



Porto di mare e uccelli, manifattura Reale di Beauvais (circa 1722-1731)

Year V, n° 9. September 2003 – February 2004

fondazione
GIORGIO CINI ^{onlus}

Lettera da San Giorgio

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Editorial

The second half of 2003 at the Giorgio Cini Foundation gets off to a lively start with a series of important initiatives in rapid succession: the temporary reopening of the Palazzo Cini Gallery at San Vio, an international conference on the role of the humanities in forming the European cultural elites, and the 45th *Corso Internazionale di Alta Cultura* on the theme of *Childhood. Myth cult consumerism*. This year the “Course of High Culture” will be renewed also in terms of the organisational concept and will close with a world premiere of Nino Rota’s *Il Principe Porcaro*, inspired by Andersen’s *The Princess and the Swineherd* and composed when Rota was still a child. The work will be produced in collaboration with the Teatro La Fenice Foundation.

The month of October will be almost completely given over to education and experimentation: the advanced refresher courses for pianists organised by the Fondo Respighi, workshops on diphonic and polyphonic singing promoted by the Intercultural Institute of Comparative Music Studies, and the workshop on dubbing organised by the Institute for Music.

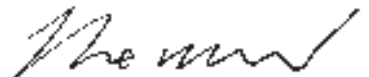
In November there will be another major event on San Giorgio bringing together world-famous writers and scholars of literature: the international study meeting entitled *The Novel and Modernity. From Europe to the world*, organised in collaboration with the publishers Einaudi and dedicated to the forms of the European novel.

The various activities planned for December include a conference on the latest studies about the Foundation art collections. This is due homage to a heritage of exceptional value still not yet sufficiently well known.

At the Giorgio Cini Foundation January is traditionally the month for the International Workshop of Ethnomusicology, now in its tenth edition and dedicated to the *Sound Spaces of Music*.

All the initiatives planned for the upcoming semester – overall, about thirty – are part of a programme aimed at developing and promoting the Giorgio Cini Foundation ideal, documentary and artistic patrimony. Despite the unfortunate international situation, our Institution continues to demonstrate the consistency of its role as a leader in international cultural life.

President
Giovanni Bazoli



Main future activities

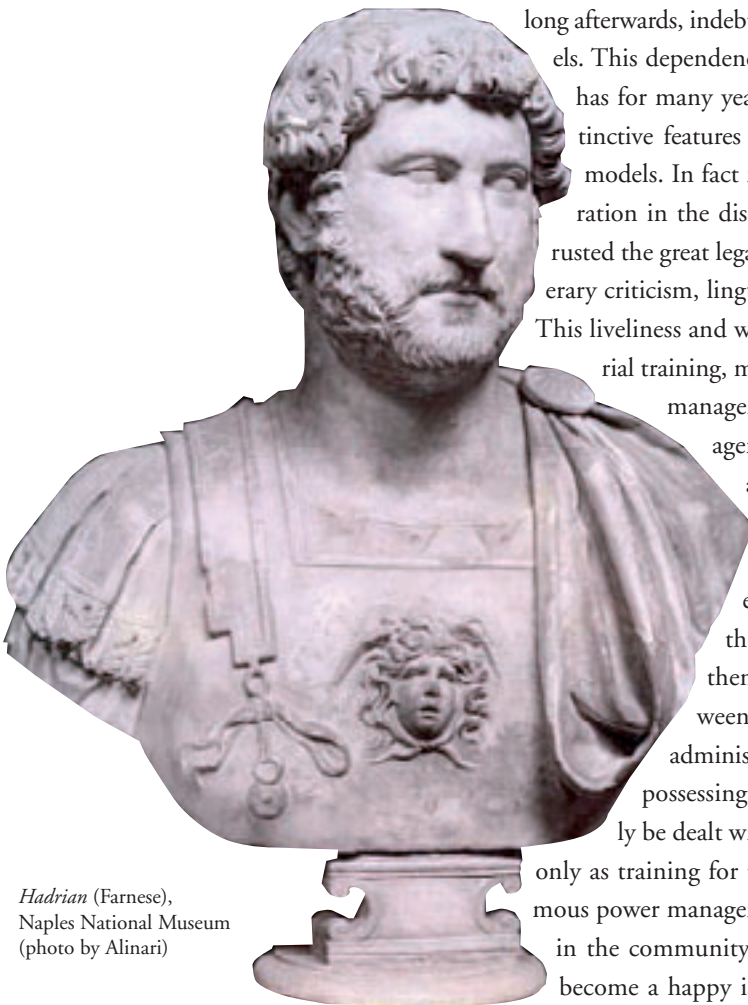
The Role of Humanities in the Formation of New European Elites

10–12 September

Venice, Island of San Giorgio Maggiore

The academic study of organisations and management in Europe was initially, and for long afterwards, indebted to North America in terms of ideas, epistemology and models. This dependence has gradually waned. European research into management has for many years been in great ferment, and has acquired a number of distinctive features compared to the still dominant United States tradition and models. In fact in Europe the study of organisations has found fruitful inspiration in the disciplines to which the division of intellectual labour has entrusted the great legacy of the European humanist culture: philosophy, history, literary criticism, linguistics, and the study of art and aesthetic experiences.

This liveliness and wealth of ideas, however, has only slightly influenced managerial training, management consulting and, consequently, the daily practice of management. In practice, despite the hasty and often acritical managerial trends incessantly produced and consumed by the management service market, the basic conception of the role of the manager and the way it is learnt continues to be – in the subject matter and in most cases – based on ideas adopted and spread fifty years ago by the early business schools and the first European consulting companies which had imported them from North America. This approach – distinguishing between the sphere of politics, values and emotions and the sphere of administration, facts and efficiency – basically sees managerial skills as possessing a set of methods to rationally tackle problems that can mainly be dealt with in a “technical” way. But conceiving managerial education only as training for the management of economics means overlooking the enormous power managers have in influencing the quality of individual and social life in the community – both small or large. In their hands an organisation may become a happy island or a tool of oppression and dominion. They have the



*Hadrian (Farnese),
Naples National Museum
(photo by Alinari)*

power to create the conditions for possible human happiness, or at least reduce avoidable human suffering. But an administrator will not be a “statesman”, if he lacks a deep humanist culture, or a real understanding of history, philosophy, art and the pool of knowledge and sensibilities which humankind has created through the history of this continent and which can be an inexhaustible source of inspiration and creativity. With papers being given by experts from various countries, the conference aims to promote thinking and discussion on these issues through an analysis of the nature of the European identity, the role of the professional elites in constructing collective identities, the processes transforming knowledge into action, and the role of the humanities in educating managers.



Alfredo Casella and Ottorino Respighi performing *Le Fontane di Roma*, from the Alfredo Casella Photo Archive, The Giorgio Cini Foundation

Encounters and Dialogues on Music

The 13th Year of International Courses of Advanced Piano and Chamber Music for Performers

Fondo Ottorino Respighi

17 September – 11 November

Venice, Island of San Giorgio Maggiore

The presentation of the results from the school of advanced piano performing by Eugenio Bagnoli continues at full pace. This initiative has been organised by the Fondo Ottorino Respighi as part of the programme for advanced training and the enhancement of the concert repertoire promoted by the same institute.

In addition to in-depth studies on interpreting the great romantic classical compositions for piano, the course directed by Eugenio Bagnoli aims to promote the interpretative study of 20th-century and contemporary piano music, and especially the repertoire of 20th-century Italian composers who were fellow travellers, friends, antagonists, or pupils of Respighi.

45th Corso Internazionale di Alta Cultura

Childhood. Myth Cult Consumerism

20–27 September

Venice, Island of San Giorgio Maggiore

Everything is concentrated in childhood – development and memory, learning and destiny – since the ages seem to suggest: “the future is in origins”. This is true of the Virgilian *puer*, who will give birth to a golden age, or the memory of the child which, repressed or re-emergent, leads – via Freud or Proust – to our identity. But childhood is also the

Belsky Berthoz Casavola
Benzoni Cioni Citarella
Frith Fumaroli Grasso
Jarauta Morelli Ossola
Montandon Ravasi Sciarrino
Ramonet Tsemel Zanzotto
Sgritta Stock

INFANZIA MITO CULTO CONSUMO

XIV CORSO INTERNAZIONALE DI ALTA CULTURA
VENEZIA, ISOLA DI SAN GIORGIO MAGGIORE
20 – 27 SETTEMBRE 2003

Prima mondiale dell'opera *Il Principe Porcaro* di Nino Rota
in collaborazione con la Fondazione Teatro La Fenice

Concerti, documentari, lettura di brani di narrativa e poesia

Per informazioni rivolgetevi a:
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uncertain place of those who “cannot speak” (*infans*) and is already prey to adult designs: the subject of education, schooling and the factory. Proletarians were – and still are in many parts of the world – those who had no capital, but only *proles* (offspring): by its very origin, a *prole* is the fruit of nature, it too prolific, the mother of all creation, although now its parts are becoming artificial, increasingly eugenic. Children tend more and more to be abandoned: “street kids” in Latin America and “screen kids” in the West of frenetic solitudes. Once the periods of initiation, or entry into society, were longer: infancy, childhood, adolescence and youth. Adulthood was acknowledged, or sanctioned, after overcoming various cultural and civil trials, from school-leaving exams measuring maturity to military service. The time of childhood has been shortened: very little is prohibited to minors, whereas they are offered a great deal for consumption. The hub of family and school identity is dwindling and new forms of precarious aggregation are taking over. The crisis in the principle of authority makes the place of obligation and

the sources of merit uncertain. Society’s anxieties are reflected in childhood – a society which sees little future for itself and has little of that ‘wait for meaning’ described by Roland Barthes. Childhood is a place where the rhythm of life counts more than actions or objectives and there is a “fascination of the everyday without events”. The course includes one session each day dedicated to the presentation and discussion of original work by young scholars and researchers. The topic will be dealt with from different disciplinary approaches, as demonstrated by the programme featuring papers to be given by leading figures from various fields: history, literature, art, psychology, sociology, pedagogy, anthropology and political science.

