



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

# Lettera da San Giorgio

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## Editorial

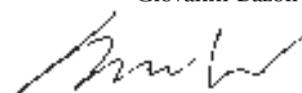
Our programme for the second half of 2005 is rich in high-profile initiatives. Among the most important is the second edition of I Dialoghi di San Giorgio, entitled *The architecture of Babel. Creations, extinctions and intercessions in the languages of the global world*. This year the focus is on the theme of language, analysed in its multiple declinations, according to the typically multi-disciplinary approach of the “dialogues”. The most striking initiative this year is the first world conference on *The Future of Science*. The very title reveals the ambition of this undertaking which sees the Giorgio Cini Foundation working alongside the Umberto Veronesi Foundation and the Silvio Tronchetti Provera Foundation in organising the event: theologians, philosophers and scientists (including several Nobel Prize winners) from all over the world will reflect on the relationship between science and various spheres of human life (religion, politics, economics and medicine) at the beginning of the third millennium.

Although the history of the Giorgio Cini Foundation is rich in unique events, it is equally true that our institution is above all a major point of reference for culture in Italy thanks to its traditional capacity to provide a place of experimentation for the practice and spread of innovative techniques in the production and organisation of knowledge. One excellent example from this point of view is a project set up over the last few months with the meaningful title ECHO.

ECHO (for the details see the article on the project in this issue of the *Lettera*) was created with the aim of building up the largest collection of librettos in the world and making them available to users in digital form. Beginning with the so-called Rolandi Archives, the Foundation has promoted and been the centre for this bold programme to enhance Veneto culture. Through effective practical networking the project has involved leading cultural players, such as the Fondazione Teatro La Fenice, the Biblioteca Marciana, the Fondazione Scuola di San Giorgio, the Venice City Council and the Veneto Region, each fully representative of the local world and at the same time institutions with an international reputation.

It is also through these actions, in addition to the organisation of exhibitions and conferences, the publication of books and reviews, and the conservation of its own heritage, that the Giorgio Cini Foundation will continue to play an indispensable pioneering role on the Italian and international cultural scene, in line with its original aims and for which it has won worldwide recognition.

President  
Giovanni Bazoli



## Main Future Activities

1 – 30 September

### *Thirty days hath September. Pilgrims at the Mecca of rare music*

Venice, Island of San Giorgio Maggiore



Cover of *Honeymoon Suite*, 1984

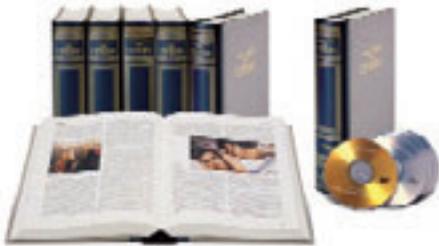
Thirty pieces of music for thirty days. Throughout the month of September, the Cini Foundation will try out a special kind of “artistic supply” of rare music, sound documents, mainly “unfindable”, performed for music lovers and all those interested. Here are the thirty titles of September’s musical “pearls”:

**1 September** Bubble-gum music: *Fruitgum Company, Ohio Express, Lemon Pipers*. **2 September** Bartók spielt Bartók. **3 September** *Songs of the Paris métro*, from the inauguration to the present-day. **4 September** Paul Hindemith: *Ludus tonalis*, Carlo Pestalozza, piano. **5 September** Alain Resnais: *Gershwin* – doc. 1990, colour video. **6 September** Rari Requiem: Gossec *Grande Messe des Morts*. **7 September** Berio - Maderna - Leydi: *City portrait*, sound documentary. **8 September** *Lament of the Death of a Bullfighter and other poems and songs* by Federico Garcia Lorca, performed in Spanish. **9 September** With the comfort of religion, slight adjustments to sacred music in the style of Biancofiore. **10 September** Hermann Scherchen – The Scherchen transcription of the Art of the Fugue by J. S. Bach – Video films of the rehearsals, Toronto 1966. **11 September** Selma Kurz, recital, with Vasha Pihoda. **12 September** Berio - Pressburger *Diario immaginario* from *Le Malade* by Molière; M.A. Charpentier: music for *Le malade imaginaire*. **13 September** Noel Coward recites nursery rhymes for *Le carnaval des animaux*, Edith Sitwell recites nursery rhymes of *Façade*, by Sitwell–Walton; Sir William Walton, conductor. **14 September** *Il Vivaldi delle Antille*, or *Le Mozart noir*: M de. Saint George, idest Chevalier de Saint George: *Tre Concerti massonici per violino e orchestra*. **15 September** Vandée Popular Songs. **16 September** Barry Cooper ideally reconstructs Beethoven’s Tenth Symphony. **17 September** Riccardo Bacchelli - Nino Rota: *La notte di un nevrastenico*. **18 September** Arturo Toscanini rehearsing the second act of *Aida* in New York. **19 September** Rare Requiems: *Requiem* by Francesco Ezechiele Ermenegildo [von] Suppe Demelli, composer of the *Light Cavalry*. **20 September** Lukas Foss, *Non improvisation* and *Fragments of Archilochos*. **21 September** Carlos Chavez, *India Symphony* for orchestra, *Pòligonos* for pianoforte and Alberto Ginastera, *Panambi* suite from the ballet, *VI danzas criollas*. **22 September** Rare Requiems: Imperatore Leopoldo I d’Austria, *Il lutto dell’universo*, oratorio. **23 September** *Grosses Soldaten Potpourri*, 24 beliebte Marchlieder gesungen und geblasen. **24 September** Rare Requiems: Gaetano Donizetti *Requiem in morte di Vincenzo Bellini*. **25 September** Morton Gould: Wagon Wheels: *The feeling of Open Spaces*. **26 September** Carl Orff, *Carmina Catulli*. **27 September** In memory of Alfred Deller counter-tenor: *English Folksongs and madrigals*. **28 September** *On connaît la chanson* parte I: Bruant, Satie, Désormes, Guilbert, Boyer, songs with Montero, Morelli, Colinette, Arletty etc. **29 September** Weill-Maderna; Laura Betti sings: *I sette peccati capitali* and other songs. **30 September** *On connaît la chanson* part II. *Pastorali* (1975), film by Otar Iosseliani, video, o.v.

