



*fondazione*  
**GIORGIO CINI**  
*onlus*

# Lettera da San Giorgio

Year XII, number 22. Six-monthly publication. March – August 2010

Spedizione in A.P. Art. 2 Comma 20/c Legge 662/96 DCB VE. Tassa pagata / Taxe perçue



## Programmes (March – August 2010)

15 March	<p>International Workshop by the International Center for Climate Governance  <i>Reconciling Domestic Energy Needs and Global Climate Policy: Challenges and Opportunities for China and India</i>          Venice, Palazzo Querini Stampalia</p>
20 March – 9 November	<p>Audio-video music series  <i>Out-of-frames, or the lost immortals</i>          Venice, Palazzo Cini at San Vio</p>
24 – 26 March	<p>Music from China  <i>Meetings on Chinese vocal music with Gong Linna and Frank Kouwenhoven</i>          Venice, Island of San Giorgio Maggiore, Ca' Foscari University</p>
April – October	<p>Experimental research workshop  <i>Performing and compositional practice with electronics</i>          Venice, Island of San Giorgio Maggiore</p>
14 April	<p>Books at San Giorgio          Venice, Island of San Giorgio Maggiore</p>
21 April	<p>Books at San Giorgio          Venice, Island of San Giorgio Maggiore</p>
22 – 24 April	<p>Music from Turkey  <i>Ney flute course with Kudsi Erguner</i>          Venice, Island of San Giorgio Maggiore</p>
24 April – 11 July	<p>Exhibition  <i>Sebastiano Ricci. Il trionfo dell'invenzione nel Settecento veneziano</i>          Venice, Island of San Giorgio Maggiore</p>
28 April	<p>Books at San Giorgio          Venice, Island of San Giorgio Maggiore</p>
2 – 8 May	<p>The Egida Sartori and Laura Alvini Early Music Seminars  <i>Galileo musico. Music and the Arts in Galileo Galilei's Thought</i>          Venice, Island of San Giorgio Maggiore</p>
10 – 12 May	<p>Historical Studies Seminar  <i>The construction of remembrance: public memory, private memory</i>          Venice, Island of San Giorgio Maggiore</p>
15 May	<p>Archivio musicale Guido Alberto Fano  <i>Tempo di sonate - Cinque concerti illustrati</i>          Venice, Teatro La Fenice, Sale Apollinee</p>

22 May	<p>Archivio musicale Guido Alberto Fano  <i>Tempo di sonate - Cinque concerti illustrati</i>            Venice, Teatro La Fenice, Sale Apollinee</p>
22 – 23 May	<p>Music and dance from Indonesia  <i>Workshop and performance of Indonesian music and dance</i>            Venice, Island of San Giorgio Maggiore, Teatro Goldoni</p>
26 – 28 May	<p>International Conference  <i>Body and Spirit in Writing in the East and the West</i>            Venice, Island of San Giorgio Maggiore</p>
1 June	<p>The residence of the Vittore Branca International Center for the Study of Italian Culture opening            Venice, Island of San Giorgio Maggiore</p>
13 June	<p>Archivio musicale Guido Alberto Fano  <i>Tempo di sonate - Cinque concerti illustrati</i>            Venice, Teatro La Fenice, Sale Apollinee</p>
20 June	<p>Archivio musicale Guido Alberto Fano  <i>Tempo di sonate - Cinque concerti illustrati</i>            Venice, Teatro La Fenice, Sale Apollinee</p>
20 June – 2 July	<p>The Vittore Branca Course on Italian Culture  <i>Venice and Italian Culture in the Centuries of European Modernisation.            The second half of the 20th century</i>            Venice, Island of San Giorgio Maggiore</p>
28 June	<p>Archivio musicale Guido Alberto Fano  <i>Tempo di sonate - Cinque concerti illustrati</i>            Venice, Teatro La Fenice, Sale Apollinee</p>
9 July	<p>One Day Seminar  <i>The bibliographic database of studies on popular music</i>            Venice, Island of San Giorgio Maggiore</p>

# Contents

I	<b>Programmes (March – August 2010)</b>
3	<b>Editorial</b>
	<b>Main Forthcoming Activities</b>
4	Audio-video music series <i>Out-of-frames, or the lost immortals</i>
5	Music from China <i>Meetings on Chinese vocal music</i>
5	Experimental research workshop <i>Performing and compositional practice with electronics</i>
6	Books at San Giorgio
7	Music from Turkey <i>Ney flute course</i>
7	Exhibition <i>Sebastiano Ricci. Il trionfo dell'invenzione nel Settecento veneziano</i>
8	The Egida Sartori and Laura Alvin Early Music Seminars <i>Galileo musico. Music and the Arts in Galileo Galilei's Thought</i>
9	Historical Studies Seminar <i>The construction of remembrance: public memory, private memory</i>
10	Music and dance from Indonesia <i>Workshop and performance of Indonesian music and dance</i>
11	International Conference <i>Body and Spirit in Writing in the East and the West</i>
11	The residence of the Vittore Branca International Center for the Study of Italian Culture opening
12	The Vittore Branca Course on Italian Culture <i>Venice and Italian Culture in the Centuries of European Modernisation. The second half of the 20th century</i>
13	One Day Seminar <i>The bibliographic database of studies on popular music</i>
14	<b>Collections</b> <i>The rediscovered manuscript. A posthumous gathering of great humanists</i>
17	<b>Projects and Research</b> <i>The residence of the Vittore Branca International Center for the Study of Italian Culture</i>
20	<b>Presences on San Giorgio</b> <i>Vittore Branca, Doge of the Serenissima Republic of Letters</i>
23	<b>Publications</b>
III	<b>Contacts</b>





## Editorial

This issue of the *Lettera da San Giorgio* has a special focus on a major cultural figure: Vittore Branca. Secretary General of the Giorgio Cini Foundation from 1953 to 1988, then Vice President from 1972 to 1995, and lastly President for two years (1995-1996), Vittore Branca was the person chosen by Vittorio Cini to lead the institution and to plan its activities. So while Cini “invented” the Foundation bearing his son’s name and had the brilliant idea of choosing the Island of San Giorgio Maggiore as a setting for it, Branca developed its mission and the founding values which would be capable of creating a centre of spiritual and cultural life in line with the tradition of the Benedictine abbey. Most importantly, Branca was able to re-interpret in a contemporary key Vittorio Cini’s dream and the *genius loci* of the island so that San Giorgio would again become a store of literary, artistic and documentary treasures and a special place for meditation, study, research and meetings between different cultures. “Especially in the twenty years of the 1960s and 1970s” – as he wrote to me in February 2000, at the beginning of my presidency, which he had generously encouraged – “the Foundation experienced remarkable growth and built up a prestigious reputation, acknowledged by leading world cultural institutions.” This was also possible thanks to a kind of Areopagus of experts, who were associated with the Foundation and represented genuine culture in the world. (Ortega y Gasset, Malraux, Koestler, Gilson, Ezra Pound, Montale and many others).

That prolific period was often recalled by Vittore in his last years, when he continued to take a very active part in the life of the Foundation, “right till the end – recalls one of his students – “he had bold, modern ideas”. He never tired of reminding us about “the role as a promoter and leaven, even in the increasingly tormented contemporary society, of the institution which” – as he said – “was a mainspring of my life for half a century.” And, he added: “amidst the secularism and Marxism of the dominant culture, San Giorgio strove to raise awareness of the truly religious and ascetic value of research as a path towards *Deus veritatis*”.

The current issue of the *Lettera da San Giorgio* hosts various contributions which recall the moral and intellectual stature of this great friend and driving force at the Cini Foundation, and without doubt a leading figure in the cultural and civil history of 20th-century Italy.

The Giorgio Cini Foundation will continue along the route traced out by Vittore Branca. In fact this year one of the most ambitious projects that we have pursued so far will be implemented with the opening of the International Center for the Study of Italian Culture, named after him. In June the first scholars and resident researchers will arrive on San Giorgio, thus marking the completion of Vittore Branca’s project to reconstruct on the island a community devoted to intellectual work, the cultivation of the arts and exchanges between different cultures.

President  
Giovanni Bazoli



## Main Forthcoming Activities



Member of the “Immortals”, the elite force of soldiers of the Persian empire  
Frame of the movie *300* (Zack Snyder, 2007)

20 March – 13 November

### Audio-video music series

#### *Out-of-frames, or the Lost Immortals*

Venice, Palazzo Cini at San Vio

This year the annual audio-video music series continues with two ‘parades’ of music in film at the Palazzo Cini on Saturday afternoons.

The thirteen films selected all have sound tracks whose musical structure dominates the power of images, that is in these films the story narrated dies out in its own sonority or its own silences.

The films are deemed to be lost “immortal” masterpieces, because of the fact they are so rarely seen, and “out of the frame” since they were not conceived to remain in frame but rather to soar into an ineffable and intangible sublime dimension. The films will be “revived” at the Palazzo Cini in a confidential atmosphere of homage to their fragile textuality and to their composers, artists and directors.

#### Spring parade

20 March Joris Ivens & Marceline Loridan: *Une histoire de vent* (1988)

27 March Man Ray, Marcel Duchamp, George Antheil & Co: “*Sonorous and silent lights, movements. An anthology (1923-1941)*”

10 April Gilles MacKinnon & John Keane: *The Last of the Blonde Bombshells* (2000)

17 April Detlef Sierck alias Douglas Sirk: *Das Hofkonzert* (1936)

24 April Pare Lorentz & Virgil Thomson: *The Plow That Broke the Plains* (1936) & *The River* (1938)

1 May Straub & Huillet: *Die Antigone des Sophokles nach der Hölderlinschen Übertragung für die Bühne bearbeitet von Brecht 1948* (1992)

8 May Wim Wenders: *Palermo Shooting* (2008)

#### Autumn parade

4 September Joris Ivens & Hanns Eisler: *Zuiderzeewerken* (1930) & *Komsomolsk* (1932)

11 September Straub & Huillet & Schoenberg: *Moses und Aron* (1975)

23 October Takeshi Kitano & Joe Hisaishi: *Ano natsu, ichiban shizukana umi* (1991)

30 October Alain Resnais: *Providence* (1977)

6 November Satyajit Ray: *Jalsaghar* (1957)

13 November Jean-Luc Godard: *Passion* (1982)





Gong Linna

24 – 26 March

## Music from China

### *Meetings on Chinese vocal music*

with Gong Linna and Frank Kouwenhoven

Venice, Island of San Giorgio Maggiore and Ca' Foscari University

The Intercultural Institute of Comparative Music Studies has organised a series of events on the theme of singing in Chinese music in collaboration with the Ca' Foscari University, Venice and the European Foundation for Chinese Music Research (CHIME), Leyden.