At the end of the first day Anna Barutti and Massimo Somenzi will give a piano performance of a collection of the poetic fragments entitled *Jatekók* by György Kurtág.

The world premiere of *Il Principe Porcaro* by Nino Rota

With an intermezzo *Scuola di Guida* by Mario Soldati and Nino Rota, an operatic scene in the form of a short film

Produced by the Giorgio Cini Foundation and the Teatro La Fenice Foundation
27–28 September

Venice, Teatro Goldoni

Although poor and landless, a prince has magical powers and instruments (flowers and marvellous nightingales). He wishes to marry an emperor’s daughter but she rejects him and is scathing about his amazing gift. Dressed up as a swineherd minding the imperial



Young Nino Rota, from *The New York Times*,
21 October 1923

pigs, the prince makes playthings (aromatic pans, rattles, a jukebox) to attract the capricious princess who “buys” the toys from the swineherd by paying with kisses. When the emperor discovers their relationship, the couple are banished from the realm. Having in the meantime fallen in love with the magician prince, the princess is then shunned by him and punished for her fickleness and for having turned her back on destiny.

This caustic fairy tale by Andersen was set to music in 1925 by Nino Rota, an *enfant prodige* who had already composed and directed an oratory (having studied with Ildebrando Pizzetti) which was well orchestrated with the typical already acute spirit of the young composer. Buried for years in Rota’s papers in the Giorgio Cini Foundation, this overlooked abandoned score has now come to light again. Intelligently orchestrated, it was performed at the Teatro Goldoni thanks to the Teatro La Fenice’s interest in an initiative by the “Course of High Culture” dedicated to myth and the cult of childhood in 2003.

In the interval between the two acts of the world premiere of *Il Principe Porcaro*, (as the “central comedy”) a revived version of the short *opera buffa* by Mario Soldato and Nino Rota, *Scuola di Guida* (“The Driving School”) was also performed. This musical idyll was only ever previously staged once, in 1959, by the young Zeffirelli at the Festival of Two Worlds in Spoleto. Also thought to have been lost, the score was rediscovered among the papers in the Nino Rota archives and re-proposed in the form of a film – a comical short dealing with the ironic story of a kiss (with a number of similarities to “The Princess and the Swineherd”), written when the first films in the series of known as *com-media all’italiana* (strictly in black and white) were being made.

Laying the cards on the table Workshop on film dubbing

20-24 October

Venice, Island of San Giorgio Maggiore

The workshop sets out to dispel many of the current preconceptions by focusing on the various stages in transforming the original words and voices in foreign films into Italian words and voices. This means exploring how – with what means or expediences – an inevitably “different” equivalent to the original copy can be created. The practical demonstrations will be centred on several varied examples taken from recent well-known films, obviously very “lively” from the phonic and acting points of view. The stages, techniques, results, operating methods and the need for “live” dubbing will be illustrated. The aim is to show all the various aspects in the process: how the original text is translated and adapted to the requirements of Italian pronunciation and expressiveness and how it is recorded by taking care to match lip movements; how the dubbing actors are chosen, also by resorting to stars of the screen; how to make them act and avoid making mistakes or introducing false notes; and what techniques are adopted for recording ses-



sions and for the subsequent revisions up to the mixing of dialogue soundtrack with music and effects. Around each demonstration there will be theoretical and technical contributions by directors of dubbing, critics, specialised actors, filmmakers and technical operators. Ultimately, it will be shown how dubbing is not a gratuitous and impoverished manipulation of the original but the serious, honest and in many cases excellent attempt to offer Italian film-goers the nearest thing imaginable to the foreign film. Dubbing is thus no “betrayal”, but a faithful, transparent mediation.

The co-ordinator of the sessions and discussion will work together with by a dubbing director, three translators-adapters, four dubbing actors (two female and two male voices), a dubbing sound expert and two technicians. Sequences of original and dubbed film will be compared to form the basis of the workshop and after each showing they will be discussed by experts and the audience. Translators and adapters will take part to illustrate how their work is carried out sequence by sequence. The recording sessions, from the tests to the final recording will be illustrated by the participants. They will describe in detail the procedure and will repeat it, whenever necessary, as well as reply to the questions raised by those present. Lastly, critics will also address the history, modalities, validity and dangers of dubbing. This should lead to a series of discussions and ideas for theoretical and practical improvements to be organised in a programme that will not end with the current course but is expected to run on in subsequent years.

The workshop has been organised in collaboration with Ca' Foscari University, Venice – the degree course in artistic and performance techniques – Venice City Council Film Activities Office and LaBiBi.it Dubbing Co-operative, Rome.

Three Italian Concertos for Orchestra Homage to Casella, Petrassi and Togni

24 November

Venice, Island of San Giorgio Maggiore

This initiative – a seminar and a concert – has been organised to commemorate three 20th-century Italian composers. The Foundation has dedicated a great deal of research activity to these three figures, since it is responsible for their documentary archives and for keeping alive the memory of their art. The three composers had a strict relationship of descent: Alfredo Casella the master, Togni the devoted disciple, Petrassi the young colleague and almost pupil, and certainly co-disciple in terms of musical research aiming to high-



Hands of Alfredo Casella playing the piano, from the Alfredo Casella Photo Archive, The Giorgio Cini Foundation

light the Italian nature of their art applied to the European trends within and outside the avant-garde. Three concertos for orchestra have been chosen: Petrassi's Fourth Concerto (1954), the youthful Concerto for Strings by the fifteen-year-old Togni, and the Concerto for Strings, Piano, Timpani and Drums – Alfredo Casella's last major work. The choice was made on the grounds of the three composers' shared multiple sources of inspiration. They include the twofold neo-Baroque and Neoclassical spirit, typical of reconstructions of the 18th-century Italian concerto. There are also affinities in the sophisticated re-invention of counterpoint, the almost epigonic passion for the tortuous colours of Bartok's piano concerto, hints of twelve-tone composition, the Stravinsky-like changes in mood, the rhythmic colour and timbre variety as well as reciprocal internal references (a good example in this sense is the disturbing Allegro in Petrassi's fourth, and the imitations of the timpani in creating the same feature in Casella's concerto, performed by hitting the bow on the double basses). The study day includes interpretations of the three works by Italian composers from the latest generation and the performance of the three concertos by the Accademia Musicale di San Giorgio. This concert is part of a programme of performances by the Accademia of the repertoire for string orchestra related to the historical "commissions" by Paul Sacher (a project to honour the sensibility and the initiative of a major 20th-century artist, the composer Sacher, who also became an enlightened patron of contemporary music).



Illustrations by Grandville

The Novel and Modernity. From Europe to the World

In collaboration with the publishings Giulio Einaudi

28–29 November

Venice, Island of San Giorgio Maggiore

The idea of organising an international conference on the novel came from the collaboration between the Venice and Europe Institute of the Giorgio Cini Foundation and the publishers Einaudi. The project was inspired by an awareness of the central position of the novel in the modern and contemporary world, not only as a cultural and literary phenomenon, but also as a product and at the same time sign, mirror and artifice of modernity. The aim of the meeting is thus to establish the relationships between the novel and modernity in Europe and "tributary" cultures. The analysis of this focal point and the overall assessments are possible thanks to the simultaneous completion of an ambitious publishing project which may be considered as the first real "atlas" of this cultural and literary phenomenon: namely, the five volumes dedicated to the novel, edited by Franco Moretti, and published in Italy by Einaudi, and also forthcoming in other countries. The meeting will be characterised by a multidisciplinary approach at various levels, thanks to the participation of writers, historians, anthropologists, philosophers, critics and journalists.

The first two sessions are dedicated respectively to “The world and the novel” and “The novel and mindset” and will be attended by leading Italian and foreign writers. The final session will feature a discussion involving the various invited historians, anthropologist, philosophers, critics, journalists and Franco Moretti.



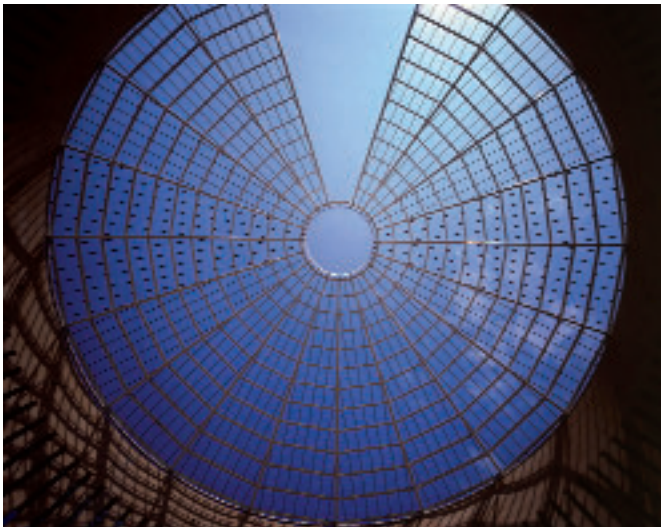
Film poster

The Hermitage, an Imperial Museum

28 November

in collaboration with the Venice City Council Department for Culture, Tourism and Communications. 7th Cultural Heritage and Activities Fair
Venice, Island of San Giorgio Maggiore

To mark the opening of the 7th Cultural Heritage and Activities Fair, the Giorgio Cini Foundation and the Venice City Council Department for Culture, Tourism and Communications will pay tribute to the Hermitage Museum, St Petersburg. In fact to celebrate the 300th anniversary of its foundation an initiative dedicated to the Imperial Museum is to be held on the island of San Giorgio. The initiative consists of showing the film the *Russian Ark* and a documentary about making the film, in the presence of the director Alexander Sokurov. Between the two films the director of the Hermitage, Mikhail Borisovich Piotrovsky, will give a talk on the museum.