7 September

## Presentation *Enciclopedia del Cinema Treccani*

Venice, Island of San Giorgio Maggiore



To coincide with the Venice Film Festival, the Istituto della Enciclopedia Italiana Treccani will launch the *Enciclopedia del Cinema Treccani*, an encyclopaedia of cinema, at the Giorgio Cini Foundation. Among those present at the event will be the president of Giorgio Cini Foundation, Giovanni Bazoli, the president of Treccani, Francesco Paolo Casavola, Enzo Siciliano, director of the Enciclopedia del Cinema, Gabriella Nisticò, chief editor of the work and the filmmakers Liliana Cavani and Mimmo Calopresti. This encyclopaedia of film comes in the wake of the Treccani Institute's other specialist works but with a difference: the approach is more like that of a general encyclopaedia (the work is divided into five volumes from A-Z, supplemented with a critical dictionary of films and a DVD on the technological history of cinema). The work also features five introductory essays: *Cinema and the 20th-century* by Enzo Siciliano, *Fantasies of cinema before cinema* by Lucilla Albano, *Scientific presages of a future cinema* by Carlo Alberto Zotti Minici, *Cinema form in its historical development* by Francesco Casetti, and *The collective cinematographic imagination* by Paolo Bertetto. The encyclopaedia also includes a brief section of "Testimonies" – free comments by writers and directors on legendary actors, famous directors and emblematic figures in cinema, intended to offer a more complete picture of the many aspects of this art form.

14 – 16 September

## I Dialoghi di San Giorgio

### *The architecture of Babel*

*Creations, extinctions and intercessions in the languages of the global world*

Venice, Island of San Giorgio Maggiore



M. C. Escher, *Tower of Babel*, © 2005  
The M. C. Escher Company-Holland.  
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Language – our species' distinctive skill – is continually changing with attendant regrets and hopes, raising hosts of questions and occupying new spaces in the multi-form architecture of meaning in the global age. At the same time, globalisation reveals or exasperates the ambiguous connections binding languages to various manifestations of social life, such as political action (language can also be an instrument of power and used to integrate, include, standardise or exclude), educational strategies (what linguistic skills are required in the new Babel?), and the issues of integration or clashes between civilisations and cultures in today's world (what role can languages – old and new – and the intercessions between the various languages play in determining the conditions of civil co-existence?).

These questions lead to more general issues of great theoretical interest. In the new Babel and in the context of growing interdependence, how far can language still express

individuality, independence and traditions? What balances will be established between the great international languages and minority or national languages? Although language – as Heidegger wrote quoting Rilke – passes between the hand of the merchant and that of the angel, i.e. from the representation of the world as technology and market, and its interiorisation in man, in today's world the balance is heavily tipped in favour of the merchant's hand. Or is it still possible to conceive of absolute expressive forms, freed from all practical functions?

The second edition of the *Dialoghi di San Giorgio* will focus on discussing these subjects. As usual, the participants will be a close circle, a group of linguists, writers, sociologists, philosophers, historians and anthropologists. The following people have already confirmed they will attend: Marcel Detienne, Alessandro Duranti, Paolo Fabbri, Harald Haarmann, Scott Lash, Jean-Marc Lévy-Leblond, Abdelwahab Meddeb, Elinor Ochs, Nicholas Ostler, Paolo Ramat, Suzanne Romaine and Michel Serres.

21 – 23 September

## First World Conference on *The Future of Science*

organised by the Giorgio Cini Foundation, the Umberto Veronesi Foundation and the Silvio Tronchetti Provera Foundation

Venice, Island of San Giorgio Maggiore



A number of leading world intellectuals and scientists have been invited to this conference on *The Future of Science*. The starting point is an awareness that critical thinking on the big issues concerning the enormous scientific and technical progress characterising our civilisation has not received adequate attention in the contemporary cultural debate. Despite the fact that the effects of scientific progress very clearly and increasingly influence our daily life, what this process implies in both the short and long term is still only very vaguely known. Moreover, our society's interest in the strategic choices concerning investments in scientific research and the social, economic and cultural consequences of current technological developments seems to fall very short of the real significance of the issue.

This international event will be of interest to politicians, economists, scientists and all people of culture wishing to reflect in depth on trends in scientific developments and their impact on society.

7 – 8 October

International Conference *The travels of the “Milione”*  
*Textual itineraries, vectors for the transmission and metamorphoses of the* *Devisement du monde* *by Marco Polo and Rustichello da Pisa considering the multiple sources*

in collaboration with the Committee for the celebrations for the 750th anniversary of Marco Polo’s birth and Ca’ Foscari University, Venice  
Venice, Island of San Giorgio Maggiore



*The Polo brothers travel across Persia,*  
Marco Polo, *Devisement du Monde*,  
Paris, Bibliothèque Nationale de France,  
fr. 2810, f. 15v, 15th century

The Institute for Literature, Theatre and Opera has organised an international conference on the *Milione*. The event will be attended by leading Italian and foreign experts on the subject. The conference will be held partly at the Foundation, and partly at Ca’ Foscari University.