The workshop will be in the Institute's usual format, and this year it will be directed by Gong Linna, a particularly versatile singer whose interests range from experimentation in contemporary music to ethnomusicological research into peasant songs. Gong Linna will also hold teaching sessions for singers and vocalists on various Chinese music singing techniques as used, for example, by peasant singers, the Beijing Opera, and performers of contemporary music.

In addition to the sessions on singing technique held by Gong Linna, Frank Kouwenhoven, the director of CHIME, will give two lectures with video and audio recordings on the various singing styles found in Chinese music and theatre.

The lectures are specifically addressed to students in the Department of East Asia Studies of Ca' Foscari University, Venice, which jointly organised the whole initiative with the aim of providing an opportunity for the scientific study and dissemination of this topic and to enable an Italian public to become acquainted with the wealth and variety of Chinese music.



The Laptop Orchestra's equipment platform

April – October

## Experimental research workshop

### *Performing and compositional practice with electronics*

Venice, Island of San Giorgio Maggiore

After a successful run in 2009, the music research workshop will continue its activities throughout 2010 with four seminars and a public concert celebrating – in concomitance with the presentation of a monographic book – the sixtieth year of Alvis Vidolin, a leading expert on the science of reproduction and sound elaboration, sound direction and spatialization. The programme includes the following events. April will feature the Soundscape Project, that is the mapping and cataloguing of Venetian environmental sounds (involving students from Fine Arts Schools, Conservatories and Universities). The sound material gathered will be used in various ways, including performances and creative re-interpretations by the Laptop Orchestra Seminario Arazzi (founded in 2009). In May, Antonio Politano will work with the Paetzold ensemble of flutes and recorders (twelve instruments),

also involving electronics and the support of the Laptop Orchestra Seminario Arazzi. In June Alvisé Vidolin and a class of clarinetists will prepare for a performance of Karl-Heinz Stockhausen's *Solo* and Pierre Boulez's *Dialogue de l'ombre double* (dedicated to Luciano Berio). More over, there will be an analytical seminar on and performance of Fausto Romitelli's *Natura morta con fiamme* for string quartet and electronics. Lastly, in September, ten days of seminars and a final concert will be held – *La voce interagisce con l'elettronica* – in collaboration with the Claudio Buziol Foundation and the Institute for Living Voice.



April

### Books at San Giorgio

Venice, Island of San Giorgio Maggiore

Spring will see the return of *Books at San Giorgio*, the series of book launches featuring the latest publications produced by the Giorgio Cini Foundation.

On 14 April, the focus will be on the *Catalogo del Fondo librario antico della Fondazione Giorgio Cini*. This catalogue of antique books in the Cini Foundation includes descriptions of over a thousand incunabula or 16th-century printed books (many are unique items). Intended to be an essential practical tool for bibliographers and scholars of antique books, the catalogue will also be a means to developing and publicising a part of the Foundation's rich collections. The second date, 21 April, will be dedicated to *Antonio Vivaldi. Passato e futuro*. Available for consultation online at [www.cini.it](http://www.cini.it), this publication presents the results from an international study conference held in 2007. Lastly, on 28 April, volumes 3 and 4 of *Lettere artistiche del Settecento veneziano* ("18th-century letters on art") will be presented. The volumes are dedicated to the correspondence between Giovanni Antonio Armano and Giovanni Maria Sasso and the letters of the Irish opera impresario Owen McSwiny.



Kudsi Erguner

22 – 24 April

## Music from Turkey

### *Ney flute course*

with Kudsi Erguner

Venice, Island of San Giorgio Maggiore

This year the Intercultural Institute of Comparative Music Studies, in collaboration with the A. Pedrollo Conservatory, Vicenza, has again organised its traditional course on the Ottoman-Turkish ney flute. The advanced level course will be taught by the renowned musician Kudsi Erguner, who will be assisted during the lessons by the ethnomusicologist Giovanni De Zorzi. The course will be held at the Giorgio Cini Foundation from 22 to 24 April. The ney is an instrument with a millenary history and over the centuries became the wind instrument used in ensembles performing classical Persian, Arab, Ottoman-Turkish and Central Asian music. At the same time it acquired a special value in the Sufi culture. From the 9th century on, in fact, the ney was one of the few instruments used in ceremonial Sufi gatherings known as *samâ'* ("listening" or "audition").

Kudsi Erguner (b. 1952) is an heir to this spiritual and musical tradition. He comes from a celebrated centuries-old family of *neyzen* (ney players) going back to his grandfather Süleyman Erguner (1902-1953) and his father Ulvi Erguner (1924-1974), who was a famous soloist in his day and director of the Istanbul Radio Music Department. With over fifty recordings to his name, Kudsi Erguner has collaborated with major figures in various fields: music, theatre (Peter Brook), cinema (Martin Scorsese, Marco Ferreri) and dance (Carolyn Carlson and Maurice Béjart). Kudsi Erguner is now undisputedly the best known ney player in the world, together with his brother Süleyman (b.1957) and the now elderly but still active, Niyazi Sayin (b.1927).



Sebastiano Ricci, *Venere e Adone*, (detail), Orléans, Musée des Beaux-Arts

24 April – 11 July

## Exhibition

### *Sebastiano Ricci. Il trionfo dell'invenzione nel Settecento veneziano*

Venice, Island of San Giorgio Maggiore

This exhibition is the principal event in the programme of celebrations for the 350th anniversary of the birth of Sebastiano Ricci, promoted by the Veneto Region and the Giorgio Cini Foundation through a specially created regional committee. On show will be paintings, sculptures and drawings connected to the problematic issue of the *bozzetto* (models for sculptures, and painted sketches and drawings for larger works). The exhibition will, thus, provide an opportunity to explore an original aspect of the multifaceted talent of the artist from Belluno. Specialist studies agree in attributing a key role to Sebastiano Ricci as a precursor and modern interpreter of the Rococo in Italy and the rest of

Europe. In fact, thanks to his wide-ranging activities in European courts and centres of culture, he was able to develop his skills and an accomplished virtuoso language that catered to changes in taste in the early 18th century.

The main section of the exhibition will be dedicated to the art of the *bozzetto* and the *modelletto* (an initial small version of a proposed large work for presentation to patrons), in which Sebastiano Ricci was not only a supreme master, but also an ingenious innovator. Sebastiano's letter to Giacomo Tassi of 14 November 1731 is usually considered to mark the starting point for a reversal of values that saw the aesthetic pre eminence of the work of art pass from its "finished" version, conceived for public display, to the *bozzetto*, the preliminary work usually destined to remain in the studio. Sebastiano's last sentence in the letter addressed to his patron – "moreover, this small work is the original and the altarpiece is the copy" – ushered in a view that was eventually so successful that it even influenced most 20th-century critics.

The exhibition will also provide the opportunity for comparisons with the *bozzetti* of other major artists in the Venetian school. These artists include Antonio Pellegrini, the young Giambattista Tiepolo, Gaspare Diziani, Giambattista Pittoni and Jacopo Amigoni. There will also be a special focus on Ricci's graphic works, now mainly kept in the Drawing and Prints Cabinet of the Accademia, Venice, and in the royal collections of Windsor Castle. Ricci's swirling exploratory graphic technique lends itself to precise comparisons with his own *modelletti* and with the work of the sculptor Giovanni Maria Morlaiter. In fact, the exhibition will also include some terracotta models and *bozzetti* from the workshop "remainders" of Giovanni Maria Morlaiter – Sebastiano Ricci's alter ego in sculpture – now in storage in the Ca' Rezzonico Museum of Eighteenth-Century Venetian Art, Venice.



Image freely elaborated from the *Portrait of Galileo Galilei* by Julius Sustermans  
Florence, Galleria degli Uffizi

2 – 8 May

## The Egida Sartori and Laura Alvini Early Music Seminars *Galileo musico. Music and the Arts in Galileo Galilei's Thought* Venice, Island of San Giorgio Maggiore

This year's early music seminar organized in collaboration with Istituto Veneto di Scienze, Lettere ed Arti, Venice, is dedicated to notions of music in the lifetime's work of Galileo Galilei (1564-1642), whose brother, uncle and children were all musicians, while his father was the celebrated music theoretician, lutist and composer Vincenzo Galilei. Among the letters written by Galileo to his friend Ludovico Cardi, a Florentine artist (he drafted the first artistic images of lunar craters) who had settled in Rome in 1604, there is a particularly celebrated missive dealing with theoretical art issues. In this letter Galileo compares painting and sculpture and then both of them to drama and music. Surprisingly, the scientist expresses a preference for singing rather than instrumental music, claiming it reaches higher degrees of sublimity. This sets him countercurrent to most musicians and critics of his day. Like his father Vincenzo, they were more concerned with the

new performance practices of *recitar cantando* and the fast-developing forms of opera. Galileo's ideas raise the issue of the "emulation of the human voice" by instrumentalists – as promulgated in the agenda of almost all teaching texts for instruments in the early 17th century – and force us to reconsider the concepts of "mimesis" and "sublimation" as regards their aesthetic and, most significantly, rhetorical implications.

The seminar will analyse the repertoire referred to by Galileo (arias, opera recitatives and Italian sonatas from 1600 to 1610) in the context of the history of theory and performing in music and drama. For this purpose, two groups of young scholarship-holders (a total of six or seven students) will be invited to the seminar: a purely instrumental ensemble (possibly made up of a violin, cornett and a duo-trio of basso continuo), and two soloists singers, accompanied by the music assistants at the seminar (a keyboard player, a luteist and a cellist). The groups will be guided by the principal teacher, René Jacobs, a leading authority in the field of 17th-century opera and an expert on period instrumental repertoires.

René Jacobs will be joined by two musician-musicologists: Philippe Canguilhem and Bruce Dickey. The first, an expert on the work of Vincenzo Galilei, will illustrate the young Galileo's musical education. The second, a world-renowned cornettist will report on the state of current research into Venetian instrumental repertoires from around 1610. Both musicians will also be among the group of speakers at the International Study Day to be held on Friday, 7 May.



