tyrant, the fire that burnt down the Castellazzo, the triumph of freedom, the death of the old and the birth of the new*.

## The Zappate 1325

— The first Libro dei Processi Verbali (Record Book) reports that the original **ceremony of the Zappate** (Digging), the ancient ritual of digging the hole for the Scarlo, took place in 1325. The first documented Zappata was in 1839. Tradition requires that, on the Carnival Monday morning, the last bride of the year must take the arm of the Generale and head towards the place where the Scarlo will be erected, while the groom is lead by the Sostituto Gran Cancelliere to the same spot. The groom takes the pick from one of the Aiutanti di Campo and hits the ground: this is where the Scarlo will stand. Immediately, the bride takes the shovel from the other Aiutante di Campo and hits the ground in the same place. In the meantime the Generale takes his hat off and says out loud «*Ciamo testimuniansa che n'tla Parochia d'... l'è piantase al pich a l'uso antic*» (We witness that in the Parish of ... the pick has been used in the traditional manner).

## 1500 The Abbà

— In ancient times each ward had its own carnival, collectively known as Feste delle Badie (Priory Ceremonies), which were organized by the **Abbà** (Priors) themselves. The rivalry between the wards during the ceremonies often led to violent fights. This is why *in 1808 the Feste delle Badie where united in one ceremony by the French Prefect Plancy.*

## 1600 The Preda in the Dora

— In commemoration of the defeat of the tyrant and the people's seizure of their liberty, the Town Council of Ivrea passed laws in 1329 and in 1433 prohibiting the building of castles or towers on the ruins of the Castellazzo.

The Preda in the Dora Ceremony, performed by the Podestà, was documented for the first time in the Ordinance of the Comune of Ivrea in 1608. During the period from 1710 until the end of the XIX century the tradition fell into abeyance. In 1934 it was reintroduced into Ivrea's Carnival, together with other events. Since 1969 it has been invariably performed in the morning of Carnival Sunday.

The Preda in the Dora Ceremony is tightly linked to the history of the town. *The ceremony refers to the two consecutive destructions of the Castellazzo in the XII and XIII centuries.* Castellazzo, also known as Castello di San Maurizio, was the ancient castle of the Marquises of Ivrea who ruled over a vast territory of which Arduino became lord around the year 1000 A.D.

During the imperial rule of Federico Barbarossa, the Castellazzo was given to Ranieri di Biandrate, a marquis loyal to the Duke of Swabia. The increasing enmity between the imperial power on the one hand and the forces of the town and the church on the other, led to the popular revolt that took place from 1193 to 1195 and the first sacking of the castle.

The Marquises of Monferrato built a fortress on the ruins of the castle seventy-two years later. However, as soon as the town was free from the yoke of the Monferrato family the fortress was destroyed again. The destruction was so complete that the ruins were sold as construction material and hardly any trace of the fortress was left.

## The Pifferi e Tamburi (Pipes and Drums) 1700

— During **Emanuele Filiberto's** reign, a Pifferi e Tamburi band used to live in the Castello delle Quattro Torri (the Four-Towered Castle). It is likely that the Pifferi e Tamburi tradition was inspired by the military bands that led the armies in their European Campaigns. 1808 is the official year of establishment of the band, but documentation of the musical tradition of the Pifferi e Tamburi can be traced back to the XVI century. The band is responsible for performing the "soundtrack" for Ivrea's Carnival, enlivening the whole celebration of Carnival with the traditional marches and obade tunes. In this way the Carnival's traditional musical repertoire is preserved.

The only instruments played by the band are





PIFFERI E TAMBURI

IVREA

1808



ITALY



the **Piffero** (a small transverse flute made of boxwood), *the military drum and the bass drum*; all instruments are handmade by the players. Many tunes are inspired by Piedmontese military marches; others are based on Napoleonic or Risorgimento songs. Monferrine, traditional tunes from the Monferrato area, are also played by the Pifferi e Tamburi during the celebrations. The complete repertoire comprises 13 marches, 1 passo di carica (imitating a cavalry charge), 5 diannas, 11 monferrine and 3 other melodies. Each melody is connected to a particular event: for example, some tunes are linked to different areas (e.g. town parishes) and specific pieces are played to honour different Carnival characters.

## 1798 L'Albero della Libertà (The Tree of Freedom)

— On the 13 December 1798 (the seventh year of the French Republic and the first year of the short-lived Piedmontese Republic), during the liberation movement that followed the *Rivoluzione Francese in Piemonte* (French Revolution in Piedmont), Ivrea became a republican municipality. On this day the Albero della Libertà was erected, a beech tree decorated with the Stemma Glorioso dell'Unione Patriottica (the Glorious Arms of the Patriotic Union) which would remind the townspeople of 'the Trees of Triumph, which in celebration of the removal of the yoke of the lascivious stock of Monferrato', the townspeople used 'to erect with fires of joy during Carnival'. This event is commemorated by the Citoyens de la Ville d'Ivrée on Carnival Monday morning. At a ceremony in the presence of the major, the *Generale* and the *Stato Maggiore*, the

*Citoyens* donate a small tree to the town to be planted as a tribute to freedom.

## The Generale 1808

— After the invasion on the Napoleonic Army in the early 1800s, Ivrea became *Chef Lieu du Département de la Doire*. Until then, carnivals were celebrated separately by each parish with parties, parades, banquets, fireworks, climaxing with the burning of the Scarlo in the parish square. In 1808 the parish carnivals were united in one big event, becoming the official celebration of Ivrea.