In the 19th and 20th century, the *Devisement du monde* by Marco Polo and Rustichello da Pisa, known to the Italian public under the title *Milione* (*The Travels of Marco Polo*), enjoyed widespread critical acclaim and popularity with the general public. After the fundamental work by Luigi Foscolo Benedetto (1928) on the manuscript tradition of *Milione*, the last thirty years of the 20th century saw a proliferation of studies on Marco Polo, especially in critical-

textual and rhetorical-stylistic fields. Starting from the publication of the 14th-century Tuscan version by Valeria Bertolucci Pizzorusso (1975, 1994 and 2003), several academic initiatives have followed closely on each other, thus fuelling the critical debate on one of the great works of Mediaeval European culture. Dissolved in the many voices of multi-lingual versions, in terms of its movements and the intricate passages in its transmission, the *Milione* is an exemplary philological ‘case’, which continues to attract the interest of specialists.

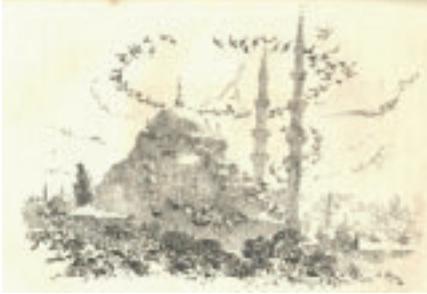
The 750th anniversary of Marco Polo’s birth is a unique opportunity to sum up this fertile period of research, and at the same time set in motion further thought on certain sensitive zones of the critical debate requiring further inquiry: the modes of the original composition, the manuscript tradition, the problem of the language, the textual status, the relationship between text/image in the accompanying illustrations, and the ethnographic aspect.

13 – 14 October

## Oriental Meetings

*Italian arts and crafts in the Islamic world. Merchants, military men, physicians, missionaries, craftsmen, exiles, sultans and adventurers from 16th to 20th century*

Venice, Island of San Giorgio Maggiore



*Mosque seen from the sea*, illustration by C. Biseo, in E. De Amicis, *Costantinopoli*, Treves, Milan, 1882

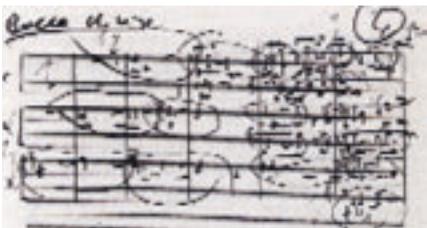
This meeting aims to document and discuss the results of unpublished archive research focused on Italian figures who mainly worked in the Ottoman and Persian world, and in the area of Egypt and Red Sea. The people in question are mainly professional figures (physicians, military men, diplomats, and also ordinary craftsmen), literati and missionaries who lived for more or less long periods in these areas contributing to mutual knowledge between Italian and Islamic cultures. Due to be opened by a paper on *Marco Polo in Iran* by the Iranian scholar Maryam Mir-Ahmadi, the meeting will also feature the following papers: *Theatine missionaries in Georgia in the 17th century* (Carlos Alonso), *Dominicans in Persia in the 17th century* (Carlo Longo), *Sultans at Constantinople: from legend to reality* (Giacomo E. Carretto), *Officers in Persia* (Angelo Michele Piemontese), *Officers, physicians and administrators in Persia and the Ottoman Empire* (Mirella Galletti), *The three forerunners and founders of the Egyptian Post: Meratti, Chini, Muzzi* (Luca Biolato), *A musician at the Ottoman court: Giuseppe Donizetti* (Mario Casari), *An introduction to Italian health professionals in 19th-century Turkey* (Yesim Isil Ulman), and *A gynaecologist in Saudi Arabia and the Horn of Africa: Vincenzo Di Meglio* (Rita Di Meglio).

14 – 19 November

## Course *Interpretation of vocal technique and improvisation in the works of Luigi Nono from the 1960s*

in collaboration with the Benedetto Marcello Conservatory, Venice, and the Luigi Nono Archives

Venice, Island of San Giorgio Maggiore



From the manuscript of *Canto sospeso*

Mainly intended for singers, actors and students of electronic music, this course will tackle the specific problems of interpreting Luigi Nono's scores. In addition to traditional singing technique, they require the use, for example, of the spoken voice, whispering and shouting in various settings. The course will also deal with improvisation in Luigi Nono's music, which is always interwoven with tape recordings, one of its main features. The course will be directed by Liliana Poli, who in the 1960s worked in close collaboration with Nono, while the part dedicated to electronic music will be taught by Alvis Vidolin, he too a well-known assistant of Nono. During the seminar the figure of Marino Zuccheri will be commemorated, a collaborator of Nono, along with other composers who worked on the nascent electronic music in the RAI sound labs in Milan.

30 November

Seminar “in viva voce” Polyphonies from Georgia  
*Indirect identifying strategies. Echoes of polyphonies in Otar Iosseliani’s cinema*

in collaboration with the G. Mazzariol Department of History of the Arts and Conservation of the Artistic Heritage, Ca’ Foscari University, Venice  
Venice, Island of San Giorgio Maggiore



Typical frame of polyphonic singing and wine from *Adieu, plancher des vaches!* with Otar Iosseliani as the father and Amiran Amiranashvili as his drinking companion Hobo

The Intercultural Institute of Comparative Music Studies has dedicated the “in viva voce” cycle, now in its ninth edition, to a very special seminar: an experiment in contextualising the study of living polyphonic music. In fact the seminar wishes to bring together experts with various backgrounds (musicologists, historians, and film analysts) with artists and singers to exchange views and explore the role of polyphony’s collective, poetic and moral experience in the work of a master of contemporary cinema, the Georgian Otar Iosseliani. Georgia, in fact, and the whole region of the Caucasus have often been considered the legendary cradle of polyphony. What is certain is that Georgian polyphonic music is particularly fluent, exuberant and attractive. It seems to be singularly effective in inducing and channelling multiple relations, as highlighted by its role in convivial actions. In all Iosseliani’s films group singing – either with separate voices or in unison – is an unfolding creative activity emerging as a leitmotif, linking the artist and the world of his feelings, memories, and homeland. Polyphony is a kind of necessary trace left by the characters’ interpersonal relations, and is equally necessary in binding together the narrative of the events. The modes and forms which this underground polyphonic process assumes in Iosseliani’s cinema will be described and discussed by: Maurizio Agamennone, Fabrizio Borin, Giovanni Giuriati, Giovanni Morelli, Rossella Ragazzi, Giorgio Zorcù and the singers in the vocal group Mze Shina.