MART, Museum of Modern and Contemporary Arts, Trento and Rovereto

Museums of the Future: comparing views

in collaboration with the Venice City Council Department for Culture, Tourism and Communications
7th Cultural Heritage and Activities Fair
29 November
Venice, Maritime Passenger Terminal

Over the last twenty years there have been great transformations in the world of museums. These developments call for reflection to help define the role of museums in the future. Museum management has raised a number of important issues, connected to the need to combine the tasks involved in preserving and protecting art works with their capacity to be a driving force in the development of culture and the local region. All of this must be done without overlook-

ing the fundamental (also for museums) criteria of managerial efficiency and effectiveness. At the 7th Cultural Heritage Fair to be held in Venice from 27 November to 30 November 2003 in the now consolidated itinerary of the Maritime Station, the Giorgio Cini Foundation and the Venice City Council Department for Culture, Tourism and

Communications have organised a workshop for managers or directors from some of the world's leading museums to reflect on these topics and outline the main features of the museum of the future.

New studies on the Giorgio Cini Foundation Art Collections

3–4 December

Venice, Island of San Giorgio Maggiore

Cosmè Tura, *Saint George*,
Palazzo Cini Gallery at
San Vio



Promoted by the Institute for Art History, the conference sets out to monitor progress in studies on the art works in the Giorgio Cini Foundation collections preserved both in the Palazzo Cini Gallery at San Vio and the monumental complex of the former Benedictine monastery on the island of San Giorgio Maggiore.

The speakers will illustrate the results of specific research conducted on significant works in the Foundation collection, with in-depth studies, announcements, and new discoveries. They will consider works that range from the Tuscan school of paintings, drawings and tapestries up to the famous but little known sculptures of the 14th and 15th century, once in the Vittorio Cini collection in Monselice Castle and now permanently on show in the Foundation.

A good deal of room will be given over to the collection of drawings: over 6,000 sheets, bringing together the collection once owned by Giuseppe Fiocco, mainly consisting of Veneto School drawings, and the Certani collection, one of the most important collections of Bologna and Emilian graphic works in the world. In addition to figurative draw-

ings, the focus on the Certani collection will include a large group of stage sets and ceiling panels. There are high expectations not only about studies of works in the miniature collection — the most important in international terms, consisting of hundreds of sheets and illuminated fragments presented by Vittorio Cini in 1962 — and the Tuscan paintings preserved in the Palazzo Cini Gallery at San Vio. Some of the other topics include the 17th-century sculptures adorning Longhena's monumental staircase on San Giorgio Maggiore. The papers presented at the conference will later be published to form a new useful aid for the systematic cataloguing of the Foundation art works, already begun by the Institute for Art History.



Luigi Nono in 1963

Performers course for female voices and live electronics/ audiodesign on *Quando stanno morendo, diario polacco n. 2* (1982) by Luigi Nono

in collaboration with the “Benedetto Marcello” Conservatory, Venice
10-13 December
Venice, Island of San Giorgio Maggiore

Held by Professor André Richard (director of the *Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestrundfunks*, a conductor and choral director) and Professor Alvise Vidolin (from the Venice Conservatory and the CSC of the University of Padua), the course is divided into an introduction to the historical and analytical aspects of composition, practical lessons on singing, and live electronics. It will end with a final public concert to be given by the participating students.

The Sound Spaces of Music 10th International Seminar of Ethnomusicology

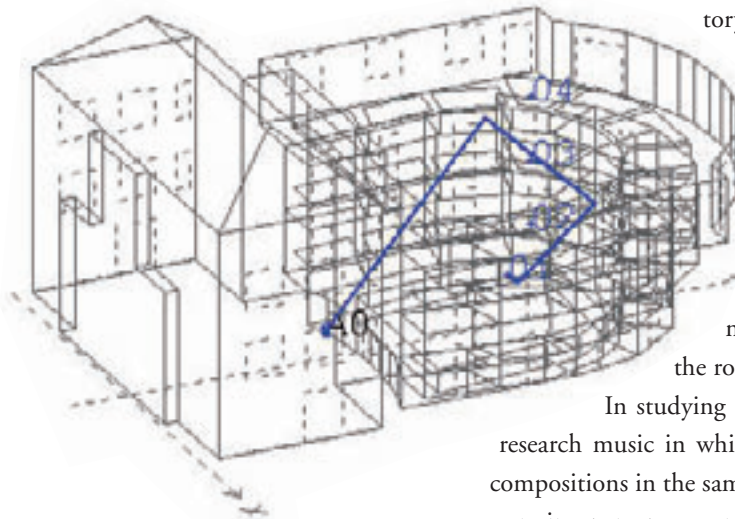
22-24 January 2004
Venice, Island of San Giorgio Maggiore

In written music and the forms of concerts in closed environments, the strict connection between the arrangement of sounds (also in movement) in space and the musical outcome has been neglected by composers and musicologists. But an awareness of the spatial dimension of sound has always been part of performances in the history of music.

Many composers, especially in the second half of the 20th century, have shown an interest in composing sounds and also organising their arrangement in the sound space, returning to a conception of movement in musical sound, partly through the use of electro-acoustic and electronic instruments.

Moreover, Venice was one of the favoured places for this kind of musical production. At least from the 16th century with the multiple choirs of St Mark’s up to the present day (for example, the role the space dimension plays in the work of Luigi Nono).

In studying the phenomena of the oral tradition, ethnomusicologists also research music in which there were simultaneous performances of various musical compositions in the same space. This was due to the fact that musicians and audiences were in open spaces or able to move, thus making the comprehension of the spatial organisation of sounds of fundamental importance. We find examples of this in processions and the ceremonial and festive situations, when in the same space, several instrumental or vocal groups may be present at the same time.



Simulation of the trajectory of a sound ray in an opera theatre, by Acoustic ad Architectonic Music Laboratory, FSSG-CNR

The seminar sets out to compare experiences and reflections provided by ethnomusicologists, musicologist, acoustics experts and composers on this little investigated complex theme – one of the most fascinating and ineffable aspects of music.

Research Centre on the *Documentary Sources for European Musical Life*

Venice, Island of San Giorgio Maggiore



Title-page of the *Concerti di Andrea e Giovanni Gabrieli*, Venice, 1587

The Centre has been created with the idea of further developing some aspects of research conducted in the Institute for Music.

In the field of written sources for European music alone, Italy has around 65% of the existing material in the world (and much of that preserved abroad is also of Italian origin). The functions and methods of performing music from these sources in the various contexts may be deduced from the scores, but are revealed above all by the systematic study of other kinds of sources: the organologic evidence, literature, iconography, journalism, publicity and especially archive papers. In addition to the twenty-two-volume National Edition of the works by the Venetian composer Andrea Gabrieli, in the sector of sacred music, the Centre is also embarking on two wide-ranging initiatives. Firstly, “the systematic bibliography of printed sacred music in Italy from *circa* 1502 to 1725,” promoted in collaboration with Ca’ Foscari University, Venice, and a group of international experts on music bibliography. The second initiative, again in collaboration with Ca’ Foscari University, explores the archive sources for the use of sacred music in many parish and monastery churches (and not only the main institutions, which until recently have almost exclusively attracted the attention of scholars).

The initial research results – in the form of a book by Elena Quaranta entitled *Oltre San Marco. Organizzazione e prassi della musica nelle chiese di Venezia nel Rinascimento* – will be followed up by a series of studies on the practice of music in the churches of Treviso, Florence and Naples, available

on-line so that the enormous documentary apparatuses in the appendices can be easily consulted and updated. At the same time another line of research has begun, far for the world of sacred music, but suitable for similar study methods. This is an investigation into the economics of opera houses in the 19th century, the economics of music for theatre and the spread of the great opera repertoire through arranged works for solo instruments and also the activities of bands, choral societies, cafés and mandolin ensembles.

Collections

The Vittorio Cini tapestries: from Monselice Castle to the Island of San Giorgio



Vespasian and Titus entering Palestine,
France - Flanders (circa 1480)

Among the Giorgio Cini Foundation art collections which visitors can still admire in the official rooms, there is a group of tapestries decorating the walls of the great hall, originally in the premises occupied by the Benedictine noviciate, visually re-creating the Renaissance European tradition of furnishings for stately homes. These tapestries, together with another seventeen fabrics of varying importance and kind, were in the collection Vittorio Cini created in the 1940s with the help of the art historian Nino Barbantini to decorate Ca' Marcello at Monselice. Tapestries have always been widely sought after art objects because of their decorative versatility. Splendid and sumptuous like frescos, they are also very practical, because they can be moved. From the 15th century their popularity and spread became a phenomenon on a European scale. While Flanders and France were the main producers, Italy played a leading role not only because some famous leading artists designed the magnificent preparatory cartoons but also because of the spectacular large collections owned by various princes, who considered them a sign of wealth and prestige. Dated from the end of the 15th century to the first quarter of the 18th century, the

Cini tapestries were made by the most significant European factories (Brussels, Antwerp, Oudenaarde, Paris, Tournai and Beauvais). Now they have been examined from various points of view – historical, artistic, iconographic, stylistic, and collecting – in a scholarly monograph by Nello Forti Grazzini published by Neri Pozza, our main reference for this article. The collection is not uniform, since the fabrics come from various periods and places and may be single items or in a series, but it is wide-ranging and must be included among the major collections of its kind.