**Savino Pezzatti** was the first Generale, nominated on the 1 March 1808. He was a member of the Town Council and Guardia d'Onore Imperiale della Città d'Ivrea (Imperial Guard of Honour of the Town of Ivrea) and of the Electoral Council of the Département de la Doire. He was nominated Generale 12 times. **Savino Panietti** is Ivrea's the longest-serving Generale, having played the role 17 times consecutively from 1841 till 1857. Since the character of the Mugnaia was added to Carnival, **Roberto Tarditi** has served as Generale the most times (from 1898 to 1903), a total of 11 if we count the double edition of 1898 when Carnival was celebrated twice, first in Ivrea and then at the Universal Exposition in Turin). Captain **Pietro Fumel**, the first Mugnaia's husband, fulfilled the role as Generale in 1864 and 1865; the very next year he was designated General in the Italian Army. After the Second World War, **Ciro Merli** wore the Generale's uniform eight times, between 1947 and 1958, while **Dante Volpe** played the part of Generale four times between 1961 and 1978.

## 1808 The first Libro dei Processi Verbali (Record Book)

— The date of the first Libro dei Processi Verbali is uncertain, but many scholars believe that the book was created about ten years later than the date inscribed on the cover, 1808, the year the first Generale was nominated. On the parchment title page of the first volume we find written *Livre commencé l'an 1808. Ivree, Chef lieu du Département de la Doire*, while the extract from the first page reads like this: *Generale in capo per il Carnevale è stato nominato il signor Pezzatti Antonio, figlio del fu Giovanni Antonio, membro del Consiglio Municipale, guardia d'onore Imperiale e della Città di Ivrea*. (Pezzatto Antonio, Giovanni Antonio's son, member of the Town Council and Imperial Guard of Honour of the Town of Ivrea has been nominated General in Chief of the Carnival).

## 1820 The Stato Maggiore (Officers of the General Staff)

— No one is quite sure about the exact date of the establishment of this group formed to help the Generale with the organization and management of Carnival. **The Stato Maggiore** is modelled on a Napoleonic military corps under the command of a general. The traditional composition of the Stato Maggiore is: *Aiutanti di Campo*, *Ufficiali d'Onore* and *Vivandiere*. The whole period of Carnival is considered an actual military Campaign and the Ufficiali have to be present at all events during the celebration. The activities of the Stato Maggiore continue all year round in the *Associazione Circolo Ufficiali Sta-*

*to Maggiore* (the Officers of the Stato Maggiore Association). This is a permanent centre where volunteers work to preserve the traditions of Carnival, researching and publishing the official documents of this historical military group.

## The Oranges 1830

— In the 1800s, when the celebration was mainly an event for the middle classes, oranges – an exotic fruit quite uncommon in Ivrea – were thrown during the Gala delle Vetture (a procession of carriages covered with garlands of flowers). At first the oranges were launched gracefully by young ladies to their admirers, but soon they were being flung more and more fiercely by boys and girls alike.

In the 1854 formal announcement for Carnival, Generale Panietti warned, *'to favour the good outcome of the Carnival, it is forbidden to throw oranges or similar things with too much strength'*. A picture of the Carnival in 1857 shows clearly the use of oranges as missiles. Many believe that today's Battle of the Oranges evolved from this playful practice of Ivrea's bourgeois youth.

## The Parish Flags: San Pietro e Donato 1830

— The flag is 150 cm wide and 160 cm long, mounted on a pole covered in red velvet. *This flag was already one of the Carnival Flags used in the first half of the XIX century*, but, as documented in the first Libro dei Processi Verbali, when, in 1899, the old flags were replaced with new



ones given by the City of Turin as a sign of gratitude for the Carnival of Ivrea's participation in the Esposizione Generale Italiana in 1898, *San Pietro and Donato's* original flag was missing 'as a result of the carelessness of he who should have taken greater care of it'. The new flag was used until 1933 when it was replaced, together with the other four flags. From the 1970s this flag was absent from the march until, in 1998, the Alfieri made a new flag, which is used to this day in the Carnival march. The flag has a big white cross on a red field with a blue bordure. There are four horizontal white flames going from right to left, two in each of the two cantons on the right.

## 1830 The Parish Flags: San Salvatore



— The flag is 135 cm wide and 140 cm long, mounted on a pole covered in brown velvet. This flag has been in the Carnival since 1836. It was replaced for the first time in 1899 after the Esposizione Generale Italiana in Turin and then again in 1933. The flag has a light beige field with a dark beige edge and a dark beige square in the middle with the words 'Viva S. Salvatore' on one side and 'Borgo di Bando' on the reverse. The four field cantons are each decorated with a stylized frond separated by quadrifolios. The flag we see today was donated by the Generali and the Sostituti Gran Cancellieri of the Ordine della Mugnaia in 1986 to replace the flag made in 1959.

## The Parish Flags: San Maurizio

1830



— The flag is 140 cm wide and 150 cm long, mounted on a pole covered in dark red velvet. *This flag has been in the Carnival since the first half of the XIX century.* It was replaced for the first time in 1899 with the one made after the Esposizione Generale Italiana in Turin and then again in 1933.

The flag has a beige field with a magenta bordure and a magenta square in the middle. The cantons are decorated with blue circles with blue ribbons. The magenta square in the centre contains a beige rim with an olive green edge and four stylized olive green leaves, one for each corner. The rim in the middle bears the inscription 'Viva San Maurizio' on one side and 'Rione del Castellazzo' on the reverse. Today's flag was recreated by the Alfieri and the Yon family and it has been used since 2012, replacing the 1985 flag given by the Ordine della Mugnaia and Pier Fausto Cavallo.