17 December – 5 March

Exhibition *Figure drawings in the Certani Collection at the Giorgio Cini Foundation*

in collaboration with Francesco Francia Association, Bologna  
and the Cassa di Risparmio di Bologna Foundation  
Bologna, Palazzo Saraceni

Together with the collection of drawings in the Uffizi, the most varied richest and representative of the 17th and 18th century graphic output of Bolognese artists, the Certani Collection was put together in the first half of 20th century. It was then acquired in 1961 by the bibliophile Tammaro De Marinis, but, despite a binding clause in the



Francesco Barbieri called Guercino,  
*Woman feeding a child*,  
Venice, Giorgio Cini Foundation

purchase deed, was in danger of being immediately dispersed. To ensure that all the works were kept together, in 1963 Vittorio Cini made the providential decision to acquire the collection for the Foundation.

The wealth of graphic material, which includes figure and landscape drawings, architectural and decorative studies, set designs, drawings related to the decorative arts, and many other types, are from a period spanning from the 16th century to the 19th century. They all testify to the great interest of the Certani Collection, whose exceptional value is due to the presence of works by the major 17th- and 18th-century Bolognese artists.

Held in Bologna, the exhibition is the first in a series of events dedicated to the Certani Collection. On show will be a selection of figure drawings dating from

the 16th century to the mid-18th century.

The most important drawings on show include a *Saint Jerome* attributed to Lorenzo Costa, the various sheets by the Carracci (including the preparatory study for the fresco of *The Wolf feeding Romolo and Remo* in a frieze in Palazzo Magnani, Bologna, ascribed to Ludovico and Annibale Carracci), and the very beautiful sanguine *Woman feeding a child* by Guercino, a study from life for the fresco of *Venus feeding Love* executed from 1615 to 1616 in the Palazzo Pannini at Cento, and a study for the painting of *The Investiture of St William of Aquitaine* in the Pinacoteca, Cento. Guido Reni is represented by a study of the *Potiphar's wife grasping Joseph's Coat*, and several drawings by his pupil Simone Cantarini. The youthful drawing by Giuseppe Maria Crespi of the *Virgin Mary and Child with St Gaetano*, is a study for a painting in the Palazzo Apostolico, Loreto.

26 – 28 January

## 12th International Seminar of Ethnomusicology *Instruments, musicians and instrumental groups: new issues in the study of musical instruments*

in collaboration with the G. Mazzariol Department of History of the Arts and Conservation of the Artistic Heritage, Ca' Foscari University, Venice  
Venice, Island of San Giorgio Maggiore



Some of the instruments available for teachers  
at the Intercultural Institute of Comparative  
Music Studies, Venice, Giorgio Cini Foundation

Having reached its twelfth edition, the International Seminar of Ethnomusicology, directed by Francesco Giannattasio, will focus this year on a number of issues that have emerged in the field of the study of musical instruments. As is known, the study of musical instruments has been closely linked to ethnomusicology since the work of Curt Sachs. In the first decades of the 20th century he suggested classifying musical instruments on an intercultural basis. Among the new issues for the study of musical instruments viewed from an ethnomusicology point of view – which the experts invited to the Seminar will be called on to discuss – is the relationship of interdependence between musical instruments, musicians and instrumental repertoires. Given that the

objects producing sound strongly interact with musical systems, this relationship calls into question cultural concepts and behaviour. Another question to be tackled during the Seminar concerns the classification of types of instrumental ensembles, bearing in mind the multiple possible combinations of instruments used by various cultures to perform their own music. A further theme for discussion concerns the role of the new information technology in research on musical instruments, but also in the exploration of new modalities for producing musical sound.



### *Books at San Vio* **Presentation of the Giorgio Cini Foundation publications** Venice, the Palazzo Cini Gallery

*Books at San Vio* is a recently begun initiative featuring a series of meetings in the splendid setting of Palazzo Cini at San Vio, where new publications by the Foundation will be launched: essays, periodicals, art catalogues, critical editions of music and multimedia.

In April, Pier Angelo Carozzi, University of Verona, presented the first volume in the new «Viridarium» series entitled *Elia e Al Khidr*, focusing on the figure of Eljah as an “invisible master”, seen in his various metamorphoses through the spiritual traditions which have adopted him – Jewish, Christian, Muslim, Hindu and Buddhist. In June Paolo Bettolo, University of Padua and Giuseppe De Gregorio, University of Salerno, presented *Gregorio Palamas e oltre. Studi e documenti sulle controversie teologiche del XIV secolo bizantino*, a survey of the latest research on the theology and literature of the late Byzantine age and the centuries of the Turcocrasia as well as the central contemporary importance of Palamas and Palamism, not only in the East.

On July 7th *Primizie e memorie d'Europa*, edited by Paolo Prodi, was presented. Through essays by eight internationally renowned historians, jurists and political analysts of various nationalities, Ortalli, Prodi, Rosanvallon, Touraine, Pizzorno, Andenas, Casavola, and Rodotà, this book sets out to study a many-sided legacy through the continuity of accents or marked specificity of historical movements: from Charlemagne to the French Revolution, from the Universal Declaration of Human Rights to the current difficulties in creating unity in the face of different and competing languages, dialects, traditions and constitutions.