Illuminated page with Doge Andrea Dandolo and his counsellors in the initial. Raffaino de' Caresini. *Cronaca*, ms. It VII, 770 (7795), Venice, Biblioteca Nazionale Marciana

10 – 12 May

## Historical Studies Seminar

*The construction of remembrance: public memory, private memory*  
Venice, Island of San Giorgio Maggiore

In its research and publishing activities the Institute for the History of the Venetian State and Society has pursued a policy of continuity. This is reflected in its periodical – retitled *Studi Veneziani* in 1965 – which has appeared in two hefty biannual issues for around twenty years since first published in 1959.

Moreover, for around thirty years, usually in mid-May, the Institute has held its traditional seminar involving around twenty scholars who come to discuss their latest studies and what they have grasped or feel they have grasped from their ongoing research, in the belief that exchanging opinions and information is always beneficial. In five half-days in 2010, from 10 to 12 May, the general topic, which will generate sub-themes at five round tables, is *The construction of remembrance: public memory, private memory*. The starting point and conclusion is the realisation that there can be no society without memory and no state – no mattered how it is structured – that does not express itself in terms of its own commemoration. Whence official, or at least semi-official, chronicles and historiography. At a different level, we find concomitant personal



recollections, at times conflicting with the self-images in government or pro-government processes of commemoration. These spontaneous private memoirs recall what is happening or what is thought to be happening or have happened, often highlighting – when the person involved plays a significant role – personal contributions. That is why Guicciardini, to cite one example, can bear the burden (at times painful or very painful in the case of his undoubted joint responsibility for the catastrophe of the Sack of Rome, the outcome of an anti-Imperial policy, which he strongly advocated) of the experience remembered essentially as an admonishing benchmark for his conduct.



Dancers from the Bandung Academy

22 – 23 May

## Music and dance from Indonesia

### *Workshop and performance of Indonesian music and dance*

Indonesian Music and Dance Academy (STSI), Bandung, Java

Venice, Island of San Giorgio Maggiore and Teatro Goldoni

The Intercultural Institute of Comparative Music Studies has organised an event dedicated to Indonesian music and dance traditions. On Saturday, May 22, an intercultural workshop will be held at the Giorgio Cini Foundation to provide young dancers and musicians with the opportunity to explore the ancient Sunda tradition (originally from Sunda, West Java), as practised and taught by teachers from the Bandung Indonesian Music and Dance Academy (STSI). The teachers will also give a performance of music and dance on Sunday, May 23, at the Teatro Goldoni, Venice.

Both the Indonesian workshop and performance have been organised thanks to collaboration between the Institute and the Bandung Academy, with the support of the Embassy of the Republic of Indonesia and the City of Venice.

The Bandung Music and Dance Academy is one of the leading institutions for teaching music and dance in Indonesia. It is located in Sunda, an area in which courtly and popular music and dance developed in very refined, highly elaborate specific forms, which are little known in the West. Around thirty performers will take part in a show that combines some traditional forms of spectacle (court music and dance, dance for theatre with *topeng* masks) with more modern forms crossed over with other genres, including even jazz.





Tanaka Ikko, *Mu* (Nothing),  
Silk-screen printing, 1979

26 – 28 May

## International Conference

### *Body and Spirit in Writing in the East and the West*

Venice, Island of San Giorgio Maggiore

The International Conference entitled *Body and Spirit in Writing in the East and the West* is the first event in a series aimed at exploring and documenting diversities and interactions in various forms of writing. The overall project will highlight the relationship between various types of thought and forms of communication in the different cultural contexts of Asia and Europe: i.e. the methods created by individuals and societies to express fundamental modes of interacting and communicating. In more specific terms, the starting point will be to consider writing through its material manifestation: calligraphy. In the European tradition, calligraphy makes use of abstract symbols basically dependent on phonetic expression. To a large extent this process is also found in the calligraphy of Islamic and Indian languages. In the Far East, on the other hand, calligraphy takes on a more independent material aspect, not only because it has a strong visual component binding the written sign to an object or a concept, but because calligraphy and image are very often merged in both art and literature and especially in painting on religious themes. The project will be accompanied by correlated activities, such as demonstrations of calligraphy and special events. The conference will be held in collaboration with The International Hokusai Research Centre.



*The Nuova Manica Lunga*, Venice, Island of San Giorgio Maggiore

1 June

## The residence of the Vittore Branca International Center for the Study of Italian Culture opening

Venice, Island of San Giorgio Maggiore

On June 1, 2010, the residence of the Vittore Branca International Center for the Study of Italian Culture will open to scholars and researchers. The residential facilities on the Island, which can accommodate up to 90 people, provide them with the opportunity to work and stay at length on the Island of San Giorgio Maggiore, Venice at economically reasonable conditions in a setting conducive to reflection and intellectual exchanges. The Vittore Branca Center aims to provide a place of study and meeting for young researchers and expert scholars interested in furthering their knowledge in a field of Italian civilisation (especially the culture of the Veneto) – the visual arts, history, literature, music, drama - from an interdisciplinary point of view.

Admission to the Vittore Branca Center features a series of services, such as privileged access to the Giorgio Cini Foundation libraries and archives. The ideal *piazza* of the Vittore Branca Center is the Nuova Manica Lunga, the new heart of the restyled user services in the Giorgio Cini Foundation library complex.

Access to the Vittore Branca Center and all its facilities requires prior admission. The complete announcement can be downloaded from the Giorgio Cini Foundation web site ([www.cini.it/centrobranca](http://www.cini.it/centrobranca)).



Virgilio Guidi, *Island of San Giorgio*, 1967  
donated by the artist, 1981  
Venice, Giorgio Cini Foundation

20 June – 2 July

## The Vittore Branca Course on Italian Culture *Venice and Italian Culture in the Centuries of European Modernisation. The second half of the 20th century*

Venice, Island of San Giorgio Maggiore

In recent years the initiative to create the International Center for the Study of Italian Culture named after Vittore Branca has been developed and finalised as part of the overall cultural project underlying all the Giorgio Cini Foundation's activities. With the aim of continuing the lessons of the eminent professor of Italian literature, the academic and teaching programme of the Center will be focused on the history of Italian culture, exploring the variety and complexity of its cultural and artistic manifestations, starting from literature, but then going on to embrace all fields.

The new Center's activities now also include the Vittore Branca Course on Italian Culture. In its first four years the course has been devoted to the study of relations between Venice and Italian culture in the three centuries of European Modernisation: the 18th, 19th and 20th centuries. Having dealt with the 18th century in 2007 and the 19th century in 2008, last year the subject was the first half of the 20th century, explored in relation to the successful process of Modernisation and the drive to break definitively with tradition. A number of crucial events – such as the war, the rise of the avant-garde and revolutions – paved the way to the complete realisation of the Modern world.

This year, the series will end with the second half of the 20th century, again from the viewpoint of Venice, with a special eye on trends that will shape developments in the 21st century and the signs of a process transforming Modernity. On one hand, this process has consolidated some of its achievements but, on the other, announce its imminent end.

Directed by Cesare De Michelis, who studied under Vittore Branca and is professor of modern and contemporary Italian literature at the University of Padua, the course is intended for students studying for a master's degree, postgrad students and Ph.D. graduates in humanistic subjects. Around twenty lectures and twenty tutorials on the core theme will be held by a group of teachers, including Pialuisa Bianco, Irene Bignardi, Stefano Boeri, Francesco Bonami, Maria Grazia Ciani, Simona Colarizi, Cesare De Michelis, Giuseppe De Rita, Gian Arturo Ferrari, Maria Luisa Frisa, Filippino La Porta, Stefano Micelli. The final lecture will be given by Massimo Cacciari.



Picture by Simone Tarsitani

9 July

## One Day Seminar

### *The bibliographic database of studies on popular music*

Venice, Island of San Giorgio Maggiore

The Intercultural Institute of Comparative Music Studies has organised a one day seminar, co-ordinated by Giovanni Giuriati, on the bibliographic database of studies on popular music. For several years now it has been possible to consult the database on the Giorgio Cini Foundation website. A major resource for all those interested in research into popular music (i.e. the music of contemporary societies disseminated by the mass media), the database was designed by a leading expert in the field, Philip Tagg from the University of Montreal.

In collaboration with the International Association for Popular Music Studies (IASPM), the Intercultural Institute of Comparative Music Studies (IISMC) at the Giorgio Cini Foundation decided to host the database on the Foundation website. The database was not simply installed as such but was enhanced with an electronic procedure for continual updating through an innovative system enabling users to key in data, which are accepted after being checked by experts appointed by the IASPM. This procedure is already producing significant results. In fact the database of over 9,500 bibliographical entries has been consulted by around 8,000 users a year and has become a key reference tool for students and researchers in this fast-developing field of seminar.

The aim of the study day, which will be attended by leading Italian and international experts, is not only to make the database better known and to reflect on its potential for research and on the innovative method for updating data, but also to encourage a greater involvement of the academic community in the project promoted and implemented by the Intercultural Institute of Comparative Music Studies and intended to be further developed in future.

## Collections

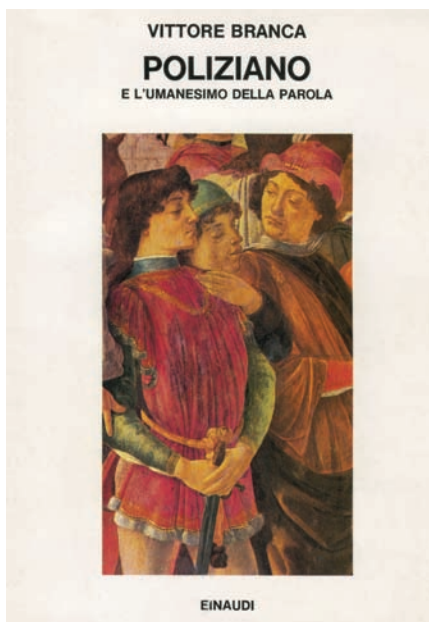
### *The rediscovered manuscript. A posthumous gathering of great humanists*

This is a centuries-long story whose characters are a protagonist and a deuteragonist, although only on chronological grounds, and like all stories with a happy ending, there is also a *deus ex machina*, or patron in this case. The protagonist is Angelo Poliziano; the deuteragonist Vittore Branca; and the *deus ex machina* Vittorio Cini. The plot involving these characters has resulted in the world now being able to read one of the great works of 15th-century philology and to experience the thrill of seeing the author's original handwriting. The narrative begins in late 15th-century Florence and ends in 20th-century Venice. Our story of a few precious pages thus lasts half a millennium and begins and ends with two "ideal cities". Late 15th-century Florence has great symbolic value because of the importance of the intellectuals in the city and the power of those who ruled and governed it, although its symbolic value certainly not does not stop there. But the equilibrium in the city was fragile and broke for good in 1492, a watershed date. In the span of only a few years, a world disappeared: in 1492 Lorenzo the Magnificent died; two years later, Charles VIII invaded Italy and Angelo Poliziano died.