## The Parish Flags: San Grato

1830



— The flag is 130 high and 140 cm wide, mounted on a pole covered with dark red velvet. *This flag has been in the Carnival since the first half of the 1800.* It was replaced for the first time in 1899 with the one made after the Esposizione Generale Italiana in Turin and then again in 1933. The flag has a red field edged by beige and blue squares. In the four corners we have, starting from the upper right and proceeding clockwise: a

## The Parish Flags



## from 1830 to today

1.	<b>Santi Pietro e Donato</b>
	- 160 x 150 cm red velvet pole <i>introduced in the first half of the XIX century</i>

4.	<b>San Grato</b>
	- 130 x 140 cm dark red velvet pole <i>introduced in the middle of the XIX century</i>

7.	<b>San Bernardo</b>
	- 140 x 150 cm dark green velvet pole <i>introduced in 1935</i>

2.	<b>San Salvatore</b>
	- 135 x 140 cm brown velvet pole <i>introduced in 1836</i>

5.	<b>Sant'Ulderico</b>
	- 120 x 125 cm dark green velvet pole <i>introduced in 1842</i>

8.	<b>Torre Balfredo</b>
	- 140 x 175 cm bordeaux-coloured velvet pole <i>introduced in 1935</i>

3.	<b>San Maurizio</b>
	- 140 x 150 cm dark red velvet pole <i>introduced in the middle of the XIX century</i>

6.	<b>San Lorenzo</b>
	- 135 x 165 cm brown velvet pole <i>introduced in 1934</i>

9.	<b>Sacro Cuore</b>
	- 140 x 140 cm blue velvet pole <i>introduced in 1955</i>

red flag under the Libro dei Processi Verballi with the words *'Statuto del Carnevale d'Ivrea'*, on top of which are the Generale's feluca and sabre tied with a blue ribbon; a burning turreted castle to represent the Castellazzo; a round shield, a shovel, a pick, a lit torch and two chains, all placed on a burning Scarlo; a tricolour flag that holds a drum supported by a sword with an orange and a small stick ending with a sphere. In the centre of the field there is a beige shield with a blue border with the words Rione del Borghetto on one side and Viva San Grato on the reverse. The shield is surrounded by a polylobed frame. The current flag was remade by the Alfieri and the Tuchini and introduced in 2012 to replace the 1985 flag.

1842

### The Parish Flags: Sant'Ulderico



— The flag is 120 cm wide and 125 cm long, mounted on a pole covered with dark green velvet. *This flag has been in the Carnival since 1842.* It was replaced for the first time in 1899 with the one made after the Esposizione Generale Italiana in Turin and then again in 1933. The flag has a golden field with a beige bordure. In the centre there is a green square with beige quadri-foils in the four corners; within this there is an ivory-coloured rhombus with a mitre, a cross and a crosier (the accoutrements of Bishop Ulderico, the patron of the parish) on one side and the words Viva Sant'Ulderico 1984 on the reverse, recalling the year when the flag was donated by the Guidetti family.

## Il Sostituto Gran Cancelliere (Substitute Grand Chancellor) 1845

— This character was introduced as a replacement for the Gran Cancelliere Regio Notaio. According to the *Libro dei Processi Verballi*, the Gran Cancelliere Regio Notaio was introduced in 1821 as the keeper of the Gran Registro (Great Register).

## The Mugnaia 1858

— The Mugnaia was documented for the first time in 1858 while sitting on the Golden Carriage still used by **Violetta** today. Before 1858, Violetta's part was played by the last bride of the ward, called to perform the Zappata to erect the Scarlo. *From being a legendary character, she became real in 1858.* This character was introduced during Italy's Risorgimento as the symbol of Liberty: this is why the colours of her dress reflect the Italian national colours. Two years later the Regno d'Italia (Kingdom of Italy) was proclaimed. *According to tradition, the role of the Mugnaia can be played only once in a lifetime.*

However, in the second half of the XIX century three ladies had the opportunity to ride twice the Golden Carriage: **Giuseppina Fumel Gamacchio**, the first ever Mugnaia (captain Pietro Fumel's wife), was Mugnaia in 1858 and 1859, **Maddalena Cavatore Allera** in 1863 and 1864 and **Vittoria Pesando Menaldino** in 1868 and 1869. In 1898 the Carnival had two Mugnaie in the same year when Carnival took place twice: during the traditional days in Ivrea and a few months later in Turin to celebrate the Esposizio-





ne Universale (Universal Exposition). The two Violette where **Emma Cavallo Zucchini** and **Angiolina Patriarca Gillio**.

Sad was the fate of 1892's Mugnaia **Perla Fa-luomi Foa**; after being the symbol of freedom for Ivrea's Carnival, she sadly died while imprisoned in Auschwitz's concentration camp in 1944.

## 1858 The Carnival Hymn

— To honour the introduction of the Mugnaia in Ivrea's Carnival, **Professor Ferdinando Bosio** wrote '*La Canzone del Carnevale d'Ivrea*' (Ivrea's Carnival Hymn). **Maestro Lorenzo Olivieri** composed the music, which was later transcribed by **Maestro Angelo Burbatti** for voice and pianoforte.

## 1878 La Fagiolata Benefica del Castellazzo (The Charitable Bean Fest of the Castellazzo)

## 1898 The two Carnivals

— A summer version of the Carnival was brought to Turin during the **Esposizione Generale Italiana di Torino** (General Italian Exposition in Turin). For this occasion the commission elected a second Mugnaia.

## The Vivandiere 1898

— The Vivandiere became part of the *Stato Maggiore* at the beginning of the XX century. They were introduced to supply the Stato Maggiore with food, inspired by the women who accompanied the troops in battle. The Vivandiere wear a special hat and skirt to distinguish them from the officers.

## L'Associazione Universitaria Canavesani (The University Association of the Canavese) 1924

— The Goliardi (Student Pranksters) of the AUC where formed in 1924 and they attended the Carnival for the first time in 1925. Their symbol is the scorpion. Since there was no real organization for the Carnival that took place in 1946 after the war, the Goliardi were among the main players who helped erect and burn the Scarli in Piazza di Città, Piazza Maretti and in the Borghetto. This was a unique Carnival because all main characters were missing.

## Il Podestà 1934 (Chief Magistrate)

— The Podestà was introduced in 1934 to perform *the first Preda in the Dora ceremony*. He represents the Supreme Head of the Government of the Town from medieval times.

## 1934 The Parish Flags: San Lorenzo



— The flag is 135cm wide and 165 cm long, mounted on a pole covered in brown velvet. The front of the flag has a Greek cross with trilobal extremities and a blue medallion in the middle with the words Rione di San Lorenzo.