On September 8th the reviews «AAA TAC» and «AAM TAC», dedicated to music and cinema respectively, will be given a multimedia presentation. They deal with the arts and artefacts in both acoustic and film production. The presentation will be held by Fabrizio Borin and Veniero Rizzardi, Ca' Foscari University, Venice and Giorgio Tinazzi, University of Padua.

On October 6th it will be the turn of *La ricerca della perfezione nella recitazione coranica. Trattato sulla scienza del tajwid*, a handbook of Koranic Arabic phonetics, also for

use by those not familiar with Arabic, presented by Angelo Scarabel, University of Venice. Lastly, November 11th will see the launch of *Lettere artistiche del Settecento veneziano. 2. Il carteggio tra Giovanni Maria Sasso e Sir Abraham Hume*, edited by Linda Borean, the second volume of *Lettere artistiche del Settecento veneziano* in the series “Sources and Documents for the History of Veneto Art”, dedicated to a critical edition of the correspondence between Giovanni Maria Sasso (1742-1803), a leading figure on the late 18th-century art market, and the English collector Sir Abraham Hume (1749-1838).

### ***Fondazione Scuola di San Giorgio*** **Projects for training new professional figures**



Course on dubbing held by Gianni Galassi (see picture) and Roberto Pugliese

The Fondazione Scuola di San Giorgio, a school created in 1997 with a contribution from the Fondazione di Venezia in collaboration with the Cini Foundation, is now one of the most innovative professional training centres in the cultural-artistic sector for the protection and conservation of the heritage.

The aim of the school is to create new professional figures and promote and organise seminars and training courses, both at beginner and advanced levels, focused on research and the development of activities in the field of the sciences and arts as well as practical activities requiring a university or postgraduate standard of knowledge and training.

The educational services offered aim at excellence in training. The courses entrusted to experts and university teachers are about establishing and experimenting new teaching methods based on: an interdisciplinary and intercultural approach; the use of the latest multimedia technology; and the close relationship between theory and practical activities and training, at times carried out in the prestigious Institutes of the Giorgio Cini Foundation.

The Fondazione Scuola di San Giorgio courses are as follows: *Expert in the virtual restoration of bibliographic goods and the recovery of bibliographic/musical goods* (2003 – 2005); *Course for new professional figures in the artistic-musical world in collaboration with Ca' Foscari* (April - June 2005); *Intensive course on the acoustics of spaces for music and an introduction to acoustic treatments for cinema auditoriums* (May 2005).

The school also organises conferences and other cultural events associated with its educational and research activities and collaborates with universities and other international institutions.

Moreover, the presence of the Musical Acoustics and Architecture Laboratory in collaboration with the National Research Council (CNR), which works on highly innovative EU research projects focused on the audio sector (Racine-S, IP-Racine), means that there is a close link between scientific research and educational activities.

## Collections

### *The Corrado Balest donation*



Corrado Balest, study for an etching, from the cycle *The Gods in the countryside*, 1970, pencil, Venice, Giorgio Cini Foundation

The Cini Foundation's graphic art collections have recently been enhanced by a generous donation from the artist Corrado Balest. Thanks to a previous gift by Neri Pozza, the Foundation already owned four of his works: *Portrait of Neri Pozza*, *Portrait of a girl*, *Bust of a girl and Fruit basket*. Now they have been flanked by another ten of Balest's works, most depicting female nudes, and ten etchings from the series entitled *The Gods in the countryside*. The Cini Foundation is now the Venetian institution with the largest number of works by this contemporary master. Some engravings and watercolours are in the Ca' Pesaro Gallery of International Modern Art, while the Querini Stampalia Foundation owns the oil painting *Sea Angel*. Balest is actually very jealous of his drawings and arguably that is why there are hardly any in public

collections, while they are much more often found in the private collections of his friends, like Neri Pozza, as a tangible sign of a close association and deep understanding and friendship. This also reveals Balest deep conviction that it is difficult for the wider public to understand the initial stage in the creative process when the rapid pencil work is only an indication of what will later be colour, tone and light. For the artist drawing and even etching are intimately linked to painting.

The relations between Corrado Balest and the Cini Foundation go back a long way and are characterised mainly by his friendship with many people who contributed to the life of the institution on the Island of San Giorgio, such as Vittorio Cini, whom the artist described as "a great liberal endowed with an extraordinary sharp judgement, and who was never amazed by anything". Balest had met Cini through an another artist, Felice Carena. And Balest also gave a curious description of his older colleague – "the leading dying painter in Italy" – because of his constant references to death. "He was always going on about death!" But he also pointed out with a hint of satisfaction, how Carena used to say to him that "you have light". This was an extraordinary compliment for a painter, especially when it came from a colleague.

The artist was also on close terms with Stefano Rosso Mazzinghi, who for many years ran the publications and press office, and Alessandro Bettagno whom he met when a youthful and resourceful assistant to Giuseppe Fiocco.

When Fiocco became the first director of the Institute of Art history, he was also one of the youthful Balest's first patrons at the time of his exhibitions in the Caffè di Susin

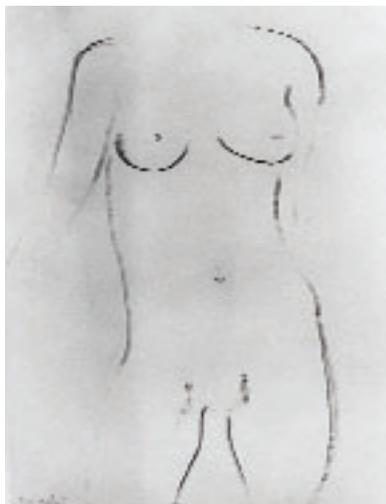
in Sospirolo, Balest's home town. "When he saw me painting" – the artist recalls – "he goaded me on and then continued to encourage me by buying some of my works in the 1950s and '60s and came to my exhibitions in some Veneto towns, such as Belluno, Padua and Venice."