The tapestries of greatest interest for the specialist, although at times only fragments, are the late Gothic works illustrating two episodes from the *Destruction of Jerusalem*: made in France and Flanders around 1480, they were presented to the Foundation by the ambassador Count Leonard Vitetti in 1967.

Nello Forti Grazzini's detailed historical and cultural analysis enables us to reconstruct for the first time the connections with pieces in the same series found in other museums. The stylistic uniformity of the various scenes suggests the existence a single set of

cartoons, designed by the same painter-cartoonist, now identified as the Master of Coëtivy, a leading figure in French painting with Jean Fouquet and Barthélemy d'Eyck, famed for his brilliant capacity to compose military-type scenes.

The first of the two Cini fragments depicting *The Entry to Palestine* by Vespasian and Titus now turns out to be have been the right-hand side of a grandiose larger tapestry. The left-hand side is in a Lyons museum, but for a long time its origins were not clear. We can thus reconstruct an almost complete picture of one of the tapestries in the series inspired by a text by Flavius Josephus, an eye-witness to the anti-Roman uprising in the province of Palestine, culminating in the fierce siege of Jerusalem, which was eventually

starved out. At the end of the 15th century, this same historical narrative, combined with the apocryphal gospel legends, provided the theme for many sacred pictures and the images for several illuminated French manuscripts. But figured tapestries in particular were inspired by this theme. The second Cini fragment also provides more detail about the other episode in the series, *The Siege of Jerusalem*, as illustrated in a tapestry in a Geneva museum: the proof that the original was made up of the two parts is provided by a cartouche caption in old French, which has survived in the upper band of the fabric only in these two examples.

While these two tapestries, the earliest in the collection, were presented to Vittorio Cini, all the others were acquired by Nino Barbantini over a few years on the Italian antiques market and from various collectors. As many as nine figured fabrics come from the

Gallieni collection, Cannes, and they include works like the *Stories of Scipio*, considered the finest in terms of the beautiful wool and silk weft, the varied bright colours and their good state of preservation. They seem to belong to the same “edition” of the series dated 1580, since they share the sequence of the episodes and the figurative style, suggesting a single cycle. The brilliant borders, enhanced with rich figurative motifs are the same height. Three pieces were made in the Brussels factory of Martin II Reymbouts – one of the most active tapestry weavers in the city from 1576 to 1618, while a fourth, with an indecipherable monogram, came from the city of Enghien. The Cini tapestries are important because they reproduce scenes otherwise not known, despite being very fashionable in the Flemish workshops, such as the cycle dedicated to Scipio Africanus, who was raised to the status of ideal hero in works of art with a celebratory and didactic background.

Following the current in the collecting history of the earliest part of the Cini tapestries – which Nello Forti Grazzini, wherever possible, reconstructs with a wealth of details and documents – we find a Venetian reference for a five-piece replica of the famous series of the *Stories of Scipio* executed on cartoons by Giulio Romano and Gianfrancesco Penni from 1532 to 1535 for Francis I of France; “the beautiful, ancient arras with large figures [of the Story of Scipio]” are mentioned in the will of Doge Giovanni Corner in



The siege of Jerusalem,
France - Flanders (circa 1480)



Scipio gives his weapons back to Massiva,
Brussels, Martin II Reymbouts (circa 1580)

1623, but were probably in the family palace at San Polo as early as 1543. Another type of tapestry well represented in the Cini collection are decorative tapestries with “verdure” and animals. This type was very fashionable in Flanders in the second half of the 16th century: for example, the unpublished *Landscape and Hunting with Falcons* made by Martin II Reymbouts around 1580. The perspective is developed in depth with many naturalistic touches created by luminous yellow and green threads around the view of a palace with arcades, while the “compartment” type border has various designs and lively colours. The series of three *Landscapes with Birds* from the Gallieni collection, such as the *Seaport and Birds* belongs to a poorer quality iconographic variant of the previous Flemish type. The tapestries were all made by French factories from 1700 to 1730: the rough weaving and the conventional representation of trees and birds are partly redeemed by the unusual borders and spiral columns with flowers and vines, clearly influenced by the Baroque fashion for architectural cornices established by Rubens a century earlier.

Lastly, there is a fabric made with expert workmanship as regards the naturalistic details and the effects of distance, and highly decorated with a rich colour range in the wool threads. This is the *Seaport and Birds*, the only surviving piece from a series made on the looms of the Royal Factories of Beauvais from 1690 to 1740, to cater to the taste of patronage which required

undemanding content but clever decorative effects. So far six subjects in the cycle called the *Seaports* – to which the Cini work belongs – have been found, despite being completed by the same border as the other surviving pieces, and standing out from the others because of its unusual height. The tapestry of the *Stories of Cephalus and Procris*, once in the Singer collection, was also woven in Beauvais. Identifying the episode in the Cini fabric (*Cephalus Throwing the Spear*) enables us to further knowledge about the series of six pieces made from 1690 to cartoons by the painter Damoiselet, an artist active at Versailles and Fontainebleau as a painter of historical scenes. The *Landscape with the Dragon and Lions*, made in Oudenaarde – recognisable thanks to the “foliage” border – is an interesting example of typically Flemish and late Renaissance tapestries with animal themes, in which the combat between animals alludes to a moral and religious allegory. A last *Landscape with Villa*, made around 1680 by Pieter Wauters, Antwerp, is an unpublished work belonging to a typical tradition of woven landscapes in which the human figure is subordinate to the natural spectacle of the wild wood, constructed with great scenographic skill. The naturalistic details are very effectively rendered by threads with various hues of green, yellow and brown. Another Antwerp-made fabric of unknown provenance (1640-1650) depicts one of the labours of Hercules as narrated by Ovid: *Hercules Capturing the Cretan Bull*. This is the only work in the Cini collection clearly revealing the stylistic influence of Rubens, predominant in the Flemish workshops at the time, arguably because the Baroque language was ill-suited to the Renaissance



Hercules capturing the Cretan Bull,
France (17th century)

spaces of Ca' Marcello. Another frequently cited subject in the manuals on historical tapestries is the *Months*, i.e. illustrations of the calendar with genre figures involved in various work activities for each month – an iconographic tradition stretching back from the Middle Ages to Antiquity. The first monumental series of twelve pieces is the Trivulzio Months, made at Vigevano from 1503 and 1509 to cartoons by Bramantino. Two works originally in the Singer collection with the months of *September* and *December*, dated 1660-1680, were woven in the famous Brussels factory of Everaert III Leyniers by the same tapestry maker, who used a single cycle of cartoons associated with models from the previous century: in fact the refined warp contrasts with the sketchy figures and details as well as the monotonous colour. The date is revealed by the borders with mixed lines of Baroque taste and the verdure festoons with parrots.

Nello Forti Grazzini dedicates a chapter of his catalogue to the Cini tapestries still in the rooms of Monselice Castle. The earliest work (1510-1520)

depicts the month of *October* and was made in Tournai at a time of crisis in workmanship: the rough weaving is made up for by the lively popular scene, clearly inspired by fresco versions widely found in noble homes at the time. Another early work (1530), but this time woven in Brussels, is a fragment with an historical-mythological episode (*The Imperial Procession*). The original ancient story is not known but the fabric gives a good idea of the grandiose style developed in Flanders by a follower of Raphael, the cartoonist Bernard van Orley. Only the rearing horse and horseman in the foreground reveal a reference to the Vatican fresco called the *Expulsion of Heliodorus from the Temple*, while the other figures' gestures and costumes suggest Van Orley's circle. *Tancredi at Clorinda's Tomb*, an exceptionally fine tapestry with vivid luminous colours, is in excellent condition. The skilled workmanship of this fabric places it alongside the finest examples from the Paris factory of Faubourg Saint-Germain, around 1690. The episode freely draws on the *Jerusalem Liberated* by Torquato Tasso. Forti Grazzini more specifically suggests it is the second last subject in the figurative cycle reproduced on the Parisian looms of De la Planche in the late 17th century: this was the only missing episode preventing a complete reconstruction of a series of eight subjects linked by Tancredi's physiognomy and dress. The yellow background border, closed between two blue bands with gilded corner leaves, and the height of the piece fit the historical description of the cycle of six stories ordered from De la Planche by Louis XIV in 1691. This prestigious patron explains the refined workmanship and the use of magnificent expensive dyes. The royal series is even more important considering it is the last documented edition of the *Stories of Tancredi and Clorinda* and the only one whose surviving elements have been found, and therefore datable to 1691.