The first canton is yellow with an eagle spreading its wings, the second canton is green with three bundles of wheat, the third canton is blue with two fish facing each other evincing the borders of the parish delineated by Lago San Michele, the fourth canton is red with a laurel wreath.

Within the blue medallion on the reverse side of the flag we can see Deacon Lorenzo in a red tunic displaying the gridiron while holding the Book of the Gospels and the martyrdom palm in his right hand. The current flag was introduced in 1985.

## 1935 The Parish Flags: San Bernardo



— The flag is 140 cm wide and 150 cm long, mounted on a pole covered in dark green velvet. It has a green field with red horizontal bordures and green, blue, red and white squares along its vertical bordures.

The first canton is beige and represents San Bernardo Di Chiaravalle (St Bernard of Clairvaux), the patron of the parish and the founder of the Cistercian Order. He is represented from

the waist up while wearing the monk's scapular, with the traditional shaved head and the halo on top.

He makes a blessing with his right hand and holds a book in his left hand, symbolizing his position as the Church's Doctor. In the centre cantons there are two pairs of corncocks, reflecting the ward's farming tradition.

The last canton is blue with an eagle. The current flag was remade in 1985.

## The Parish Flags Torre Balfredo

## 1935

— The flag is 140 cm wide and 175 cm long, mounted on a pole covered in bordeaux-coloured velvet.



The flag is divided into three equal vertical stripes. In the first one, the top half has a blue field with a red bordure and an eagle with spread wings holding Ivrea's coat of arms; the bottom half has a red and white obliquely-striped field with a blue bordure. In the central stripe, a standing red griffin holds a tower with battlements that represents the ward. From the top and from the bottom three flames extend towards the centre: a blue one, a yellow one and a red one. In the third stripe, the top half has a red and white obliquely-striped field with a blue bordure; the bottom half has a blue field with a red bordure and a golden key in the middle to represent the role of the ward as Ivrea's outpost. The current flag was donated in 1985 by Grazia Olivetti Galletti (Mugnaia 1956), Mimma Galardi Lizier (Mugnaia 1961), Lalla de 'Liguori Olivetti

(Mugnaia 1979) and Davide Olivetti (Generale 1981).

## 1947 Asso di Picche (Ace of Spades) orange-throwers

## 1947 The Battle of the Oranges

— The Carnival is a big community celebration where *the Town of Ivrea celebrates its independence and ability to determine its own future*, recalling the time when Ivrea managed to free herself from the medieval tyrants. The Battle of the Oranges represents **the popular revolt**: the people of Ivrea (teams on foot) fight against the feudal soldiers (teams on carriages) with oranges as weapons.

## 1947 La Fiaccolata Goliardica (The Students' Torchlit Procession)

— The Goliardi escort the Mugnaia with their torches for the first time, giving birth to the parade for the Mugnaia.

## 1948 Polenta e Merluzzo (Polenta and Codfish)

## 1954 La Morte (Death) orange-throwers

## The Parish Flags Sacro Cuore

— The flag is 140 cm wide and 140 cm long, mounted on a pole covered in dark blue velvet.

On both sides it has a white field with a blue bordure. In the middle is a blue circle that irradiates blue flames. In the centre of the circle is a red heart and a black cross, the symbol of the Sacred Heart of Jesus. In the four cantons there are four blue arcs. The first and fourth arcs each contain a stick with two symmetrically interwoven serpents and two wings open at the top, all in blue, symbolizing peace and prosperity. In the second arc there is an anvil with a toothed wheel on top, representing the metalworking activities of the inhabitants, while in the third arch we can see a scythe, a rake, a fork, a spade and an ear of corn, which symbolize the parish's agricultural activities. The current flag was donated by the shopkeepers of Corso Nigra and Porta Torino.



## The recognition by the Presidency of the Council of Ministers

— On the 27 September 1956, the Presidency of the Council of Ministers included the Carnival of Ivrea in the calendar of the internationally-recognised events.

## Il Cerimoniale (The Protocol of the Carnival)

— **Angelo Pietra** created the Cerimoniale (the Protocol) of the *Historical Carnival of Ivrea*,

updated in 1988 by **Domenico Forchino, Lorenzo Faletto** and **Franco Quaccia**.

## 1961 **The Supremus Ordo Aurei Scorpionis (SOAS)**

— The **SOAS** gained recognition as Ordine Sovrano (Sovereign Order) in Ivrea and the Canavese and as Ordine Goliardico Minore Italiano (Minor Italian Students Order) during the *Primo Congresso Nazionale degli Ordini Sovrani* (The First National Congress of the Sovereign Orders) e *III Convegno dei Principi della Goliardia Italiana* (The III Conference of the Princes of Italian Goliardi), becoming the second student group to join the Carnival. The Order's officers include a Gran Maestro (Grand Master), a Principe (Prince) and, finally, a Prefetto (Prefect) who organizes Carnival activities. Like the AUC, the SOAS have the scorpion as their symbol.

## 1964 **Tuchini del Borghetto (Tuchini)** orange-throwers

## 1964 **Scacchi (Chessmen)** orange-throwers

## 1966 **Pantera Nera (Black Panthers)** orange-throwers

## 1966 **Scoprioni d'Arduino (The Arduini)** orange-throwers

## The 'Ordine degli Oditori ed Intendenti Generali delle Milizie e delle Genti da Guerra del Canavese' 1969

— The purpose of this order is to honour those citizens, associations or institutions that have been 'outstanding in their civic commitment to everyday duties and/or Carnival tasks', and present them with the Ordine degli Oditori ed Intendenti Generali delle Milizie e delle Genti da Guerra del Canavese award.

The investiture takes place every year on **Carnival Thursday** in the presence of the Generale.