The drawings presented to the Cini Foundation form a uniform group of works from the early 1970s and include *The limpid nudes* (1970-1974), a recurrent theme in the artist's catalogue, in which female physicality is never taken to carnal extremes but in an ambiguous game of references and memories becomes metaphorical allusion to the "eternal feminine". The interpretation of the nude has played a key role, especially in the output of the last thirty years. The human figure stripped of any frills to its tangible essential nature became a compositional value for Balest as a set of limbs occupying a certain space in a certain way almost to the point of possessing it. This approach to the nude could be described as formal. As the artist himself says: "there is nothing more useful in exploring painting than a nude, which I would have no hesitation in describing as a means of expression".

There are two studies from the early 1970s. The first (1970), a preparatory work for a print, has affinities with *The Gods return to stone*, in the series of *The Gods in the countryside*, while the second study (1972) with abstract backgrounds enables us to understand the beginning of a new stage in the creative development of Balest: it features the initial spatial organisation divided into planes that was to inspire the subsequent inventive elaboration. As Balest comments, there is no precise working method, "everything takes place in the mind and is born differently from one painting to another in an at times inexplicable way".

Balest has done a lot of etching in addition to his main activity as a painter and also his less well-known, but no less important, sculpting activities. The sequence of the ten etchings plunges us into the spell-binding universe of myth and the Classical Mediterranean world, in which the artist finds his innermost essence or "his own Eden", as Puppi has stressed. Balest conjures up this Eden as a forerunner of ancient Hellas invaded by desire, sensuality and erotic abandon. Lastly, it is a metaphor of his own existential situation, since he wears life lightly and has a tenacious *joie de vivre*. The idea of this syllogism was born from his fascinated perceptive wanderings round the Veneto villas and their grounds, which have always been inhabited by a myriad of divine and allegorical images. These statues have blended in Balest's imagination with memories of reading the classics and the association has created the images in his accomplished work, immediately greatly valued by intellectuals and poets like Andrea Zanzotto. "The Classical - Balest claims – "is the expression of everything, from tragedy to lyricism and also has a strong civil character; it is a profoundly cultural phenomenon and grows within us from school days and the early encounter with the great texts of Homer and Virgil and then remains inside us forever. Most artists have often had 'Neo-classical' second thoughts, an aspiration to the Apollonian, which is revealed as a way of being, a kind of category of the spirit representing universal hopes and fantasies. It is a yearning for form".

Corrado Balest, *Female nude*, 1970, charcoal, Venice, Giorgio Cini Foundation



Corrado Balest, *The Gods return to stone*,  
from the cycle “The Gods in the countryside”,  
etching, Venice, Giorgio Cini Foundation



Corrado Balest, *Female nude*, 1974, charcoal,  
Venice, Giorgio Cini Foundation



The formal discourse – as can be seen in these works – is a key point in Balest’s artistic language. He has lived aloof and far from the rough-and-tumble of the contemporary world, but has successfully rendered it with an ironic and amused vision through the purity of limpid ancient atmospheres. Through harmonious, refined, fluid and rhythmic brushwork, Balest takes us into a rarefied universe in which people and things, nature and architecture assume the role of the archetypes of our civilisation, perfectly balanced between imagination and memory, and past and present.

*Marina Magrini*

## Projects and research

### *ECHO: the largest collection of librettos in the world*

As part of the initiatives to make known and develop the Italian musical heritage, the Giorgio Cini Foundation has launched a project called ECHO, to enhance and make greater use of the collection of historical and contemporary librettos found in the major cultural institutions in the Venetian area. This project is in collaboration with Arcus S.p.A. (society for the development of arts, culture and performing arts), with the patronage of the Veneto Region and Venice City Council, in partnership with the leading local Venetian structures such as the Biblioteca Nazionale Marciana, the Fondazione Teatro La Fenice, the Fondazione Ugo e Olga Levi and co-ordinated with the Departments for Entertainment and Sport and for Archive and Library Goods of the Italian Ministry for the Cultural Heritage and Activities.

ECHO is grounded operationally in two key recent developments. On one hand, the training of young professionals in the two-year course “Expert in the virtual restoration of bibliographic goods and the recovery of bibliographic/musical goods” run by the Fondazione Scuola di San Giorgio, a school founded in 1997, thanks to an initiative of the Giorgio Cini Foundation and the Fondazione di Venezia. The aim of the Fondazione Scuola di San Giorgio is to train professionals in the cultural and civil sectors, promote and organise seminars and training courses, both at basic and advanced levels, focused on research and the development of activities in the field of the sciences and arts as well as practical activities requiring a university or postgraduate standard of knowledge and training. On the other hand, the development of the Archivio Digitale Musica Veneta (ADMV – Veneto Digital Music Archives) which aims to test and introduce a model of integrated services for research, consultation and access to music and musicological documents through network image and sound technologies. The idea is to meet the needs for consultation and research not only of specialists but also of very varied users, ranging from music lovers and music-school students to musicologists.

For functional purposes the ADMV has integrated some local databases involving the following institutions: the Biblioteca Nazionale Universitaria, Turin, for the cataloguing and digital scanning of its archives of autographed and other manuscripts by Antonio Vivaldi, the richest and most organic collection (27 volumes with a total of 7786 pages); the Biblioteca Nazionale Marciana, which has analogically stored manuscript scores by Alessandro and Benedetto Marcello (65 volumes); and the Italian State Record Library, which has digitised and made available a number of performances of music by the composers concerned.