These circumstances arguably explain why Poliziano's library, in a city where his detractors had acquired greater power, was dismantled and dispersed. Among his manuscripts was one, immediately lost, which had attracted intense interest in intellectual circles: the autograph original of the miscellaneous collection of writings known as the *Centuria Secunda*. Poliziano had gathered material for this work from 1493 to 1494, while preparing and



Vittore Branca with Vittorio Cini



publishing the *Centuria Prima*, his first collection. His students and friends knew of the existence of the manuscript and confirmed in letters that they had seen it or at least had discussed the contents with the author. But it did not figure among the complete works of 1498 and the Venetian publisher, Manuzio, overtly expressed his regret that it had not been included.

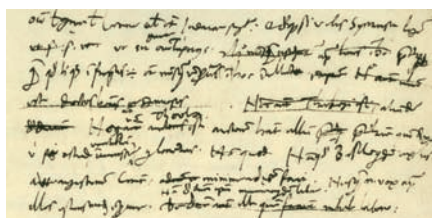
The manuscript then remained unknown until the mid-20th century. We do not know how it came down to us, which hands conserved and recognised it, or mistook it for something else. We can surmise about the path it must have taken from the faint clues that can be found by examining its non-contemporary binding. The only certain fact is that it was acquired and taken to Venice from 1961 to 1962. It seems incredible that a manuscript like this, of such great value for intellectuals of the period, who often lamented its loss, should have been neglected or concealed for such a long time. Some fortuitous events and brilliant guesswork then enabled 20th-century philologists and connoisseurs to enjoy the gift of an unexpected major rediscovery. We must remember that Poliziano is generally agreed to have been the greatest 15th-century philologist. Moreover, at a time when there was a very lively interest in the classics and in reconstructing the texts of the ancient authors in all major 15th-century Italian cities, the publication of Poliziano's *Centuria Prima* had sparked off a good deal of controversy.

To continue the story, we need to set off on a journey in time but also in space, albeit not very far, to reach Venice, and the years immediately after the Second World War, a time full of suffering but also new hopes. Here we find the figure of the great humanist and scholar of *humanae litterae* – Vittore Branca. In Venice we also find the Foundation created by Vittorio Cini to commemorate his son, who had died prematurely, and to remind us that the glories of the past must be reconstructed, if lacerated, and given a new lease of life when barbarously neglected.

The leitmotif in this story is *pietas*. The *pietas* of philology, of the value of family and cultural bonds and of awareness, which is arguably the most valid way to leave the behind the experience of horror and try to construct something more humane.

A leading figure in Italian history in the first half of the 20th century, Count Cini was a financier, industrialist, philanthropist and a man of wide-ranging interests and profound spirituality. He showed great foresight in his decision to create a Foundation that was to assume considerable significance for its cultural but also political proposals for the city of Venice. And Vittorio Cini is the man who made possible the happy ending to our story. This is the background to Vittore Branca's entry onto the stage. Since 1953 he had been personally invited by Count Cini to draft a programme for the Giorgio Cini Foundation activities, becoming its General Secretary from 1953 to 1988. Branca was later vice president, from 1972 to 1995 and then president, from 1995 to 1996. Giving a brief outline of a leading player in 20th-century Italian cultural history is no easy undertaking. Here it will suffice to stress the importance of his fundamental textual and critical re-interpretation of Boccaccio and his work on Poliziano, to whom he devoted years of study and seminal publications.





Angelo Poliziano, *Miscellaneorum Centuria Secunda*.  
Manuscript. Particular of the paper 11 recto,  
Venice, Giorgio Cini Foundation

We have now set the stage and briefly described the players.

The year is 1961. A piece of news sends shock waves through the Italian intellectual world. The Giorgio Cini Foundation has acquired from an anonymous seller a manuscript which Vittore Branca immediately identifies as autograph Poliziano and, moreover, as the lost *Miscellaneorum Centuria Secunda*. This brings us to the true protagonist of the story, previously considered to be Angelo Poliziano, but now the rediscovered manuscript.

The paper manuscript had a parchment binding, damaged on the spine, with cardboard book boards added in recent times. The binding measured 297 x 220 mm and the pages varied in size by a few millimetres more or less than the binding. This was due to the fact that the sheets had not been trimmed and to the irregular composition of the sections. Originally there must have been 80 sheets, all numbered in Poliziano's handwriting, gathered in six sections of varying size; pages 19-30, making up the third section, are missing from the Giorgio Cini Foundation manuscript. All the sheets are written in Poliziano's typical cursive handwriting on the whole page (usually 20 to 25 lines), both on the *recto* and the *verso*; there are frequent notes, cross references, additions and at times mnemonic diagrams and drawings. There are also many erasures, both of words and lines and sometimes of complete pages. The manuscript shows signs of recent interventions, such as the sowing of the sections, which is reinforced with modern manufactured cotton thread, the 18th-century binding, and some annotations from the 19th and 20th century. These clues enable us to form a vague idea of the manuscript's peregrinations: it can justifiably be supposed that having left Florence, it then returned there, after a period spent in Campania from the 19th to the 20th century. But we know nothing else.

This prominent acquisition must be seen in the context of Vittorio Cini's inquiring, multifaceted collecting activities. As Maurizio Reberschak points out ("Vittorio Cini. Un uomo, un secolo", in *La Fondazione Giorgio Cini. Cinquant'anni di storia*, Milan, Electa, 2001, p. 21): "Cini's original approach to collecting was based on resolutely eschewing occasional finds, exterior show or superficial fads. He aimed at a systematic coherent construction of the collections, based on historical and philological methods of selection, and the vitality of the uses of art works." His passionate interest led to the creation of invaluable collections of paintings, tapestries, sculptures, ceramics, drawings, furniture, and antique books and manuscripts, which the Foundation now houses thanks to his generosity. As certainly one of the major discoveries of 20th-century philology, the Poliziano manuscript rightfully has a place of honour in the collections.

*Lucia Sardo*



## Projects and Research

### *The residence of the Vittore Branca International Center for the Study of Italian Culture*



Rendering of the residence

For the design of the new residence of the Vittore Branca International Center for the Study of Italian Culture in the grounds of the Island of San Giorgio, we proposed restoring the buildings of the former arts and crafts school. We had previously designed the renovations for the Giorgio Cini Foundation's palace at San Vio and were well acquainted with its story. Restructuring and refurbishing the old abandoned warehouses thus seemed the logical choice in the light of the Foundation's cultural tradition. Our proposal reflected the cultural role which the Foundation plays in the city and also respected the original aims of its founder.

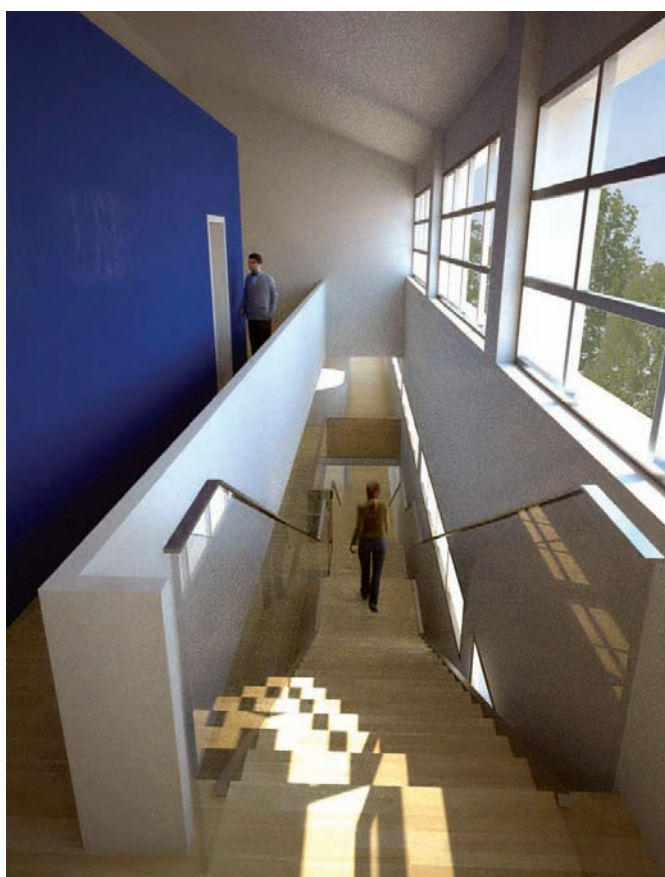
In this case the challenge was to maintain the excellent standards of the Foundation's facilities and to ensure that the new residence provided living conditions in line with the require-

ments of a modern university campus. Now that the work has been completed, we feel we have shown that the refurbishing project was feasible and offered more advantages than a difficult and hazardous replacement operation.

The rapid and economical restoration of structures built seventy years ago and mostly in a state of complete decay led to a series of problems which were solved by adopting a principle that informed the design method: i.e. preserve not only the appearance of the building but also the structural type by recovering the original materials and re-integrating them rather than looking for replacements. In this way some of the architectural inventions which the architect Vietti had introduced in constructing these low-cost buildings could also be conserved. In fact, they still have a certain charm and attest to his use of techniques that were arguably not very expressive, or were even vernacular, but always executed to a high professional standard.

The buildings were thus redeveloped by restoring and reconstructing the decayed parts without undermining their structural character and appearance. They were modified to meet the new standards for cutting energy costs, while the work done on the stuccoes and window and door frames conserved the historic industrial look by applying slender iron frames, albeit manufactured with sophisticated techniques for insulation, ventilation and control of the light.

While drafting the plan with the administrators of the Foundation, we discussed at



Rendering of the residence

length what the residence of the school should be like and how to avoid reducing its use and visitors' time on the island simply to a question of accommodation.

We thus looked for architectural solutions which would encourage scholarship-holders and scholars to experience the cultural climate of the Foundation and to enable them to perceive the riches of the gardens and the monumental complex.

By its nature, the island does not encourage socialisation. The residents' working methods and study programmes are very different and tend to lead to isolation and a focus on individual research activity.

We thus designed some spaces – rooms, corridors and especially common areas – to encourage a feeling of belonging among those who would stay in the residence and to promote a shared social life. In our opinion, these are two distinctive features of the highly original style of life and study on the Island of San Giorgio.