The most important and valuable group in the collection, however, is generally agreed to be the four *Stories of Alexander the Great*, adorning the walls of the main hall in the Castle, the largest room in the building once owned by the Da Carrara family. Finely



Alexander the Great and Titus,
Brussels (circa 1600)

woven around 1600 and in splendid condition, the tapestries are also noteworthy for the importance of the ancient story. Along with two other pieces now lost, they were acquired by Count Cini in 1934 from the auction of the Donà dalle Rose collection, Venice. At the time of the auction it was suggested the tapestries originally came from the Sagredo family residence in the parish of Santa Sofia. The same provenance was documented in the catalogue of the sale for another series of *Games of Putti* known with certainty to have come from Gonzaga collection, Mantua. In fact an inventory of the Gonzaga possessions of 1627 lists a series featuring *Alexander the Great*, consisting of thirteen pieces of the same height as the Cini fabrics. The analysis of the surviving tapestries, also on the grounds

of the identical “compartment” type borders, has led Forti Grazzini to suggest that in all likelihood these are the surviving elements from a cycle originally in the Gonzaga court collection, of which there are many replica series. Taken to Venice by the last Duke of Mantua, Ferdinando Carlo, and auctioned off after his death (1708), they came to the Sagredo and were then handed down in a legacy to the Donà dalle Rose family. The tapestries describe four historical episodes in the life of Alexander the Great: the *Battle of Issus*, the *Attack on the City of Tyre*, the *Sacking of Darius’ Encampment*, and *Alexander Meeting the Queen of the Amazons*. Like Scipio, Alexander was considered to be a paragon of loyalty, moderation, and courage. He was thus chosen as a subject to celebrate the patron’s virtues. These tapestries all bear the brand of Brussels and the monogram of Cornelius Mattens, a famous tapestry maker, active at the end of the 16th century and the beginning of the 17th century in the Flemish capital. The perfectly uniform figurative style suggests the cycle of cartoons was executed by a single Flemish artist, an exponent of the classical Raphaelesque taste, fashionable in the mid-16th century, but enlivened by a more vivid and Mannerist language.

Nino Barbantini’s book on the restoration of Monselice Castle (1940) includes illustrations for six other 16th-century Flemish tapestries of the verdure and “large leaf” genre. They represent a further development of an earlier model called “millefleur”: a thick band of overlaid and interwoven plants (acanthus, lotus, and cabbage leaves) sculpturally rendered with naturalistic accuracy as a background for heraldic emblems or animals. The illustrations in the book attest to the high quality of the fabrics (of a fairly early date) from the figurative point of view and, most importantly, in terms of the state of preservation, given that the “large leaf” tapestries are often only found in fragmentary or very worn condition. The Cini tapestries – acquired from the sale of the Luigi Pisa collection in 1937 and not included in the assets that became the property of the Foundation with the Castle – may be attributed to various Flemish tapestry makers.

Chiara Ceschi

Portraits of Patrons

Ulderico Rolandi and his libretto collection



Illustration for the frontispiece of *Poesie diverse del signor Francesco de Lemene* [...], Milan, 1692

It's not easy to make even a sketchy portrait of Ulderico Rolandi (1874-1951). An obstetrician, collector, scholar and critic, he gathered some 35,000 items on Italian opera, creating the largest collection of librettos in the world (not to mention the around 20,000 scores, ballet librettos, posters, his specialised library, and iconographic material). The Rolandi collection is thus a unique primary source for anyone studying the history, spread, productions, themes, fortunes and forms of words set to music for theatres. Similarly, it is invaluable for anyone investigating the transmission of theatre texts and who may wonder about what could or should be the critical edition of a libretto (a very tricky question), or those who wish to reconstruct the career of a singer, choreographer, stage designer and costume maker, or compile a chronology of opera.

Here we will not attempt to provide a description of the collection, which can be found in the essay by Anna Laura Bellina included in the book *La Fondazione Giorgio Cini. Cinquant'anni di storia*, edited by Ulrico Agnati (Milan, Electa 2001), or in my own brief note published in a previous issue of the *Lettera da San Giorgio* (January-June 2001). Here we would like to make some short comments – inevitably rather desultory – to give an idea of the methods of the collector, scholar, and therefore indirectly also of the man, and so at least offer the picture that I have formed after working for a long time on Rolandi's legacy.

Today life is easier for people interested in librettos: you only need to read Sartori to learn (albeit only for the 17th and 18th century and taking into account the various errors and omissions) if and where the examples of this or that Italian libretto are preserved. A quick glance at the chronologies (obviously very varied in terms of approach, kind of information and accuracy) to find out about productions in the major opera houses. Naturally, we are being slightly flippant. The life of a “librettologist” is actually very difficult and only through the hard work to acquire a certain familiarity with the endless documentation enables us to form a somewhat daunting idea of what it is like to navigate in this “shoreless sea” (to use the words of the Venetian publisher Allacci in 1755). In fact we can almost only rely on the old glorious Allacci and opera dictionaries like Riemann, the Clément-Larousse or worse Dassori (the situation began to change but only for the 17th and 18th century with the publication of Wiel's catalogue in Venice 1897 and then much later in 1914 with the publication of Sonneck's magnificent catalogue). Collecting required a rare combination of passion, intelligence, tenacity, intuition as well as the capacity to order and buy materials. But Rolandi possessed this combination of skills to a very high degree.



Illustration for the frontispiece of *Zenobia*, Venice, 1694

This may all sound rather like overstating the case. We might think collecting was only a question of tracking down the librettos for Verdi, Donizetti, Bellini, Rossini, and perhaps extending the list of “wild game” to Ponchielli, Mercadante, Pacini and a few major 18th-century composers like Piccinni or Cimarosa. But the game that Rolandi had in mind from the outset was clearly much different. He wished to construct the largest possible documentation about a very complex art form from the beginnings in the early 17th century – indeed from its late 16th-century forerunners – to the golden age of the 18th century: in short, from the intermezzos for *Pellegrina* and *Euridice* by Peri and Caccini to Cavalli and Cesti, Vinci and Hasse to Cimarosa and Mozart, from the Italian greats (and less greats or even minors) of the 19th century to Halévy, Gounod and Massenet, from Wagner to Mascagni, Debussy, etc. But there is even more. All the names cited are opera composers, i.e. composers who wrote very different works but all classifiable – at least for the purposes of this topic – under the label of “opera”. But there were also cantatas, intermezzos, oratorios, farces, and celebratory compositions (naturally always set to music) of all kinds (such as works for noble births, weddings, entry to monasteries, and appointments to high office), operettas, parodies, *mélologues*, Italian popular songs, vaudeville (i.e. a set of sub-genres), and the list doesn’t stop here. Rolandi tirelessly worked in all of these directions, although he was not always equally thorough for all genres. Apart from the material impossibility of gathering everything, there can be no doubt that in addition to all considerations of types, his interest focused primarily on the Italian output, and secondly on French production.

But the list still doesn’t stop here. Showing a deep (and today I would say rather rare) understanding of the opera phenomenon, Rolandi not only sought out the first edition of a libretto, or at least the earliest extant edition, but also the re-editions, i.e. librettos printed for subsequent productions. This explains the presence in the collection of dozens, at times several dozens, of re-editions, for example, of Cimarosa, Rossini, Bellini and Donizetti. These librettos are never identical but have many variations. This was due to the intervention of censors, or cuts, at times drastic, to the recitatives (as was often the case with the later productions based on texts by Zeno or Metastasio), omissions or substitutions of arias, and local references according to the place of the performance. The opportunities reflect the treasure: one of the major claims to glory for the collection is what it offers those investigating textual or musical developments, and Rolandi in his own way was certainly aware of this. In a singularly perceptive – and if we take it seriously – incredibly difficult formula, Gianfranco Folena used to say that the libretto “lives in the variations of performances”.

There is a very easy way for anyone who enters the Giorgio Cini Foundation to sound out – albeit very partially but still eloquently – Rolandi’s industriousness and meticulousness. You only have to run your fingers, even randomly, through the thousands and thousands of hand-written index cards, each describing an item in the collection, indicating if it is a first performance or a subsequent production and possibly also supplying certain or conjectured attributions, predecessors, references and connections of all

Illustration for the frontispiece of *Il disertore*, Venice, 1784



kinds. There is a very understandable self-congratulation in pointing out the perpetuation of mistakes from Fétis to Riemann and Clément-Larousse. Rolandi's index cards are traditionally the starting point for those engaged in cataloguing and as far as I am personally concerned, I remember my bewilderment when I found a card for an item which could no longer be found.

Sooner or later someone should draft a bibliography of Rolandi's writings and try to outline the history of the formation of the collection. Neither of these tasks can be attempted here. His writings ranged from works on Peri, Bertati, and the Maltese musicians to Verdi's librettists. He wrote essays with titles like "Messer Lodovico in Music by Amilcare Ponchielli ... Librettist", "Giuseppe Pedota, a Muscian from Altamura", and "Horatian reflections in Librettos" (an essay of 90 pages!). But his major work is undoubtedly "The Libretto for Music through the Ages", published in the year of his death (Rome, Edizioni dell'Ateneo). Although there are no original reflections on music drama and the role of the libretto, the book is very carefully organised in well-defined sections, each a model of clear rich information, and even has a well-conceived iconographic compendium. Overall the 290 pages, including

indices and a bibliography (around 20 pages), were remarkable for the time and can still be profitably consulted today. No big deal? I don't agree. I would personally put Rolandi's book in the hands of beginners (and others) seriously setting out to work in this field.