Page before the frontispiece for *Gli amori infruttosi di Pirro*, drama for music, 1661, Teatro dei SS. Giovanni e Paolo, Venice, Giorgio Cini Foundation, Rolandi Archives



The objective of ECHO is to work towards the complete cataloguing of the Veneto music archives, their digitalisation and the creation of a vital on-line databank for specialist studies and the spread of music internationally. On one hand, the project aims to develop the professional resources created in the Venetian area by the Fondazione Scuola di San Giorgio, and on the other, to link up with the Italian Digital Library by cataloguing and digitising librettos and the performances of their scores, viewed as complementary and integrative aspects. In specific terms, one of the key areas of the project concerns the activities of cataloguing and digitising the Rolandi Collection of librettos preserved in the Giorgio Cini Foundation, Venice.

An expert on opera, Rolandi was a renowned 20th-century collector of librettos. Consisting of around 32,000 items, acquired in 1956 by

Vittorio Cini at the prompting of Adriano Belli and Silvio D'Amico, the Collection and its precious index cards were installed in the Cini Foundation Institute for Literature, Theatre and Opera in 1957. Including some very rare items, the librettos date from the second half of the 16th century to the present day. The collection is one of the largest in the world, rivalled only by the libretto archives in the Library of Congress, Washington. The collection is accompanied by a specialised library of contemporary 17th- and 18th-century publications (around ten books by Metastasio, and the works of Zeno, Du Fresne, Moniglia, Morerti and Silvani) as well as some sumptuous publications: the theatre of Terence (1569), *Poesie diverse* by Francesco de Lemene (1692), a compilation of the operas staged in Venice in the year 1726, a selection of "serious" (1822) and "playful" (1826) texts published in Milan by the Società Tipografica dei Classici Italiani, and a collection of intermezzos. The library also includes the repertories of several opera houses in various cities (Modena, Reggio, Naples, Venice, etc.) and opera in general – from the catalogues of Allacci, Clément-Larousse, Dassori, Wiel and Sesini to those of Salvioli and Sonneck. The collection is completed by newspaper and magazine cuttings (*Miscellanea Rolandi*) and cards with information on aspects of given operas, revealing the great care the erudite bibliophile took over all the details of a libretto.

The Rolandi Archives, will only be a part – albeit a very important part – of the nascent "Venetian libretto centre", which by linking up virtually through ECHO with the various other Venetian archives will give rise to the largest collection of librettos

in the world. The Venetian centre will be a major reference point for scholars and performers also in historical and cultural terms: in fact, taken as a whole, the Venetian collections provide a very representative picture of the activities of a city only rivalled historically by Naples as a driving force for opera in Italy and Europe.

The Rolandi Archives will be complemented by the collections from the Biblioteca Nazionale Marciana. In fact a Drama section containing the texts of “drama for music” staged in Venice from 1637 on was created in the library after 1909 by transferring a group of texts from the Miscellanaeous section and the “Grosso” and “Rossi” collections. This section was increased in the 1920s with the addition of the so-called “doppi Zeniani” (in the library since 1832, it includes the librettos once in the library of the 18th-century poet, scholar and playwright Apostolo Zeno), and, later, with the arrival of the Giovanni Salvioli theatre collection, acquired in 1935, through his son Carlo, who presented the Biblioteca Marciana with the rich material collected by his father for the book *Bibliografia universale del teatro drammatico italiano* (“Universal Bibliography for Italian Theatre”). Overall, these collections are virtually complete, since they include all the operas staged in Venice from 1637 to 1700 and beyond.

The project is further enhanced by the input of data from the large libretto and documentary archives in other Venetian music institutions, especially the archives in the Fenice, the Casa di Goldoni library, the Venice City Council, the Benedetto Marcello Music Conservatory, and the libraries of the Ugo and Olga Levi Foundation. The numbers of librettos involved total 10,000 and mostly refer to the history of

Venetian opera.

Thanks to ECHO, the Giorgio Cini Foundation has renewed its traditional role in the forefront of developing Veneto culture and organising and spreading knowledge by making the most of a remarkable opportunity to deploy the new professional resources involved in the conservation, restoration and development of the artistic and documentary heritage.

*Andrea Erri*

Illustration before the frontispiece for  
*La finta pazzia di Ulisse*, drama for music, 1696,  
Teatro di S. Salvatore, Venice, Giorgio Cini  
Foundation, Rolandi Archives



## Presences on San Giorgio

### *“Papa Giovanni” and the Giorgio Cini Foundation*



Felice Carena, *Portrait of Pope John*, oil on canvas, 1959, Venice, Giorgio Cini Foundation

Among the most important dates in the history of the Catholic Church and the city of Venice is 14 March 1800. In fact this day saw an exceptional event: the last election of a pope outside the walls of the Vatican.

When the conclave elected Pope Barnaba Chiaramonti *qui sibi nomen imposuit Pium VII*, the white smoke announcing the *gaudium magnum* did not issue from the chimney of the Sistine Chapel but from the less well-known Conclave Room in the Benedictine monastery on the island of San Giorgio, now the headquarters of the Giorgio Cini Foundation. Since then, however, there has continued to be a very special relationship between the island of San Giorgio and “Peter’s throne”. Indeed many cardinals who once wandered through the cloisters designed by Palladio and Buora, became popes. This is true of all four of Pope Benedict XVI’s predecessors: Angelo Roncalli, Gianbattista Montini, Albino Luciani and Karol Wojtyła.