The rooms are mostly small and look out towards the grounds whereas, inside, the corridors are wide enough to be used as common areas.

Our idea was to emphasise these areas and use the system of corridors, courtyards, stairs and spaces with specialised functions to foster and encourage relations between residents and also, of course, between residents and the rest of the Foundation.

Our study of the layout, intended to orient life in the community, was “designed” by the pattern of the corridors, as wide as streets and illuminated like courtyards or gardens. They often look out onto the gardens and the internal courtyards, while light admitted from above enlivens them with reflections.

Like the balconies and the spacious halls outside the rooms, these spaces were designed to foster relations. The corridors, with their crossings, openings and meanders, become areas where people can spend time, meet each other, or sit and read.

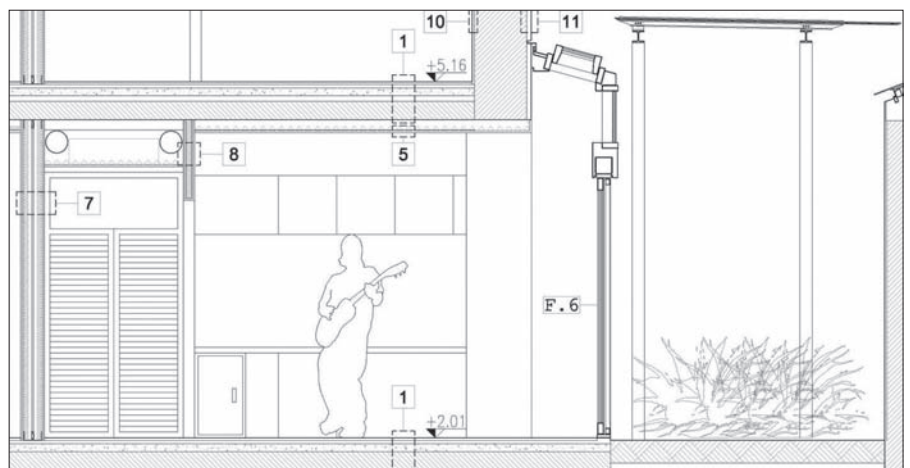
By going along the corridors, we come to four rooms dedicated to music, fitness, study, and leisure or receiving guests. They are highly specialised places distributed at various points within the residence.

On the corridor side of each of these specialised rooms the walls have soundproof glazing making the activities in the rooms visible from the outside and inviting passers-by also to take part, thus enhancing accessibility.

In one of the corridors, residents will be able to see into the music room, lit from above, in which rehearsals will take place using instruments from the Foundation collections.

On the residence roof, in the middle of the grounds, a large panoramic terrace, bounded by cypress trees, has been created. It looks over what will become a new Borges's labyrinth with the Bacino di San Marco as a backdrop.

Section of the music room



This terrace will become a place for socialisation open to the public, as will the little-known 15th-century room – a fragment of the now restored former monastery – which will be used as an auditorium for music or lectures.

The model for the design of the Vittore Branca Center residence – providing the ratio between individual spaces and collective spaces – was inevitably that of the rooms in Buora's monastery with its single relation between the monks' cells, used for individual study, and the collective space of the dining room known as the Manica Lunga.

In very different ways, the small individual spaces in the new residence are oriented and shaped by their relationship with the outside environment. They are defined by the imposing presence of the cloisters, the church and the grounds, as well as by the view of a cypress tree, the church tower or the Manica Lunga.

To achieve this effect, we redesigned the internal geography of the buildings by trying to grasp all the suggestions from “outside”, which meant capturing the landscape, lights and sensations and then bringing them inside the rooms, which thus vary in size and appearance.

The relationship with the gardens and the different coloured reflections on the walls, which vary with the hours of the day and the seasons, were very carefully studied so as to become essential elements in the composition, capable of encapsulating the changing atmosphere of the place.

In fact when the coloured walls are lit up by the sun, the light and shadows of the trees cast on them create continuously changing conditions of light and colour, which have the effect of enlarging and enlivening the spaces.

In short, we have tried to create an articulated narrative which will intrigue the scholars who will reside in these spaces where, even in the intimacy of their rooms, they will always be able to see the context and the relationship between their own individual work and what the Giorgio Cini Foundation as a whole has to offer.

*Ugo Camerino*

## Presences on San Giorgio

### *Vittore Branca, Doge of the Serenissima Republic of Letters*

When I agreed to write a biography of Giovanni Gentile for the publishers Bompiani a few years ago, I already knew that Vittore Branca had studied at the Scuola Normale of Pisa at the time when the philosopher was rector. I asked Branca for some advice and had several conversations with them. One of the things he mentioned was the “Capitini affair”, the story of the catholic pacifist who had been secretary of the Scuola Normale for a few years, but whom Gentile had unwilling been obliged to remove from office. Branca also described how Gentile had helped Oskar Kristeller, the historian of Renaissance philosophy, before he left for the United States in those years when the climate in Italy for a German Jew had become unbearable. I knew that in his youth Branca had been a militant member of Azione Cattolica and would sometimes come to exams sporting the badge of the organisation on his lapel. He was thus an antifascist and in his youthful

Vittore Branca at the Scuola Normale Superiore, Pisa, holding his first book: *Il Cantare trecentesco e il Boccaccio del “Filostrato” e del “Teseida”*, Sansoni, Florence, 1936



exuberance sided with Capitini. When the conversation came round to Giovanni Gentile himself, Branca acknowledged his intellectual merits, great organisational skills and human qualities. Moreover, he could not overlook the fact that the philosopher had chosen him together with Gianfranco Contini for the new Centre of Italian Philology which had been created at the Accademia della Crusca. Then politics divided them. During the months of Mussolini’s regime at Salò, Gentile was director of the Accademia d’Italia in Florence and exhorted young men to join the armed forces of the Social Republic, whereas Branca was a member of the Tuscan Committee of National Liberation (CTLN). He met and received confidential information from Bruno Fanciullacci, one of the men responsible for the assassination of Gentile in the Salviatino quarter of Florence, and he took part in the CTLN meeting when the assassination was discussed. A year before his death in 2003, he recalled that meeting in an interview published in *La Nazione*, the Florentine daily of which I was joint editor for a while after the end of the war: “The news went round the streets of Florence. We heard a commotion outside the windows. The Communists proposed... that the CTLN should take responsibility for the action. We were divided on the issue. The Socialists shared the Communist’s position. But the members of Azione Cattolica and the liberals declared that no one should have been killed on account of his ideas. We Christian Democrats argued that the Committee





Vittore Branca accompanying the Italian Prime Minister, Alcide de Gasperi, on a visit to the Giorgio Cini Foundation in September 1953

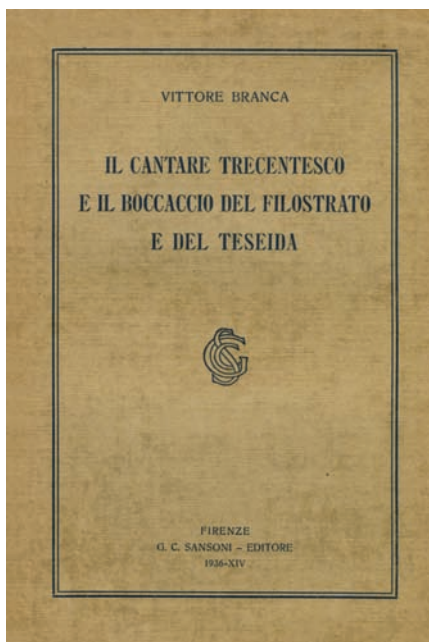
should not express an opinion on an action which it had not decided or organised.” The line adopted by Branca and the Christian Democrats was one of compromise, adopted so as to avoid approving the assassination of the “Fascist” philosopher, but also to prevent a split in the committee which at the time was the clandestine government of the Tuscan Resistance.

In 1944 and in the period immediately afterwards there were some grounds, therefore, for believing that Vittore Branca would have been a politically committed intellectual in the newly founded Republican Italy. Had he so wished, he could have been elected to the constituent assembly in 1946 or to the national parliament in 1948. But he chose an academic career and soon became a major authority on Italian literature. Paradoxically, albeit in completely different circumstances, his style and his interests recall those of Gentile in the second half of the 1920s, when he cut down his commitment to the Fascist party in order to devote himself full-time to organising Italian culture.

Like Gentile, Branca was a great organiser of cultural institutions and initiatives. He believed in building relations based on exchanges between different cultures and he thought that, after the two great wars, the world needed an “International of Intellectuals”, united by their deontology rather than one of the many sanguinary 20th-century



The UNESCO conference on “Cultural Policies”, Venice, Giorgio Cini Foundation, Sala degli Arazzi, August 1970



ideologies. Branca collaborated at UNESCO in the years when the organisation seemed about to become the cultural ministry of a world government. The results did not come up to expectation, but in the meantime Branca had begun to make the Cini Foundation a kind of the Venetian UNESCO, but much more independent and politically unprejudiced than the Paris organisation. He devoted his energies to organising major conferences, seminars and training courses for staff of Italian Institutes of Culture abroad and became one of the principal consultants for the Ministry of Foreign Affairs for all initiatives aimed at promoting and diffusing the Italian language. This activity as an organiser, however, did not prevent him from continuing to cultivate his own research and teaching in Italy and abroad, and especially as regards his much loved Boccaccio, an author who was a precursor of a literary Europe with no borders. In a text written for the *Le club français du livre*, Branca pointed out that *Decamerone* was a European literary event, or a cult book, as we might say today, for a middle class grown wealthy on trade.

To end, a personal recollection. During one of our many meetings at the Foundation, Branca wanted to show me the city from the campanile of the Church of San Giorgio Maggiore. As he pointed from one sight to another, he explained why the Renaissance arrived in Venice slightly later and what marvellous combinations of style and taste this providential delay had produced in the history of art. He spoke as if the city belong to him, as if the Cini Foundation had become the Palazzo Ducale of a Serenissima Republic of Letters that traded ideas with the whole world.