Vignette of *Le Royaume du Calembour* by Th. Cogniard and Clairville (Louis-François Nicolaïe)



Another point worth brief consideration is the wealth of pictures in the collection. Here we are not only referring to the exceptionally well printed engravings, many of them famous, such as those for the *Pomo d'oro* (Sbarra/Cesti) or *La festa a cavallo* and *La contesa dell'aria e dell'acqua* by Bertali (bearing in mind that many librettos, especially in the 19th century, are of little interest from this point of view) but also examples of the so-called medium- or medium-to-high production, such as the illustration preceding the frontispiece for De Lemene's *Poesie diverse* (Milan, Carlo Giuseppe Quinto 1692), *Il disertore* (Bianchi/Benincasa; Venice, Modesto Fenzo, 1784), the frontispiece for the "dramatic composition" *Il vello d'oro* (Rome, Komarek, 1711), the initial illustration for the *Régiment de la Calotte* (from the 5th volume of *Théâtre de la Foire*, Paris, 1724), the initial illustration for *Zenobia* by Albinoni, the frontispiece "revue [...] mêlée de chant", *Le Royaume du Calembour*, etc. Another very different case is the series – splendid in its own right – of the Liebig trade cards for Goldmark's *La regina di Saba*, discovered by chance when I was looking for material for this article (indeed the collection holds surprises in store even for those who have worked in its obscurest – and alas dustiest – corners for years).

The cataloguing of the collection has been going on for a long time and is also important

in terms of the new methodological aspects. But so far all the work carried out has not yielded fruit accessible to the general public. There are several reasons for this, which we can't go into here. The aim of this note was simply to describe the extraordinary figure of the collector and his treasures. It would have fallen miserably short of its target, if it only had a superficial hagiographic function and did not manage to convey a sense of the collection's incredible importance for studies, primarily, but not only, in the history of opera. I should like to end by expressing the hope that it will be possible – little import who does it or in what form – to make the most of the collection in studies, worthy of the monument built up by Ulderico Rolandi with such passion and labour throughout his life.

Luigi Ferrara degli Uberti

Vignette of *The Queen of Saba*
by Goldmark (*Die Königin von Saba*),
Vienna, 1875



Presences on San Giorgio

Aldo Palazzeschi, in praise of a restoration



Palazzeschi (on the left, standing) with Giovanni Papini, Filippo Tommaso Marinetti and, seated, Carlo Carrà and Umberto Boccioni in 1914 (photo by Mario Nunes Vais)

Aldo Palazzeschi frequented and deeply loved Venice. His first fleeting contact with the lagoon city was at the turn of the 20th century, when at the age of almost eighteen he came to continue his business studies. This was just after receiving his diploma as an accountant and before his more literary passions were to take him back to his native Florence, where he enrolled in a school for acting and theatre: his “first master and real school”.

After the initial contact, Aldo Palazzeschi returned to Venice several times – the city to which he gave “years and years of admiring devotion” as Vittore Branca recalls, his friend first in Florence, then in Venice. In 1956 this devotion became professed love, when the Florentine poet decided to establish one of his “houses of the spirit” in the city (he lived first in Fondamenta del Rimedio, then in Calle del Forno, beside the Ca’ d’Oro).

From then on he also became a regular guest in Vittorio Cini’s house and one of the most assiduous visitors to the Giorgio Cini Foundation, often wandering round with the Patriarch Roncalli, later Pope John XXIII, in the lush gardens of San Giorgio.

Aldo Palazzeschi’s relationship with the island of San Giorgio and the Giorgio Cini Foundation had had, as he liked to point out, a long prologue: “for almost half a century I passed by the island of San Giorgio on the *vaporetto* from the Lido. What was it? What

did they do there? Who lived there?”

Palazzeschi’s questions were answered in 1953, when Vittorio Cini invited him to San Giorgio to illustrate the state of progress in the restoration work on the island and on the monumental Benedictine complex, begun two years earlier, following Cini’s decision to establish a foundation in Venice to commemorate his son Giorgio. The aim was to ensure the “dignified development of three great institutes of public utility” (i.e. the Maritime Centre, the Arts and Crafts Centre, and the Culture and Civilisation Centre). When Vittorio Cini decided to pursue this aim, his choice for a headquarters – having overcome the difficulties due to the size of the undertaking – fell on the island of San Giorgio, “once splendid with art and history”. But having been suppressed in 1806 because of Napoleon’s treacherous laws, the Benedictine abbey had become a barracks with workshops, laboratories and arms deposits. Consequently in 1951, the condition



The Longhena library used as a warehouse.
Photo Library, The Giorgio Cini Foundation

of the island and the once famous monumental complex was quite simply appalling.

The island was a decrepit site opposite the monumental centre of Venice giving onto the Bacino di San Marco, and as Palazzeschi recalled “the only human presence was a soldier in working gear with a rather unhappy and slothful air. He wandered around, coming out of one of hole only to enter another, or sat on a stairway staring in oriental fashion at the marble attire of the divine Oriental of the North.” Today the island is no longer in that condition because of the works carried out by the Giorgio Cini Foundation.

Aldo Palazzeschi was deeply impressed on his first visit. Indeed in 1960 with other writers and friends of the Giorgio Cini Foundation (such as Diego Valeri and Riccardo Bacchelli) he wished to express his admiration to Vittorio

Cini for having brought life back to the monumental complex of San Giorgio and for the cultural and artistic initiative on a world scale promoted by the Foundation. His testimony, together with others, was collected in a pamphlet, not for public sale, printed in a hundred copies by the students of the Foundation printing works. Here are some of the more suggestive excerpts:

“Although used to the most striking wonders in various cities, this is the greatest I have ever found. Under what I had always seen as a pile of ruins is one of the most beautiful things I have ever set eyes on in the whole of my existence. Everyone now knows what the Benedictine Abbey of San Giorgio is, after having been used as a barracks for a century and a half and finally restored to the glory of its greatest days.”

“Everyone knows about Longhena’s monumental stairway, second only to that of the Ducal Palace in Venice, or the two cloisters, one more beautiful than the other, and the Palladian refectory made of light, white on white, and pure lines, leaving you speechless and stunned; the regal library and fabulous dormitory, its architectural grandeur developed through size and depth; and the series of rooms furnished with sober magnificence.”

“What counts is not the renovated monumental splendour of the island, testimony to a great past, but that all the care, money and love should not have been lavished only to enrich our country with a splendid new museum. What counts is that this grandiose effort has been made for the present and the future. For the work to be complete, the island of San Giorgio must become a centre for spiritual life, a point of reference and attraction, always living, not as an isolated venue for events and official life, but a beneficial place, an ideal roof for the aspirations of those who work with the mind. A centre for study, meetings and contacts, a place of meditation and rest, refuge and asylum, and relief for all those on earth who love the greatest of all labours – that of thinking.

This work, which has sprung up under our enchanted eyes, was inspired and pursued by a lofty human sentiment of the most elementary kind: it continues the dialogue between a father and a son who is no longer here – suffering has been re-moulded into beauty and goodness.”

Aldo Palazzeschi pays further tribute to Vittorio Cini and his work in another homage in 1967, in his novel *Il Doge*, inspired in some ways, as Vittore Branca suggests, by the figure of Cini: “a secret Doge hidden but watchful and caring in Venice in the second half of the 20th century. This doge – like Aldo Palazzeschi’s – seen from San Giorgio, reveals all his generous and enlightened greatness.”

Emilio Quintè



The Longhena Library after restoration works

Publications



Le tre religioni di Abramo. Visioni di Dio e valori dell'uomo

edited by Antonio Rigo

introductions by Carlo Maria Martini and Amos Luzzatto

Marsilio Editori, Venice, 2003

This book sets out to summarise and describes the state of the art for discussions and work in the field of inter-religious dialogue aimed at making concrete, effective and fertile the consequences of going beyond the category of “counter-religion”. According to this concept, Islam is defined in opposition to Christianity and Judaism, Christianity in opposition to Judaism, Judaism to Egyptian idolatry. By reconsidering the concept of the “Adamite religions” and the gradual construction of two opposite poles – the first Judaic-Christian, European and Western, the second Islamic and Eastern – we reach a dialectical elaboration of the events in political, religious and cultural history in Europe in the Modern Age and the developments of the Islamic “other”, present in 16th- and 17th-century Turkish literature up to those of contemporary Eastern thought. Another central theme in the book is thus the relations between the three religions and human rights, a topic that brings together – in the West and elsewhere – Judaism, Christianity and Islam, with more internal distinctions than other religions. Questions are raised, therefore, about the different approaches in religious ideas and beliefs and human rights in the various cultures, thus arriving at the consideration of the issue as being of even more central importance than its symbolic value suggests.

Essays by Sami Aldeeb, Mohammed Arkoun, Pier Cesare Bori, Mohammed Charfi, H'mida Ennaïfer, Amos Luzzatto, Carlo Maria Martini, Ann Elizabeth Mayer, Andrea Riccardi, Antonio Rigo, and Ataulloh Siddiqui.



Antonio Conti

*Lettere da Venezia a Madame la Comtesse de Caylus 1727 – 1729
Con l'aggiunta di un discorso sullo Stato della Francia*

edited by Silvie Mamy

Linea Veneta, no. 17

Leo S. Olschki Editore, Florence, 2003

This book presents the modern edition of a French manuscript in the Libreria Marciana containing the letterbook of Antonio Conti's correspondence (in the years he was back in Venice) with his friend Mme de Caylus in Paris, from 1727 and 1729, the year of the death of the French noblewoman. The letters were emended by the Countess' son – a celebrated archaeologist and collector – with a view to their publication, which never took place. The three personalities emerge clearly in the correspondence: the Newtonian and Leibnitzian scientist-tragedian-philosopher Conti, the Countess, a true daughter of the age of Louis XIV and highly eloquent example of the great hothouse of female intellectualism of Saint Cyr, and her son the Count of Caylus. The overall effect is a picture crowded with people to the background of a fairly realistic and often present Venice, almost filmed live, while there are also “media” images – so to speak – of Europe, interpreted through the daily gazettes, with Paris viewed in a quasi nostalgic vein.