## Diavoli (Devils) 1973 orange-throwers

## Mercenari (Mercenaries) 1974 orange-throwers

## L'Ordine della Mugnaia 1977 (the Order of the Mugnaia)

— This Association brings together all those people who have played the role of Violetta, of the Generale, of the Sostituto Grand Cancelliere and of the Podestà. The purpose of the Association is to 'reaffirm the fundamental values of the Eporedian tradition, to promote its progress, to preserve and improve future celebrations, in collaboration and harmony with other existing organizations and with those who share the same goals'.



The Order provides substantial support for Carnival initiatives.

## 1984 Gli Amis 'd Piassa d'la Granaja

— This Association was born to preserve the party spirit of its founders. They are the organizers of the kids' party that takes place on Carnival Thursday afternoon in Piazza Ottinetti, also known as Piassa d'la Granaja.

## 1985 Il Bano e il Comitato della Croazia (the Ban and the Committee of Croatia)

— The term *Bano* (Ban) comes from the Slavic tradition and it was used to name the leader of the people. It is given to an important citizen of the Borgetto to commemorate the small Croatian community founded by Croatian Knights returning from a Crusade. The Bano is the president of the Associazione Comitato della Croazia Polenta e Merluzzo, created to support the Cerimonia della Riappacificazione (Reconciliation Ceremony) on the second to last Sunday before Carnival and to distribute polenta and codfish on Ash Wednesday.

## 1985 The Credendari

— This historical group impersonates the *Credendari*: they are representatives of the different wards of the town, following the historical division of the town made during the Middle Ages.

## Credendari orange-throwers 1985

## Il Trofeo Pich and Pala 1989 (Pick and Shovel Trophy)

— Nine orange throwers (one for each team), and all of those who want to test their skills, meet on Carnival Monday at 1 p.m. in Town Square. The contestants place themselves on the far side of Piazza di Città (Town Square) and try to throw an orange over the Town Hall.

## La Scorta d'Onore della Mugnaia 1991 (The Mugnaia's Guard of Honour)

— *La Scorta d'Onore della Mugnaia* group was formed to replace the armigeri (armourbearers), also known as alaberdieri (halberdiers). From 1992 the Primo Battaglione Cacciatori della Repubblica Cisalpina (First Battalion of Hunters of the Cisalpina Republic) became the Mugnaia's Guards of Honour.

On **Carnival Saturday** the Group hands over the flag of the Battalion and replaces it with the flag of the Scorta to gather under the Generale's orders. Their attire is inspired by the uniforms of the Cacciatori di Fanteria Leggera (Light Infantry Hunters) from 1799. They have a black hat with a red band, green jacket and trousers, red shirt and red shoes covered with white spats. They are armed with the revolutionary rifle from the period 1777-1820 and a sabre slung from a baldric. The officer's uniform is recognizable by its unique decorations and by a second jacket thrown over one shoulder.



## 1996 Gli Alfieri (Flagbearers)

— Encouraged by the Generale, a group of friends decided to reorganize the flag-bearing activities during Carnival, giving this role much a more consistent image. The Alfieri open the march carrying the historical flags of the parishes and wards. In the past, before the Alfieri were created, the flags were carried by specifically-hired professionals or randomly-selected Eporediese citizens.

In 1998 the group created the *Associazione Alfieri* (Flagbearers Association). The main task of this organization is to reaffirm the importance of the flags and upgrade the role of the Alfieri, starting from the introduction of the new uniforms with the colours of the town. In 1998 they also recreated San Pietro and Donato's flag that was lost many years back. In 2006 the Alfieri carried out the digitization of all the flags to guarantee that their original configurations were recorded and preserved for posterity.

## 1998 L'Associazione Museo Storico Carnevale di Ivrea (The Association of the Historical Museum of Ivrea's Carnival)

— This association was created to guarantee 'the preservation, conservation, development and valorisation of the traditions of Ivrea's Carnival'. It also promotes research, studies and exhibitions.

## L'Albo dei Carri da Getto dello Storico Carnevale di Ivrea (The Register of the Throwing Carriages of the Historical Carnival of Ivrea)

— This Association's mission is to keep a record of all of the throwing carriages that meet the requirements to compete in the Battle of the Oranges.

## I Citoyens de la Ville d'Ivrée (Citizens of the Town of Ivrea)

— This is a group of people who choose to wear traditional revolutionary clothing from the period 1795-1799, along with the **red berretto frigio** (Liberty Cap), to underline the importance of the presence of the townspeople in Ivrea's Carnival.

## L'Associazione delle Squadre degli Arancieri a Piedi (The Association of Orange Throwing Teams on Foot)

— Their register records all of the orange-throwing teams on foot to formalize their existence, their colours and symbols and to specify the powers and rights of each team regarding the participation to the battle, the use of the squares and the flag decorations around the town.

1998

1999

2000

## 2002 **L'Associazione Arancieri Carri da Getto** (The Association of Orange Throwing Carriages)

— The association emerged from the association created in 1998. A group of carriage orange-throwers felt the necessity to create an association in order to be better represented in the Carnival. Its main duty is to regulate the position of all carriage orange-throwers, starting from the Carnival in 2010.



Ivrea's Carnival is made of many rituals invented to create a sense of community, strengthening the bonds among citizens.

The distribution of food to eat together in a festive and collective way,

like the neighbourhood bean feasts, is a way of bringing Carnival to those who, for whatever reason, cannot attend the official celebrations. Enthusiasm and a passionate desire to take part are the driving forces that keep Carnival alive.



## *Eating & Drinking at Carnival*

*from bean feasts, through polenta  
with stockfish, to mulled wine / PG. 129*

Fagiolate (Bean Feasts)

The traditional fagiolate benefiche (charitable bean feasts) date back to the Middle Ages when the Eporediese fraternities used to distribute beans to the poor. At the time beans were very important for the people's diet. The story goes that, once a year, the lords of Ivrea gave legumes and dried beans to poor families and let them cook them in their ovens to cook without charge. This was the only concession granted by the lords to the poor, who otherwise were oppressed by the high taxes and forced to live in poverty and hunger. The starving but proud people of Ivrea preferred to fast, refusing the lords' miserable philanthropic gesture and throwing the legumes and beans in the streets. Beans, reminders of the tyrants of old, have thus become important actors in a sequence of events leading up to the Historic Carnival of Ivrea.