*Sergio Romano*



View of Venice from the bell tower of the Church of San Giorgio Maggiore



## Publications

### Catalogues

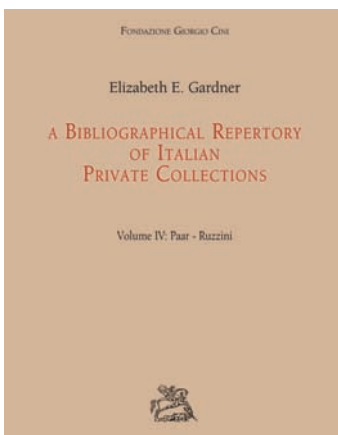


**Dennis E. Rhodes**

*Catalogo del fondo librario antico della Fondazione Giorgio Cini*

Leo S. Olschki Editore, Florence, 2010

This valuable catalogue, edited by Dennis Rhodes, has been published after years of work and careful research in the antique book collections of the Giorgio Cini Foundation. The volume describes the bequests from major collectors: Essling, a great collector and expert of Venetian illustrated books to which he dedicated a hefty volume; De Marinis, “the prince of bibliophiles” and advisor to Count Vittorio Cini when he was creating his collection of antique books; and Vittorio Cini himself, a patron of the arts and expert collector, who was responsible for the arrival of the above-mentioned collections in the Foundation. The catalogue also includes a description of over a thousand incunabula and 16th-century printed books, including many unique items. The catalogue is intended to be an essential practical tool for bibliographers and scholars of antique books as well as a means to developing and publicising a part of the Foundation’s rich collections.



**Elizabeth E. Gardner**

*A Bibliographical Repertory of Italian Private Collections, Volume IV: Paar – Ruzzini*

edited by Chiara Ceschi with the assistance of Katharine Baetjer

Scripta, Verona, 2010

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 around 10,000 entries on Italian collections made by 1973, her archive is still the only one of its kind, and turned out to be of key importance for the research work underlying a series of museum catalogues edited jointly 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 collecting. After the American scholar’s death, the Institute promoted a project to publish her work in five volumes. The 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 principal literary sources, archive documents, museum and exhibition catalogues, and sales documents. Each volume is supplemented with a bibliography and indices of the artists and people cited.

## Essays



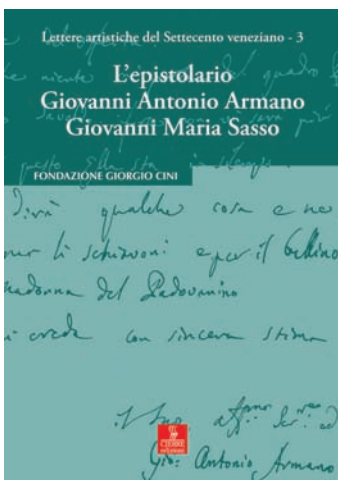
### *Coping with the Past. Creative Perspectives in Conservation and Restoration*

edited by Pasquale Gagliardi, Bruno Latour and Pedro Memelsdorff

Civiltà Veneziana. Studi 52

Leo S. Olschki Editore, Florence, 2010

This book is based on the 2007 Dialogo di San Giorgio, entitled *Inheriting the past. Tradition, translation, betrayal, innovation*. The topic for the seminar was chosen in relation to a celebrated Giorgio Cini Foundation project: the creation of a facsimile of Paolo Veronese's *Wedding at Cana*, an event which had a wide international echo and led to a wide-ranging debate on the relationship between the original and the copy. The Dialogo explored the issue of the relationship with tradition in four different kinds of cultural legacy: the visual arts, music, ecosystems and texts. The analysis focused particularly on the contribution that the new technologies can offer to enable us to inherit the past "well". The participants at the seminar included internationally renowned experts and artists, such as Frederick Brenk, Steven Feld, Carlo Ginzburg, Joseph Koerner, Bruno Latour, Adam Lowe, Pedro Memelsdorff, Richard Powers, Shirley Strum, David Western and Albena Yaneva.



### *Lettere artistiche del Settecento veneziano. 3*

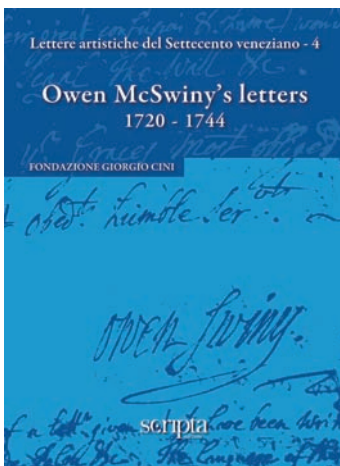
#### *L'epistolario Giovanni Antonio Armano – Giovanni Maria Sasso*

edited by Gianluca Tormen

Cierre, Verona, 2009

This volume contains over 400 "pictorial letters" written by Giovanni Antonio Armano to his friend and business partner Giovanni Maria Sasso, in the period from 1776 to 1802. A painter, restorer, collector and, most importantly, dealer, Armano (a Venetian and adoptive Bolognese) played a far from secondary role on the Italian art market scene in the late 18th and early 19th century. In fact, he had very close contacts with Italian collectors and art dealers through his business of buying and selling paintings and, most importantly, drawings and prints. His keen interest in the graphic arts won him the respect of collectors and connoisseurs of the time and especially British collectors, to

whom he sold many works. His name was well known to art experts of the calibre of Luigi Lanzi and Giuseppe Pelli Bencivenni. Through their good offices, he managed to procure some paintings for the Galleria degli Uffizi, Florence. In the face of growing competition, he pursued commercial activities in Rome, thanks also to the protection of Prince Sigismondo Chigi, in Florence and especially in Bologna and Venice, where he was one of the leading players in the acquisition of Parmigianino's finest drawings for the Zanetti Collection. He actually unsuccessfully attempted to publish a printed edition of this collection for publicising and commercial purposes. A key episode in his career was the creation of the richest ever collection of prints by Marcantonio Raimondi, only documented so far by a descriptive printed catalogue. Studies and research have led to a large group of these prints being traced in the Kunsthalle collections, Hamburg.



### *Lettere artistiche del Settecento veneziano. 4 Owen McSwiny's letters 1720 - 1744*

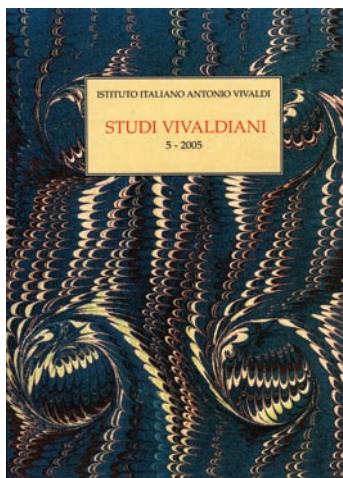
edited by T. D. Llewellyn

Scripta, Verona, 2009

These letters were written by the Irish theatre manager Owen McSwiny (1676 – 1754) after he had begun a twenty-year exile, chiefly in Venice, to escape financial liabilities incurred in London in commissioning and staging Handel's opera *Teseo* early in 1713. They are informal business letters, mostly addressed to McSwiny's young patron, the 2nd Duke of Richmond. In lively and distinctive language, with frequent references to contemporary people and events, they chart the two principal activities through which McSwiny sustained himself: advising the aristocratic patrons of the Italian opera in London on performers and operas he had encountered, furnishing *libretti* written by himself and buying and selling paintings and sculpture, representing artists and, most importantly, conceiving and almost achieving what was in many ways the most original and ambitious commission by a Briton in Italy in the eighteenth century, the series of allegorical tombs of the monarchs, statesmen, warriors, divines and savants who had brought about and sustained the 'Glorious Revolution' of 1688. The letters, published here in their entirety for the first time, provide evidence of the activity of artists including Canaletto, Creti, Monti, Piazzetta, Pittoni, the Riccis, Balestra, Rosalba Carriera, Solimena, Conca and Imperiali as well as sometimes irreverent commentary on the performance of the leading Italian singers of the age, Farinelli, Nicolini, Senesino, Cuzzoni and, above all, Faustina Bordoni.

---

## Periodicals



### Studi vivaldiani

Annual Journal of the Istituto Italiano Antonio Vivaldi

New series no. 9

S.P.E.S., Florence, 2009

#### Contents

Fabrizio Ammetto, *Errori e ripensamenti compositivi negli autografi vivaldiani dei concerti per due violini*

Robert Kintzel, *Vivaldi's Serenatas Revisited, I. The "French Serenatas" of 1725-1727:*

Gloria e Himeneo, La Senna festeggiante and L'unione della Pace e di Marte

*Miscellany*, compiled by Michael Talbot

*Nuove Norme Editoriali* (New Editorial Norms)

*Aggiornamenti del catalogo vivaldiano*, a cura di Federico Maria Sardelli

*Discographie Vivaldi 2008/2009*, aux soins de Roger-Claude Travers



### Studi Veneziani N.S. LVII (2009)

edited by the Institute for the History of the Venetian State and Society

Fabrizio Serra Editore, Pisa - Rome 2010

#### Studies

Piero Falchetta (a cura di), *Il trattato De navigatione di Benedetto Cotrugli (1464-1465).*

*Edizione commentata del ms. Schoenberg 473 con il testo del ms. 557 di Yale*

Lionello Puppi, *Una inedita «femina ignuda, figurata per una Danae». Metamorfosi di un'immagine erotica tra 'ricordo' e repliche nella bottega tizianesca*

#### Notes and documents

Massimo Galtarossa, *La funzione civile dei registri parrocchiali nella Repubblica di Venezia (secc. XVI-XVIII): il caso di Battaglia Terme*

Carlo Odo Pavese, *Ca' Vitturi di S. Vidal nel Settecento da un inventario dei beni mobili contenuti nella casa*

Cristina Bagarotto, *«Vedremo chi se la sà far più bella». Il processo Rivola-Vailetti nella Bergamo di fine Settecento*

Patrizia Stefani, *L'Archivio dei Frari e i suoi archivisti: 1847-1866*

Stefano Trovato, *Il manoscritto De navigatione di Benedetto Cotrugli in Marciana: cronaca di un acquisto mancato tra 1913 e 1914*

## Reviews

- Federico Pigozzo, *Treviso e Venezia nel Trecento...* (Mauro Pitteri)  
*Villa. Siti e contesti*, a cura di Renzo Derosas... (Claudio Pasqual)  
*L'arte dei remèri. I 700 anni dello statuto dei costruttori di remi*, a cura di Giovanni Caniato... (Ugo Tucci)  
Stefano Barbacetto, «*La più gelosa delle pubbliche regalie*»... (Mauro Pitteri)  
Elena Bonora, *Giudicare i vescovi...* (Massimo Galtarossa)  
Giuseppe Gullino, *Atlante della Repubblica Veneta 1790...* (Massimo Rossi)  
*Kriegskarte 1798-1805. Il Ducato di Venezia nella carta di Anton von Zach...*;  
Massimo Rossi, *L'Officina della Kriegskarte...* (Giuseppe Gullino)  
Carla Bonò (a cura di), *I cataloghi dei periodici della Sezione Orientalistica della Fondazione Giorgio Cini di Venezia. Catalogo dei periodici dell'Istituto «Venezia e l'Europa» e «Venezia e l'Oriente» della Fondazione Giorgio Cini*