Segni del Novecento

*La donazione Neri Pozza alla Fondazione Giorgio Cini
Disegni, libri illustrati, incisioni*

Exhibition catalogue edited by Giuseppe Pavanello, in collaboration with
Giuseppina Dal Canton, Flavio Fergonzi, and Sileno Salvagnini.

Marsilio Editori, Venice, 2003

Complete with systematic descriptions of the exhibits and critical essays, the catalogue illustrates the collection of graphic works and valuable modern books presented to the Giorgio Cini Foundation by Neri Pozza, a polymath – artist, writer and publisher – who died in Vicenza in 1988. The first section includes around eighty works by leading 20th-century artists such as Gino Rossi, Pio Semeghini, Filippo De Pisis, Giorgio Morandi, Lorenzo Viani, Ottone Rosai, Atanasio Soldati, Mario Deluigi, Renato Guttuso, Giuseppe Migneco, Franco Gentilini, Tono Zancanaro, Zoran Music, Arturo Martini, Pericle Fazzini, Pietro Consagra and Carlo Scarpa. The second section consists of a collection of 400 engravings – all reproduced in the catalogue – presented by Pozza: groups of works by Mino Maccari, Leonardo Castellani, Giovanni Barbisan, Tono Zancanaro and Luigi Bartolini. Lastly, the third section examines the seventy-four illustrated works

donated to the Foundation – “artist’s books”, including the novel *Dingo* by Octave Mirbeau illustrated in 1924 by Pierre Bonnard and other major books setting poetry, prose and classical texts beside original illustrations by celebrated modern artists, such as *Apocalisse* with lithographs by Giorgio de Chirico, or Marco Polo’s *Il Milione* with lithographs by Massimo Campigli.



*La vita nei libri. Edizioni illustrate a stampa del
Quattro e Cinquecento dalla Fondazione Giorgio Cini*

Exhibition catalogue edited by Marino Zorzi

Edizioni della Laguna, Mariano del Friuli (Go), 2003

The catalogue describes the books in the Giorgio Cini Foundation collection of incunabula and *cinquecentine* shown in the exhibition held in Libreria Sansoviniana of the Biblioteca Nazionale Marciana. The exhibition consisted of a selection of around a hundred 15th- and 16th-century printed illustrated editions from the Foundation library. These works are of great importance because of their quantity and quality (there are around 2,000 in the library section), and because many are very rare or even unique. This little known treasure – even for the experts – is now in the final stages of cataloguing, being carried out by Dennis E. Rhodes.

Of all the many valuable Foundation collections, the largest part having been donated by the founder, Vittorio Cini, the section consisting of the incunabula and *cinquecentine*, mainly from the Essling and De Marinis collections, stands out for its importance and links with Venice. Most of these precious books were printed in the lagoon city, and the exhibition presented them to a wider public with the aim of exploring the image of life during the Renaissance in all its everyday complexity, by showing “popular” texts, conceived for a widespread routine use alongside works intended for the more closed circles of the intellectual elites.

Laura Zanella

*Dopo la favola del figlio cambiato. Come rinasce una creatura
innocente*

Studi di Musica Veneta. Archivio G. F. Malipiero. Studi, vol. I

Leo S. Olschki Editore, Florence, 2002

This book analyses the revision of the opera *La favola del figlio cambiato* which Malipiero had to undertake following its suspension after the first Italian performance in 1934. This “comedy of superstition”, based on the homonymous short story by Pirandello, had



previously been well received in Germany at the beginning of the same year. But in Rome it incurred the wrath of Mussolini and the disapproval of the critics who were deeply prejudiced against Malipiero. Immediately withdrawn, the work was only staged again in 1952 at the Venice Biennale Music Festival to mark the composer's seventieth birthday. This study – based on unpublished material in the Malipiero Archives in the Cini Foundation and complete with all the related documents – focuses on the re-staging of the work eighteen years later. This time it was greeted by unanimous approval, and the critics acknowledged its still topical experimental importance, centred on the search for music “not generated by words” but the “climate of its human expression”.



Venezia nella sua storia: morti e rinascite

edited by Carlo Ossola

Presente Storico. Saggi, no. 24

Marsilio Editori, Venice, 2003

Like the Phoenix, Venice through her history and myth “choosing to celebrate her own funeral, is renewed in a death that is her birth... and so she once more becomes herself when she no longer is”. This book describes the singular history of a city, which for two centuries was only bent on dying and being reborn, celebrated by Wordsworth, Ruskin, Thomas Mann, Proust, Pound and Brodsky, as the daughter of Freedom and Shade. Yet as Browning commented, the walls and stones crumble, dissolve, and mingle, but rather than ruins, they are always “towering evidence”. But Venice removes the kernel of her own truth from the myth with which she grew. That truth is often concealed in essential, furtive and anonymous achievements, which become all the more secret, the more people set out to interpret them by uncovering and staring at her in the annals of history. Thus the living elements in her, as Pound guessed, continually dissipate the stiffening of her self-describing mask: « ‘Does D’Annunzio live here?’ / asked the old American lady K.H. / ‘I don’t know’ replied the old Venetian lady, / this lamp is for the Virgin’ » (*Cantos*, LXXVI). That is why the city’s fascination endures.

Essays by Andrea Battistini, Gino Benzoni, Lorenzo Braccesi, Vincenzo Cappelletti, Lellia Cracco Ruggini, Andrea Emiliani, Roberto Esposito, Giovanni Filoramo, Francisco Jarauta, Gherardo Ortalli, Carlo Ossola, Sergio Perosa, Mario Rigoni Stern, Fulvio Tessitore and Francesco Zambon.



Nino Rota *Il Principe Porcaro*

Score for a version for small orchestra

edited by Nicola Scardicchio

Schott International, Mainz, 2003

Published by Schott International, the printed score of the *Principe Porcaro*, a work based on Andersen's *Princess and the Swineherd* was set to music by Nino Rota when still a child, from 1924 and 1925, but had never previously been published or performed. Recently, however, it was staged thanks to the collaboration of the Teatro La Fenice during the 45th *Corso Internazionale di Alta Cultura* at the Giorgio Cini Foundation.

The unpublished Rota manuscript, neatly written in the fair copy by the *enfant prodige* was taken up by Nicola Scardicchio, a pupil of Rota and distinguished member of the scientific committee of the Nino Rota Archives in the Giorgio Cini Foundation.

Scardicchio devised an orchestration by imagining a version for chamber orchestra based on Rota's brilliant orchestrations for themes taken from legends or fairy stories. A specific reference for the adaptation for small orchestra was the B version of the musical fable *Lo scoiattolo in gamba* written jointly by Nino Rota and Eduardo De Filippo. This work had been very successful in the versions for both large and small orchestra (the latter was revived and published four years ago by the Nino Rota Archives).

The score for *The Princess and the Swineherd* was written by the “young Mozart of the 20th century” with great subtlety and originality: the structure of the opera never apes – or even less parodies – opera or operetta by making use of finite forms such as the aria, cabalette or romance. Rather it is grounded in a process of fluent “musical prose”, at times hilarious or pathetic, ingenuous or bombastic. In this sense by creating an unpredictable outburst of paradoxically micro-Wagnerian effects, following a flow of child-like leitmotifs (not constant but pleasantly catchy listening), Rota interprets in a direct and probably authentic way (given that it is the work of a child composer) an ideal model for setting a fairy tale to music. The model is ideal in terms of the expectations of the ideal audience – children who are often not very well served when it comes to fables or a styles of narration suitable for their expectations of fast changing multiple moods, often betrayed by inappropriate aesthetic indulgence or by making adult language childish. This creative process gives rise to a fairy tale raised to the power of two – the fairy tale of a fairy tale written by a child and dedicated to himself for the use and consumption of his own imagination.



Studi Vivaldiani

New Series no. 2, 2002

Annual Review of the Istituto Italiano Antonio Vivaldi

Editore S.P.E.S., Florence, 2003

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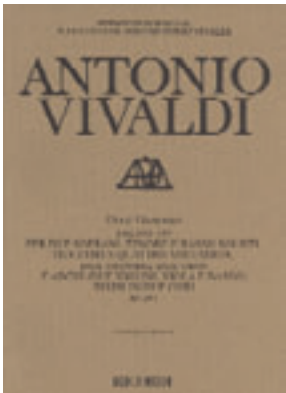
Il caso de “La verità in cimento” di Antonio Vivaldi

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F. M. Sardelli, *Un nuovo ritratto di Antonio Vivaldi*

Miscellany, by Michael Talbot

Discographie Vivaldi 2001, by Roger-Claude Travers



Antonio Vivaldi

Dixit Dominus

Edizione critica delle opere di Antonio Vivaldi

Editore Ricordi, Milan, 2002

Psalm 109 has frequently been set to music and we even have another equally fine composition by Vivaldi (the so-called Prague *Dixit*). But this version is considered his “great” *Dixit Dominus*. Great in all senses of the word: because of the size, scale of orchestration (requiring two choirs), the virtuoso interpretations demanded of the performers, the dense counterpoint – demonstrated by the supreme range of the final fugue over a chaconne bass – and the vast conception. Probably a fairly late work (post 1725), the circumstances of the composition are not known. Although various hypotheses have been suggested for its genesis, it clearly seems to have been written for an important festivity in one of the major churches. The composition is a fascinating combination of traditional and innovative elements showing Vivaldi as an accomplished composer of sacred music, whose imagination fully responds to the expressive potential of the liturgical text.