/ Fagiolate in Numbers

BEANS	7.100	kg
PORK FAT	2.300	kg
SAUSAGES	3.900	kg
PORK TROTTERS	400	kg
PORK BONES	600	kg
LARD	300	kg
ONIONS	400	kg
COPPER CAULDRONS	150	

## Fagiolate (Bean Feasts)

### *Bellavista* (viale Kennedy 1)

**Tasting** — 8.30 p.m

*Saturday before the third to last*

*Sunday before Carnival*

**Distribution** — 9.30 a.m.

*Third to last Sunday before Carnival*

In 1976, a group of willing members of the ENAL club of Bellavista, under the expert supervision of the cook from the Olivetti nursery school in Canton Vesco, organized the first people's *fagiolata* in Bellavista, Sacca, Canton Vesco and Sacro Cuore. It is said that, in the '40s and '50s, this area far from the centre of town used to elect their own Mugnaia, demonstrating the people's desire to be part of the tradition of the Carnival, whilst at the same time maintaining their independence. The feast takes place in Bellavista, in the square in front of the ENDAS Club (previously ENAL Club). The neighbourhood residents love this feast; in fact about 15,000 rations of beans and delicious sausages are distributed every year. The popular bean feast of the Sacro Cuore was the first ever *fagiolata* to be included in the official program of the Carnival of Ivrea.

### *San Giovanni* (piazza Boves)

**Tasting** — 8.30 p.m

*The Saturday before the third to last*

*Sunday before Carnival*

**Distribution** — 9.30 p.m

*Third to last Sunday before Carnival*

This *fagiolata* started in 1984. The idea came from a group of residents of the newly-built neighbourhood of San Giovanni to create an event where the families of those who just moved in could meet and get to know each other better. It was a self-financing event: with the use of discarded and recycled materials they managed to make everything that was necessary to set-up, cook and distribute the beans. The mayor at the time liked the initiative and added this *fagiolata* to the other official town bean feasts. The *Generale*, the *Stato Maggiore* and the *Abbà* pay a visit to all official fagiolate; the visit to the San Giovanni bean feast coincides with the first Sunday of the Alzata degli *Abbà* (Gathering of the Priors).

## Fagiolate (Bean Feasts)

### *Montenavale* (via Montenavale 8)

**Tasting** — 10.00 p.m

*The Saturday before the penultimate  
Sunday before Carnival*

**Distribution** — 9.00 a.m

*The penultimate Sunday before Carnival*

This *fagiolata* was born in 1935 when a group of friends decided to create the *Fagiolata di Montenavale* to feed the ward with one or two cauldrons of beans. The war interrupted the bean feast, but in 1946 the tradition of the *fagiolata* was revived. The *fagiolata* was interrupted once more in 1963 for various reasons but it came back with great strength in 1984, along with the building of a new throwing carriage. Today the *fagiolata* is very important for the ward residents: many of them take part in the *questua* (the collection that takes place to fund the *fagiolata*) and turn up for the tasting on Saturday evening which is always full of surprises.

### *Torre Balfredo*

(Casa Giuseppina - via Frandina 2)

**Tasting and distribution** — 10.30 a.m

*The penultimate Sunday before Carnival*

The origin of this traditional bean feast is lost in the memories of those who have been enjoying this special event since they were kids. Today this *fagiolata* is organized by the *Associazione Bocciofila Balfredese* (Torre Balfredo Bowls Club), as it has been for the past 35 years. The distribution of beans takes place in *Casa Giuseppina*, where the bowls club is located. Here the association organizes all kinds of self-financing sporting and gastronomic events throughout the year.





## Fagiolate (Bean Feasts)

### *Cuj dij Vigne* (via Lago S. Michele)

**Tasting** — 09.30 p.m.

*The Sunday before the penultimate*

*Sunday before Carnival*

**Distribution** — 9.00 a.m.

*The penultimate Sunday before Carnival*

The original idea of this bean feast came from a group of young Eporediesi who wanted to get actively involved in Carnival. They decided to organize this spontaneous *fagiolata* in Rione delle Vigne in the parish of San Lorenzo. In 1977, a small leaflet was pasted on walls and affixed to lampposts from Canton Gabriel to Regione Moncrava inviting everyone to the first *fagiolata* of the ward. Today, more than 300 kg of beans are cooked and about 3,500 rations are distributed.

### *San Pietro Martire* (La Rava e la Fava restaurant)

**Tasting** — 9.00 p.m.

*The Sunday before the penultimate*

*Sunday before Carnival*

**Distribution** — 9.00 a.m.

*The penultimate Sunday before Carnival*

This spontaneous *fagiolata* was created in 1973 by a group of friends. Today, after weathering a few stormy moments it is still going strong, welcoming more than 100 people from the ward of San Pietro Martire early on the Sunday morning of the second *Alzata degli Abbà* (Gathering of the Priors). The crowd jostles to taste the first beans of the ward, experiencing once again the sense of belonging to Carnival and, at the same time, the satisfaction of working together for the community.

## Fagiolate (Bean Feasts)

### *Cuj d'via Palma* (via IV Martiri)

**Degustazione e distribuzione** — 4.00 p.m.

*4.00 p.m. on Carnival Thursday  
(after the Generale's parade).*

This bean feast was an idea of the parents of the current owner of *Piola del Generale*, a restaurant in Via IV Martiri, previously known as Via Palma. The main purpose of this *fagiolata* is to celebrate and anticipate the key moments of the Carnival about to take place. As soon as the *Generale* and the *Corteo Storico* (Historical Parade) have passed on their way up to the *Duomo* (cathedral) to visit *Monsignor Vescovo* (Bishop), the distribution of beans gets under way. It is a very intimate moment, strongly felt by the community. They say that the deportment of the *Generale* and his impact on the *Cuj d'via Palma* crowd determines the result of his campaign: at this precise moment it is possible to discern whether the character will be appreciated by the community and whether Carnival will be a success.