## Studi Veneziani N.S. LVIII (2009)

edited by the Institute for the History of the Venetian State and Society  
Fabrizio Serra Editore, Pisa - Rome 2010

### Studies

- Francesco Borri, *La Dalmazia altomedievale tra discontinuità e racconto storico (secc. VII -VIII)*  
Roberta Fungher, *La donna negli statuti di Treviso e Conegliano (secc. XIII-XV)*  
Giorgio Bellavitis, *Lo sconosciuto progetto dello Scamozzi per il Palazzo del podestà di Vicenza e l'equivoco del Palazzo Ducale Palladiano*  
Michela Miraval, *Celibato e sessualità degli ecclesiastici nella Venezia del Seicento*  
Michele Zampedri, *Il processo penale austriaco nel Regno Lombardo-Veneto. L'omicidio di Antonia Crovato (Vicenza, 1845)*  
Elia Biasiolo, *La Corte d'Appello di Venezia nel 1848-1849. Il codice penale. I giudici. La costituzione*

### Notes and documents

- Massimo Galtarossa, *L'idea del tribunato nella storia della Repubblica di Venezia*  
Francesca Borgo, *Il procuratore e il banchiere: una nota per Andrea Dolfi*  
Alessia Giachery, *Domenico e Giovanbattista Guerra stampatori a Venezia nel Cinquecento*  
Moreno Zagato, *Di vampiri nelle terre dalmate e istriane (sec. XXVIII)*  
Carla Boccato, *Per la storia della salvaguardia del patrimonio pittorico ecclesiastico veneto: i casi di Padova (1773-1775) e di Treviso (1773-1777)*  
Stefano Trovato, *Giuliano l'Apostata: «Temuto e riverito principe, modesto e popolare cittadino, magistrato integerrimo, sapiente legislatore, filosofo e letterato insegnante», secondo un mercante e letterato greco-veneto di inizio Ottocento*

## Reviews

Pietro Ioly Zorattini, *I nomi degli altri...* (Carla Boccato)

David Celetti, *La canapa nella Repubblica Veneta...* (Mauro Pitteri)

*Il collezionismo d'arte a Venezia...*, a cura di Linda Borean (Massimo Favilla, Ruggero Rugolo)

Mauro Pitteri, *Per una confinazione «equa e giusta». Andrea Tron e la politica dei confini...* (Jacopo Pizzeghello)

Massimo Rossi, *L'officina della Kriegskarte. Anton von Zach e le cartografie degli stati veneti, 1796-1805...* (Piero Falchetta)

Gilberto Ganzer, Vania Gransinigh, *Michelangelo Grigoletti...* (Barbara Boccazzi Mazza)



### «Saggi e Memorie di storia dell'arte 31» (2007)

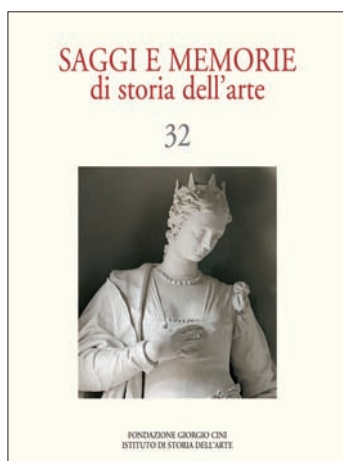
edited by the Institute of Art History

Denis Ton, *Giovanni Coli. Filippo Gherardi*

Alessio Pasian, *Asterischi per Louis Dorigny: novità, correzioni, proposte*

Vittorio Mandelli, *Studi di famiglie e di collezionismo a Venezia nel Sei e Settecento*

Valeria Piermatteo, *Giovanni Maria Bertolo "Consultore in Iure" della Repubblica Veneziana*  
*Profilo di un avvocato tra professione, devozione e patrocinio delle arti*



### «Saggi e Memorie di storia dell'arte 32» (2008)

edited by the Institute of Art History

Stefano Pierguid, *Annibale, Domenichino e Lanfranco. Episodi di committenza artistica di tema sacro di Odoardo Farnese e della sua cerchia*

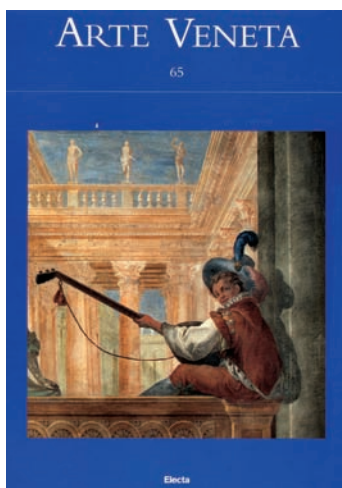
Maria Teresa De Lotto, *Camillo Mariani*

Angela Cipriani, Susanna Pasquali, *Il "Piano generale per una Accademia sopra le belle Arti del Disegno" di Andrea Memmo*

Manuela Moscatiello, *Léontine e Giuseppe De Nittis. Lettere inedite a Edmond De Goncourt e a Jules Jacquemart*

Laura Poletto, *Biennale di Venezia – Documenta di Kassel 1997: prospettive sull'arte contemporanea*





## Arte Veneta 65 (2008)

edited by the Institute of Art History

### Contents

- Valentina Ferrari, *Le statue dei "Profeti" della Porta da Mar nella basilica di San Marco*  
 Laura Alidori, Marco Battaglia, *L'anteporta della Mariégola dei Murieri: il Messale dei Crociferi e una bottega miniatoria veneziana del Trecento*  
 Paola Rossi, *Cinque 'memorie' tardobarocche in Santa Maria del Giglio*  
 Massimo Bonelli, Maria Grazia Vaccari, *Dall'idea alla pittura. La meccanica dell'invenzione negli affreschi di Giambattista Tiepolo*  
 Giuseppe Pavanello, *Visita a palazzo Zen (e in casa Andrighetti)*

### Notices

- Chiara Ponchia, *Tre miniature veneziane della prima metà del Trecento in un codice Contarini*  
 Kristin Huffman Lanzoni, *Devozione e prestigio: l'altare dell'Arte dei Marzeri a San Zulian*  
 Daniel Savoy, *Le iscrizioni sulla facciata di San Michele in Isola*  
 Laura Pagnotta, *Un "San Gerolamo" inedito di Bartolomeo Veneto*  
 Enrico Maria Dal Pozzolo, *Postilla al Bonconsiglio: un "Cristo" e un "Sardanapalo"*  
 Paolo Ervas, *Riconsiderando Domenico Capriolo*  
 Victoria Markova, *Considerazioni sulla nuova versione del 'best seller' di Tiziano: "Venere e Adone"*  
 Massimo Bisson, *Palma il Giovane: le ritrovate portelle d'organo della chiesa di Santa Croce a Venezia*  
 Ugo Ruggeri, *Intorno al Liberi*  
 Enrico Lucchese, *Daniel van den Dyck e Giovanni Carboncino alla Rotonda di Rovigo*  
 Emilio Negro, *Gregorio Lazzarini: un modelletto per il "Baccanale con bradipo" di Ca' Rezzonico*  
 Chiara Brescacin, *Due "Angeli" di Antonio Tarsia a Dosson di Casier*  
 Antonello Cesareo, *Su di un dipinto di Letterio Subba raffigurante "Antonio Canova nel suo studio"*

### Archive documents

- Pierpaolo Brugnoli, Mattia Vinco, *Il canonico Antonio Malaspina, un disegno di Pisanello e l'ancona dello scultore Giacomo Moranzzone per il duomo di Verona*  
 Jan-Christoph Rössler, *Nuovi documenti per palazzi attribuiti a Baldassare Longhena*  
 Debora Tosato, *Documenti per la chiesa di San Leonardo a Verona*  
 Bernard Aikema, *Giambattista Tiepolo in viaggio per la Spagna: un nuovo documento*

### Restorations

- Enrico Noè, *La statuaria Farsetti: opere superstiti*

## Books

Barbara Boccazzi Mazza, *Rosalba Carriera in mostra a Palazzo Cini*

## Research

*Per un Atlante della statuaria veneta da giardino. IV*

a cura di Monica De Vincenti, Simone Guerriero

## Bibliografia dell'arte veneta: 2007

a cura di Daniele D'Anza

---

## Music and critical editions of music

### Cecchina suonatrice di ghironda

Libretto by Gaetano Rossi and music by Pietro Generali

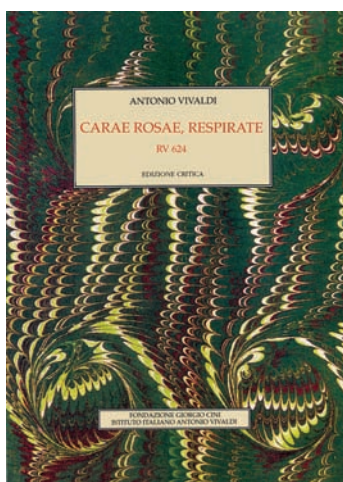
Facsimile edition of the score and  
edition of the libretto, with an essay by Marco Beghelli

“Drammaturgia musicale veneta”, 28

Ricordi, Milan, 2009



The 28th volume of the series “Drammaturgia musicale veneta” contains the *farsa per musica* (musical farce) *Cecchina suonatrice di ghironda* by Gaetano Rossi and Pietro Generali (Venice, Teatro San Moisè, 1810), which is one of the last and most interesting examples of this particular type of one-act opera that predominated in Venetian theatres at the turn of the eighteenth and nineteenth centuries. The main interest of this work lies in its subject, which brings to the stage (in sanitized form) one of the major social ills of the time: the emigration to Paris of numerous adolescents from Savoy, who worked as chimney sweeps (the boys) or as prostitutes (the girls). For both sexes, the *ghironda* (hurdy-gurdy) quickly became a symbol in sound, linked to the world of beggars. More specifically, the attempt made in this score to imitate by means of the orchestra the complex sound of a hurdy-gurdy gives rise to a compositional virtuosity without parallel expressed through truly experimental musical writing. The long introductory essay by Marco Beghelli pays equal attention to the stylistic and dramatic aspects of the libretto and score, viewing each of them in the context of the extremely numerous Savoyard subjects and musical farces produced around that time. Especially detailed is the evaluation of the libretto in relation to its parent literary source and of the score in relation to the musical forms then dominant.