Antonio Vivaldi *Sonate per violoncello*

Facsimile edition with a critical introduction by Bettina Hoffmann

Vivaldiana, 2

Editore S.P.E.S., Florence, 2003

This book is a facsimile reproduction of all the known sources for the nine cello sonatas by Antonio Vivaldi, plus the *incipit* of a lost tenth sonata. The sources include a previously unpublished one found among the manuscripts in the Wiesentheid library, once mistakenly attributed to the Abbot Del Cinque. For the first time, therefore, these sonatas have been made available to the performer and scholar with all their variations. The introduction provides a detailed discussion of the provenance and features of the sources. Thus through a critical comparison of even slight differences a hierarchical map of their reliability has been made. The very varied nature of the information collected also enables a fairly accurate dating of the sonatas to be established. Lastly, the cellists who came into contact with Vivaldi are described also in terms of the possible identity of the performers for whom the vast major opus for cello was intended.



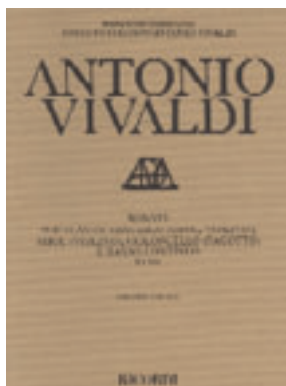
Antonio Vivaldi *Concerti per fagotto RV 468 e RV 482*

Critical edition by Federico Maria Sardelli

Opere incomplete, 2

Editore S.P.E.S., Florence, 2002

The first edition of these unfinished concertos completes the enormous Vivaldi corpus for bassoon: thirty-nine solo concertos and many *concertante* parts scattered in various different kinds of works were a unique contribution at the time. The critical introduction also sums up the state of the topic, outlining the history of the instrument in Italy from the 17th century to Vivaldi, and identifying possible performers and patrons. The resultant picture is surprising: just when the bassoon seemed to be at the depths of its decline, Vivaldi wrote an extraordinary number of technical demanding compositions for the instrument, surely due to the presence of a Venetian virtuoso capable of performing them. The two concertos, RV 468 and RV 482, unfortunately missing a number of movements, are still perfectly playable and enjoyable pieces, testifying to the generous impetus given to the development of the bassoon by Vivaldi.



Antonio Vivaldi

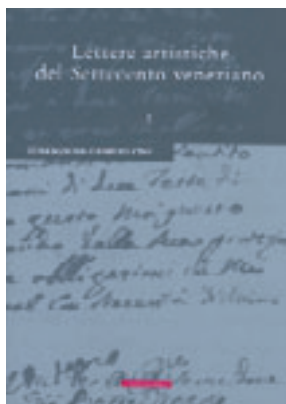
Sonata per flauto traverso (oboe, violino), oboe (violino), violoncello (fagotto) e basso continuo, RV 801

Critical edition by Paul Everett

Edizione critica delle opere di Antonio Vivaldi

Editore Ricordi, Milan, 2002

Conserved in detached parts in the library of Wiesentheid Castle, Germany, this sonata has been known for a long time, but the attribution to Vivaldi was uncertain. This delay in recognising its authenticity can be explained by the fact that the historic inventory of the collection attributed the sonata to Vivaldi, while the parts bore the name of Handel. From all points of view except one, the sonata, conceived for various alternative combinations of high (flute, oboe, violin) and low instruments (cello, bassoon), show the typical features of much of Vivaldi's "chamber" music for three to five instruments and basso continuo. The only difference is that it begins with a long slow movement, and arguably it was on these grounds that Vivaldi called it a "Sonata". A beguiling work, rich in colours, the sonata was possibly composed at the beginning of his mature period (1716), when the visit of Saxon musicians to Venice stimulated his interest in chamber music and compositions for wind instruments, especially woodwinds.



Lettere artistiche del Settecento veneziano

Volume I

edited by Alessandro Bettagno and Marina Magrini

Fonti e Documenti per la Storia dell'Arte Veneta

Neri Pozza Editore, Vicenza, 2002

Lettere artistiche del Settecento veneziano ("Art Letters of the Venetian *Settecento*") is the first in a series of books dedicated primarily to letters sent or received by 18th-century Venetian artists and secondarily to letters on art matters in the Veneto area in the period in question. The initial outcome of long research conducted by a team of scholars in various Italian and foreign libraries and archives, the book considers some of the most significant artists in the 18th-century school of Venetian painting beginning with Sebastiano Ricci, initiator of the new Rococo style and followed by the great Giambattista Tiepolo, whose life and output is chronologically reconstructed through this unusual documentation. Other chapters are dedicated to Francesco Zuccarelli, Pietro Longhi, the famous Zanetti cousins (two of the most emblematic figures in 18th-century Venice), the Bergamo architect Giacomo Quarenghi, and Antonio Canova. Lastly, there is a section on the depredation and consequent dispersion of the Venetian artistic

heritage documented by the correspondence between the British art dealer Gavin Hamilton, who lived in Rome, and Gian Maria Sasso, an unusual figure, part artist, part dealer, and a collector with literary ambitions.



Arte Veneta 57

edited by the Institute for Art History

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P. Palladino, *Ancora sui corali di San Giorgio Maggiore, con qualche appunto su Belbello e Stefano da Verona*

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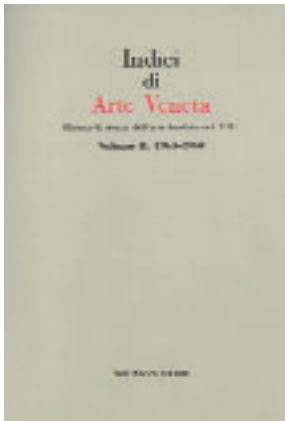
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Bibliography of Veneto Art 1999

edited by Simone Guerriero



Indici di Arte Veneta

Volume II: 1961–1968

edited by Elisabetta Antoniazzi Rossi

Neri Pozza Editore, Vicenza, 2002

This volume continues the series of the indices of *Arte Veneta*, conceived by Rodolfo Pallucchini to make the enormous wealth of information published in the *Arte Veneta* reviews immediately accessible to scholars. The annual publications include essays, news, archive research bringing to light the names of new artists and analyses of unpublished situations, events and contacts. But there was a danger that this growing mass of material could not be consulted, if not re-ordered by an index. A project – absolutely innovative for its time – was thus devised to catalogue the data in electronic form. The result was a volume divided into seven indices: *Artists*, and *Places*, *Places and Works*, *Exhibitions Reviewed*, *Books Reviewed*, *Authors and Article*, and *Writings in Memoriam*. The first three indices contain references to all the names of artists and all the works cited, listed according to artist and place. For each work the type and possible changes in attribution are indicated. The *Authors* and *Articles* reconstructs the series of experts who have collaborated on the review, and the other indices complete the picture of critical contributions. At the end of the volume there are abstracts for each year providing a user-friendly tool for consulting the review.



Elizabeth E. Gardner

A Bibliographical Repertory of Italian Private Collections

Volume II: Dabalà – Kvitka

Edited by Chiara Ceschi with the assistance of Katharine Baetjer

Neri Pozza Editore, Vicenza, 2002

In 1946 Elizabeth E. Gardner, curator of the Department of European Painting at the Metropolitan Museum, New York, began to gather biographical and bibliographic information about Italian collectors with a special focus on the history and provenance of paintings in the Metropolitan collections. With over 10,000 entries on Italian collections made by 1973, her repertory is still the only one of its kind, and has turned out to be of key importance for the research work underlying a series of printed museum catalogues edited together with Federico Zeri and published by Neri Pozza Editore. The Giorgio Cini Foundation Institute for Art History was entrusted with the author's original manuscript index cards with the idea of creating a new research tool for scholars of Italian collections. After Elizabeth E. Gardner's death, the Institute embarked on a publishing project for four volumes. The over 10,000 entries were updated and

organised in the form of a bio-bibliographic dictionary, thus forming a repertory of art collections in Italy from the 15th century to the present day, as recorded in the main literary sources, archive documents, and catalogues for exhibitions, museums and sales. Each volume is supplemented with a bibliography and indices of the artists and people mentioned.



Mirco De Stefani *Viandanti*

Edizioni Rivo Alto, Venice, 2003

Mirco De Stefani spent a long time experimenting joint creativity and kindred activities with the poet Andrea Zanzotto, and, through Zanzotto, visited a myriad of poetic checkpoints, at times highly literary (Pasolini, Lucretius, the Parnassians, the sonnet, Petrarch, Pound, etc.). He then completed the experience of the intense interlude of an *opera omnia*. In this work De Stefani returns to his favoured sublime *ménage* of music and poetry in an all-instrumental work classically set for violin solo in the traditional arrangement of six “partitas”. Identified by individual titles (*Rousseau, Celan, Uomini del bosco, Zanzotto, Eraclito, and Shakespeare*) and compressed into the time frame of an uninterrupted system, the work is a continuum either of variations or suites, performed by the violinist Diego Masutti.