### *San Lorenzo* (Ex Polveriera via Lago S. Michele)

**Tasting** — 10.00 p.m.  
*Carnival Saturday*

**Distribution** — 9.00 a.m.  
*Carnival Sunday*

The bean feast of San Lorenzo was born in 1967 thanks to the initiative of the *coscritti* (conscripts) who included the *fagiolata* as a winter event in their annual celebration programme.

At Epiphany, 6 January, in front of the church of San Lorenzo the marching Pifferi e Tamburi are welcomed by a steaming cauldron of fat beans to warm their hands and tummies as they make their ritual wake-up tour of the town. This *fagiolata* quickly became a tradition and the beans are enjoyed by neighbourhood residents and passers-by alike

## Fagiolate (Bean Feasts)

### *San Bernardo* (piazza della Chiesa)

**Distribution** — 11.00 a.m

*Carnival Sunday*

This bean feast was created by the *coscritti* (conscripts) of San Bernardo who, since the beginning of the XX century, have been distributing fat beans on Carnival Sunday. In 2003, the organization of the *fagiolata* was taken over by the Pro Loco, which has given it new life, adding the fagiolata to a varied programme of events organized by the Pro Loco of San Bernardo all year round.

### *Via Dora Baltea*

**Tasting** — 9.30 p.m

*Carnival Saturday*

**Distribution** — 10.30 a.m.

*Carnival Sunday*

This bean feast was born in 1969 in Via Dora Baltea neighbourhood near the houses of workers in the *Montefibre* factory: hence its nickname *fagiolata Montefibre*. They have been distributing fat beans on Carnival Sunday since the *fagiolata's* inception. Today the *fagiolata* consumes 200 kg of beans and 220 kg of *cotechini* (glutinous pork sausages), in part used to serve about 30 kg of cotechino sandwiches.



## Fagiolate (Bean Feasts)

*Castellazzo* (piazza Maretta)

**Distribution** — 08.00 a.m.

*Carnival Sunday*

This bean feast preserves the original values of the fraternities in the Middle Ages. The fraternities used to collect various foodstuffs all year round that furnished the ingredients for a great fraternity banquet. The first fraternity to provide such a banquet was the *Confraternita di Santo Spirito*: the *fagiolata* of the *Castellazzo* is a direct descendent of this feast. *The Benefica Fagiolata del Castellazzo* (Charitable Bean Feast of Castellazzo) continues to grow in importance for the community, remaining true to its values despite changing times and fashions. Generosity, co-operation, good will and joy are the qualities it shares with all the people who head to this *fagiolata* to taste a nice bowl of beans.