## Antonio Vivaldi

### *Carae rosae, respirate*

### Motet for soprano, strings and basso continuo, RV 624

Critical edition by Michael Talbot

“Edizione critica delle Opere incomplete di Antonio Vivaldi”

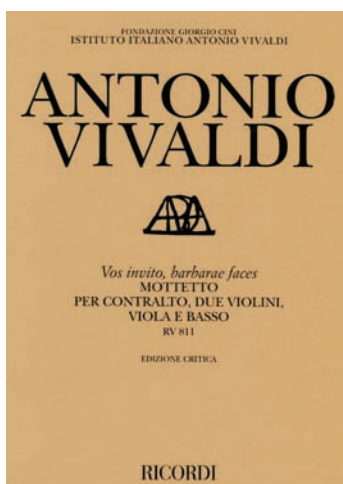
S.P.E.S., Florence, 2009

This motet for soprano, strings and basso continuo is the only one by Vivaldi to be preserved outside Italy. It is included in two manuscript collections in London: a set of parts in the Royal College of Music and a score in the British Library.

The structure is the conventional one of two arias enclosing a short recitative and followed by a brilliant *Alleluia*. The incompleteness of the sources (the second evidently copied from the first) is of a rather unusual kind.

The existing score comprises a vocal part, an instrumental bass and a first violin part. However, it is clear that there was originally at least one middle part (probably two, to match all the other surviving Vivaldi motets), since the bass part pauses frequently, and on these occasions the first violin part continues as an “upper” voice, not as a bass of the harmony.

In the reconstruction, inner parts for second violin and viola have been added by the editor. The task was not difficult, since many passages find close parallels elsewhere in Vivaldi’s music.



## Antonio Vivaldi

### *Vos invito, barbarae faces*

### Motet for soprano, strings and basso continuo, RV 811

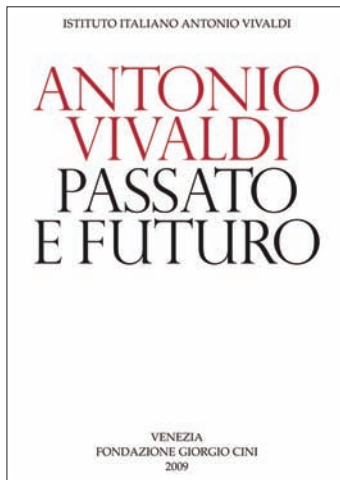
“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2009

The motet *Vos invito, barbarae faces*, RV 811, for soprano, strings and basso continuo is the first composition of this kind by Vivaldi to have been discovered since *Vos aurae per montes*, RV 623, in the 1960s. Like the second-mentioned work, RV 811 is preserved in the library of the Sacro Convento di S. Francesco, Assisi, but unlike it, the manuscript does not bear the name of its composer. It came to light when two researchers, Valerio Losito and Renato Criscuolo, who were browsing the Assisi collection in the hope of turning up discoveries, recognized the unmistakable stylistic imprint of Vivaldi and notified the Istituto Italiano Antonio Vivaldi.

The origin of the motet is uncertain, but there is a good possibility that its original destination, like that of RV 623, was the Basilica del Santo in Padua, with which, as a sister house of the Franciscan order, the Sacro Convento di S. Francesco in Assisi is

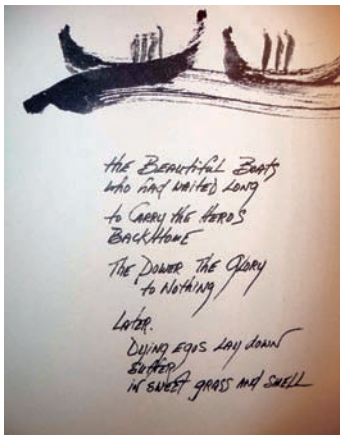
known to have conducted exchanges and loans of music. *Vos invito, barbarae faces* is evidently an early work (from c. 1715 or even earlier) and has the conventional structure of Aria–Recitative–Aria–Alleluia. It is an attractive composition that is a fortunate addition to the Vivaldian canon.



## Multimedia

### Antonio Vivaldi. Passato e futuro

This ‘virtual’ volume ([www.cini.it](http://www.cini.it)) contains the proceedings of the conference of the same name organized by the Istituto Italiano Antonio Vivaldi and held at San Giorgio Maggiore in June 2007. This was the largest-ever conference dedicated to Vivaldi and his music in all their myriad aspects – history, biography, musical analysis, organology, librettology, reception, influence etc – and it yielded a diverse range of papers. The 34 papers appear in five different languages (Italian, English, French, German and Spanish), reflecting the conference’s international reach. Most of the “big names” in modern Vivaldi studies (as well as some “rising stars”) took part, and these proceedings certainly contain contributions that will be important points of reference in the future.



## CDs

### Carolyn Carlson / Paki Zennaro *Venetian Suite*

In this highly original CD, leading American choreographer Carolyn Carlson dedicates to her favourite water city a “suite” of lines of verse and poems read in the first person to the accompaniment of music by Venetian composer Paki Zennaro, with whom she has worked for over twenty years.

The short “Suite” is articulated in highly meaningful parts as it interweaves eclectic, rarefied and at times even cruel musical episodes with Carolyn Carlson’s “I poems”, engendering a state of passionate enchantment, constructed with graceful skill.

The idea for the *Venetian Suite* arose when the two artists met on the Island of San Giorgio Maggiore during a master class and poetry event promoted by the Intercultural Institute for Comparative Music Studies of the Giorgio Cini Foundation. The CD was made possible thanks to the contribution of the Giorgio Cini Foundation, the Accademia Teatrale Nico Pepe, Udine, and Matilde Tudori S.A., Mestre.

## Contacts



## *Lettera da San Giorgio*

### *Published by*

Fondazione Giorgio Cini onlus  
Isola di San Giorgio Maggiore  
30124 Venezia  
tel. +39 041 5289900  
fax +39 041 5238540  
fondacini@cini.it

### *President*

Giovanni Bazoli

### *Secretary General*

Pasquale Gagliardi

### *Chief Editor*

Gilberto Pizzamiglio

### *Editorial board*

Elena Casadoro  
Serena Concone  
Giovanna Pesaro  
Emilio Quintè  
Marta Zoppetti

### *Translation by*

David Kerr

### *Design*

Olivier Maupas Graphic Design

### *Photolithography*

Multigraf srl

### *Printed by*

Multigraf srl, Spinea (VE), Via Negrelli 10

Registrazione del Tribunale di Venezia n. 209  
Year XII, number 22  
March – August 2010

Publication sponsored by

**INTESA**  **SANPAOLO**

## **Contacts**

### *Secretary's Office*

tel. +39 041 2710229 – fax +39 041 5223563  
segr.gen@cini.it

### *Press Office*

tel. +39 041 2710280 – fax +39 041 5238540  
stampa@cini.it

### *Communication and Marketing Office*

tel. +39 041 2710402 – fax +39 041 5238540  
marketing@cini.it

### *Editorial Office*

tel. +39 041 2710202 – fax +39 041 5238540  
ufficio.editoriale@cini.it

### *Co-ordination and Management of Facilities*

tel. +39 041 2710219 – fax +39 041 5238540  
congressi@cini.it

### *Vittore Branca International Center for the Study of Italian Culture*

tel. +39 041 2710253 – fax +39 041 5238540  
centrobranca@cini.it



### *How to reach the Giorgio Cini Foundation*

from Ferrovia, Piazzale Roma, Tronchetto, Zattere, Zitelle, San Zaccaria:  
vaporetto number 2 every 10 minutes



### *Biblioteche della Fondazione Giorgio Cini*

Lucia Sardo, coordinator  
tel. +39 041 2710407  
coordinamento.biblioteche@cini.it

### *Istituto di Storia dell'Arte*

Giuseppe Pavanello, director  
Secretary's office: tel. +39 041 2710230 – +39 041 2710239  
fax +39 041 5205842  
arte@cini.it

### *Istituto per la Storia della Società e dello Stato Veneziano*

Gino Benzoni, director  
Secretary's office: tel. +39 041 2710226 – +39 041 2710227  
fax + 39 041 5223563  
storia@cini.it

### *Istituto per la Musica*

Giovanni Morelli, director  
Secretary's office: tel. +39 041 2710220 – fax + 39 041 2710215  
musica@cini.it

### *Istituto Italiano Antonio Vivaldi*

Francesco Fanna, director  
Secretary's office: tel. +39 041 2710220 – +39 041 2710259  
fax + 39 041 2710215  
vivaldi@cini.it

### *Istituto Interculturale di Studi Musicali Comparati*

Giovanni Giuriati, director  
Secretary's office: tel. +39 041 2710357 – +39 041 5230555  
fax + 39 041 5238540  
musica.comparata@cini.it

### *Seminari di Musica Antica Egida Sartori e Laura Alvin*

Pedro Memelsdorff, director  
Secretary's office: tel. +39 041 5230555 – fax +39 041 5238540  
musica.antica@cini.it

### *Centro di Ricerca sulle Fonti Documentali della Vita Musicale Europea*

David Bryant, director  
Secretary's office: tel. +39 041 2710220 – fax +39 041 2710215  
musica@cini.it

### *Centro Studi per la Ricerca Documentale sul Teatro e il Melodramma Europeo*

Maria Ida Biggi, director  
Secretary's office: tel. +39 041 2710236 – fax +39 041 2710215  
mariaida.bigg@cini.it

### *Corso di Civiltà Italiana "Vittore Branca"*

Cesare De Michelis, director  
Secretary's office: tel. +39 041 2710227  
scuola.branca@cini.it

## *International Advisory Board*

Maurice Aymard  
Steven Feld  
Bruno Latour  
David Rosand  
Ellen Rosand  
Michael Talbot

## *Patrons of the Foundation*

Assicurazioni Generali S.p.A.  
Eni S.p.A.  
Fondazione Cariplo  
Intesa Sanpaolo

## *Friends of San Giorgio*

Banco Popolare  
Fondazione Eni Enrico Mattei  
Fondazione Prada

## *Affiliations*

Accademia Musicale di San Giorgio  
Secretary's office: tel. +39 041 2710206  
tel. +39 041 2771267  
accademiasangiorgio@cini.it

Fondazione Scuola di San Giorgio  
Secretary's office: tel. +39 041 5207757  
segreteria@scuoladisangiorgio.it

International Center  
for Climate Governance  
Secretary's office: tel. +39 041 2711457  
info@iccgov.org