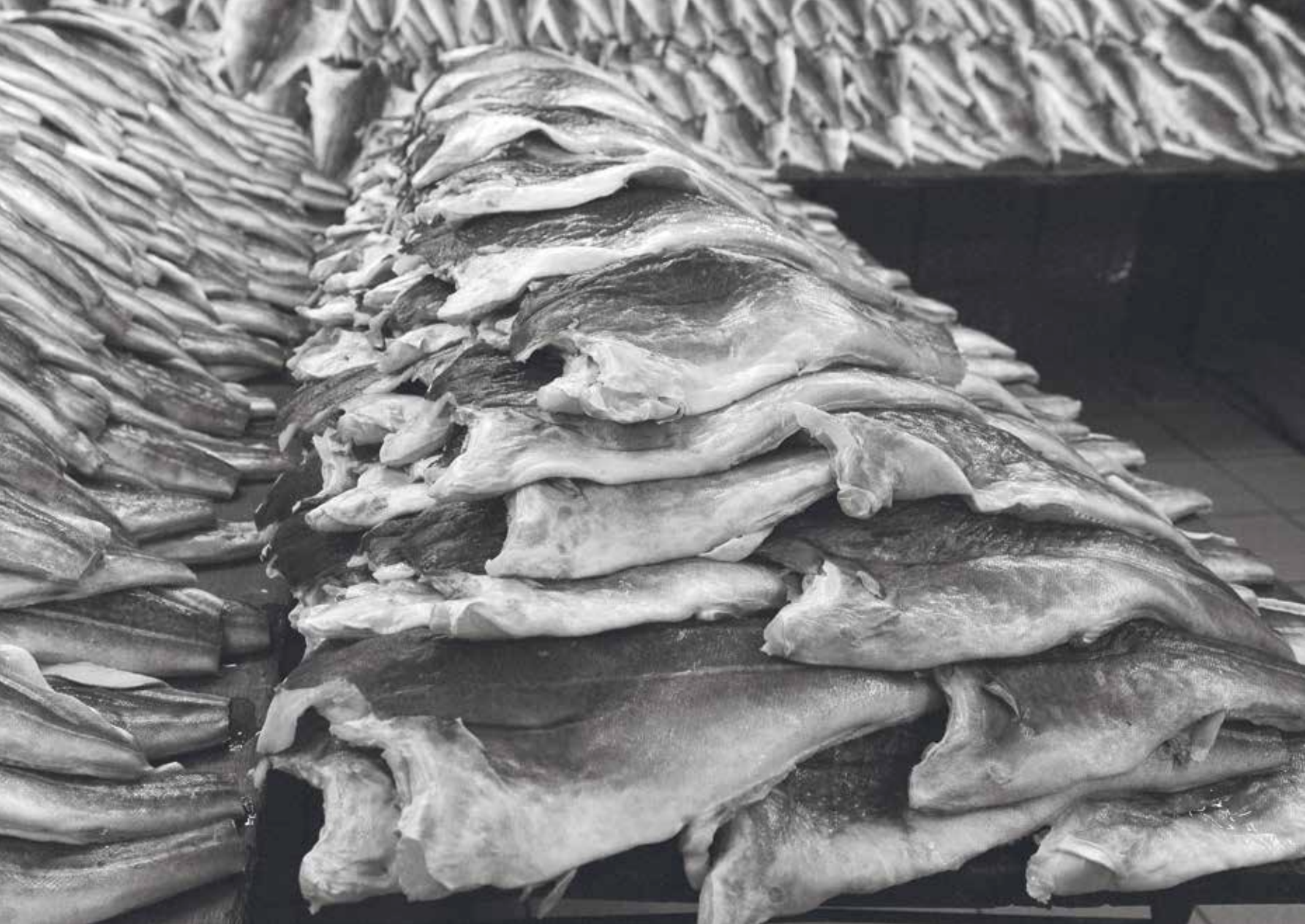


## Polenta and codfish

A traditional light meal on Ash Wednesday kicks off the strict Lent period. This tradition dates back to the second half of the XVI century when the Counter-Reformation of the Catholic Church imposed rigorous observance of Lent. In Ivrea, this occasion was celebrated by groups of residents of the different parishes who worked together to cook polenta with codfish and onions; it is a true community event, just like the *fagiolate*. At the end of the Second World War the *Comitato della Croazia* (Committee of Croatia in the Borghetto) reintroduced this tradition as a charity event to end Carnival.

## / Polenta and codfish in numbers

STOCKFISH		1.000	kg
ONIONS		1.000	kg
SUNFLOWER OIL		250	lt
COPPER CAULDRONS WITH (each)		10	
	WATER	150	lt
	FLOUR	350	kg
ONION PEELERS			15
COOKS  (from early Monday morning to Tuesday midday)			30
SERVERS			40



## Vin brulé

During Carnival the Town of Ivrea is drenched with the aroma of Vin Brulé (Mulled Wine), a hot beverage made with red wine and spices, drunk to keep warm and boost your energy. This is how you prepare Vin Brulé: wash two organic oranges and an organic lemon, cut the peel without removing the white part. Wash an apple, remove the core and cut it in thin rings. Pour 1.5 litres of red wine into a pot with three cinnamon sticks, 250 gr. of sugar, 10 cloves, the apple and the citrus peel. Add a pinch of nutmeg and stir for a few minutes, bring to the boil for about five minutes and keep stirring until the sugar has dissolved.





CHAPTER 7



*When* will Carnival  
take place?  
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## *When will Carnival be next year?*

**How do we know when Carnival will be without a calendar that shows when Ash Wednesday is?**

First of all, you need to know when Easter falls. Easter is always celebrated on a Sunday, the day of the resurrection of Jesus of Nazareth. According to the Council of Nicaea, which was held in 325 AD, Easter Sunday falls on the first Sunday following the first full moon after the Spring Equinox (21 March). It always falls on a Sunday between the 22 March and the 25 April.

If the first full moon of spring is on the same day as Spring Equinox, and it happens to be a Saturday, Easter will fall on the Sunday straight after that, i.e. the 22 March. If the full moon falls on the 20 March, we will have to wait for the next full moon (which will appear 29 days later) to have the first full moon of spring, and that will be on the 18 April. If the first full moon of spring is on 18 April, and this happens to be on a Sunday, we will have to wait until the following Sunday, the 25 April. So far, so good!

Once we have determined when Easter Sunday will be, we have to go backwards 46 days (40 days of Lent plus the 6 Sundays in Lent) and here we find Ash Wednesday. Carnival starts on the Thursday before Ash Wednesday. We now know exactly when Carnival will take place, assuming we haven't made any mistakes!



## Carnival *Locations*

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# Carnival places

- Historical Parade Procession
- Battle of the Oranges
- 1. **Castello (Castle)**
- 2. **Duomo (Cathedral)**
- 3. **Cathedral Square:** Holy Service and the Candle Ceremony, the *Corteo Storico's* visit to the Bishop
- 4. **Castle Square:** the oath of loyalty of the *Podestà*, *Zappata* and torching of the *Scarlo di Rione Sant'Ulderico*
- 5. **Santa Marta Hall:** exhibitions, tourist information
- 6. **Theatre Square:** the dance of the *Mugnaia* and the *Generale*
- 7. **Giacosa Theatre:** introduction of the *Abbà*, evening in honor of the *Mugnaia*
- 8. **Rondolino Square:** *Zappata* and torching of the *Scarlo di Rione San Lorenzo*
- 9. **Freguglia Square:** The Handover of the *Libro dei Processi Verbalì*
- 10. **Ottinetti Square:** Carnival's Showcase, Battle Lessons, Orange Throwers' Market, Kids' Party, '.... e la festa continua' ('... and the party goes on'), *Arvédze a giòbia 'n bot*
- 11. **Town Square:** The *Generale's* swearing-in ceremony, *Prise du Drapeau*, *General*, Presentation of the throwing carts, Handover of power, Donning the berretto frigio, the *Abbà* visit the Mayor, Investiture of the *Oditori et Intendenti*, Presentation of the *Mugnaia's Scorta d'Onore*, Presentation of the *Mugnaia*, Starting point of the march of the *Corteo Storico*, *Zappata* and torching of the *Scarlo di Rione San Salvatore*, *Albero della Libertà*, *Trofeo Pich e Pala*, Orange throwers' prize-giving ceremony, Closing Proclamation.
- 12. **Ancient Palace of the Credenza**
- 13. **Gioberti/Maretta Square:** The Charitable Bean Feast of the *Castellazzo*, *Zappata* and torching of the *Scarlo di Rione San Maurizio*
- 14. **Ponte Vecchio:** The reconciliation ceremony between the people of the *Rioni di San Maurizio* and the *Borghetto*, *Preda in Dora*
- 15. **Gozzano Street/Borghetto:** *Zappata* and torching of the *Scarlo di Rione San Grato*, Starting point of the Funeral March
- 16. **Lamarmora Square:** Polenta and codfish