Of these four, the Holy Father who had the deepest and most intense relationship with the Giorgio Cini Foundation was undoubtedly Angelo Roncalli. An old “non-venal booklet” entitled *Papa Giovanni a San Giorgio*, published by the Giorgio Cini Foundation a few months

after his death, provides us with evidence of John XXIII’s very close, affectionate relationship with the island of San Giorgio and its institutions. The most significant documentary proof of this bond is dated 31 October 1958: “in the middle of the proceedings of the General Council of the Giorgio Cini Foundation, chaired by Professor Angelo Spanio, Monsignor Loris Capovilla, personal secretary to His Sanctity was ushered in with a message to be addressed to the General Council. Monsignor Capovilla proceeded to read the message after all the collaborators – the whole family of the Foundation – had been summoned to the Room of the General Council.” Here are some of the more significant passages of the message: “From this Apostolic seat, to which Divine Providence has elected Us, We send Our deeply-felt affectionate greetings to the



The Patriarch of Venice, Angelo Giuseppe Roncalli and the Archbishop of Milan, Giovanni Battista Montini, in the Foundation's Palladian dining hall

worthy Giorgio Cini Foundation on the day the members of the General Council have gathered for their fraternal annual meeting. Very pleasant memories come to mind of the previous meetings when We also took an active part and had the agreeable opportunity of becoming familiar with and appreciating the praiseworthy intentions and admirable dedication of its illustrious members. We wish to announce We are spiritually present with paternal solicitude at this new meeting, which takes place at the beginning of Our Pontificate. To the munificent founder Vittorio Cini... To you, worthy President of such a

providential institution, to the councillors and collaborators... We send a very special heart-felt Apostolic blessing.”

Angelo Giuseppe Roncalli was elected Pope on 28 October 1958. This message is dated October 30th, the same year, only two days after his election at the head of the world Catholic Church. This coincidence of events certainly gives us the measure of his considerate fondness for the then young Giorgio Cini Foundation and its activities, aimed at pursuing – to quote the last passage of the same message – “the noble ideas of Christian culture and civilisation”. “And perhaps it could even be claimed” – as is overtly suggested by the anonymous writer of our authoritative source – “that in the message brought by Monsignor Capovilla to the Room of the General Council of the Foundation we can recognise the typical pleasant, cordial nature of the man Roncalli, who wished to imply in all humility and friendship that he was justifying his own absence at the session of the General Council because he had become... Pope”.

Pope John XXIII had frequented the Giorgio Cini Foundation since he was head of the Venetian Church. In fact as specified in the Foundation's statue, the Patriarch of Venice is given the office of the “Founder” in the General Council and is responsible for appointing the President and approving the strategic guidelines of the Foundation's cultural programmes. In addition to long solitary walks along the garden paths in the monastery of San Giorgio, his familiarity with the Foundation also took the form of open support for an institution, which as he himself wrote in a memo dated 10 December 1953 and addressed to Giovanni Battista Montini (his successor, Pope Paul VI), “it is destined to become one of the brightest signs of the return in Italy to the charitable artistic doctrinal tradition which was a source of honour in better times. In an age when *bella gerunt alii*, San Giorgio Maggiore is all the light of the East announcing new undertakings and new

conquests, which will be the honour our time and the spiritual richness of the future of Venice and Italy.”

Pope John XXIII's presence is commemorated by a plaque in the Palladian cloister of the monumental complex on the Island of San Giorgio bearing the following Latin inscription: “in this Benedictine monastery, resurrected, after long centuries of squalor and neglect, through a bold initiative, and now flourishing again with works of charity, science and arts to the ever greater honour and glory of the Veneto, Angelo Giuseppe Roncalli, former Patriarch of Venice and now Supreme Pontiff of the Catholic Church and with the venerable name of John XXIII, would often stop here to meditate and as a very diligent and equally wise councillor encouraged the work named after Giorgio Cini on to further success. On the anniversary of the auspicious day in which He was crowned with the Triple Diadem, the Appointees of the Foundation all share the wish to dedicate this plaque to Him, as an expression of their grateful and perpetual memory in the year 1959.”

But the deepest sign of the warm support and assiduous presence of Papa Giovanni at the Giorgio Cini Foundation took the practical form of fifty years of loyalty to the exhortation which he repeated to its representatives every time he visited San Giorgio: “Seek the truth with patient work, with disinterested rigour...and copious fruits will not fail to come.”

*Emilio Quintè*

## Publications

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### Catalogues



#### *I disegni del Professore* *La raccolta Giuseppe Fiocco della Fondazione Giorgio Cini*

edited by Giuseppe Pavanello  
Marsilio Editori, Venice, 2005

The whole collection of drawings put together by Giuseppe Fiocco (1884-1971) became part of the Giorgio Cini Foundation collections, thanks to a donation made by Senator Vittorio Cini. The Fiocco collection reflects the scholar's varied and deep interests: appointed in 1929 to the chair of the History of Art in the Faculty of Arts and Philosophy at the University of Padua, Giuseppe Fiocco (1884-1971) was the founder of the Paduan school of art history and pioneered studies on Veneto art. In fact within his collection, the group of works by the Veneto School are particularly important, especially the extraordinarily interesting core of around 300 drawings by Giambattista Pittoni and his school, once in the collection of Baron Ugo Salvotti. They account for the largest part of the Venetian painter's graphic output. Other sheets in the Fiocco collection – also once in the Salvotti collection, or the Padua collections of Donghi and Sacchetto, or acquired individually by Fiocco throughout his long and very active career – help us piece together the very varied scene of 18th-century Venetian drawing, illustrating the genres, and various forms and techniques, from preliminary studies up to independent works. The most significant drawings are those by Giambattista Piazzetta, Giambattista and Giandomenico Tiepolo, Giambattista Piranesi, Canaletto and Francesco Guardi.

In most cases the drawings in the Fiocco collection – only very few have been studied or shown to the public in exhibitions curated by the Institute of Art History – have considerable problems of attribution. It was thus necessary to attempt to catalogue the whole *corpus* on the basis of rigorous methodological criteria. And in fact the catalogue published for the exhibition *Tiepolo, Piazzetta, Canaletto, Piranesi, Guardi...I disegni del professore. La raccolta di Giuseppe Fiocco alla Fondazione Giorgio Cini*, held in Padua in Spring 2005, includes all the drawings in the collection, totalling 516 works.

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## Essays

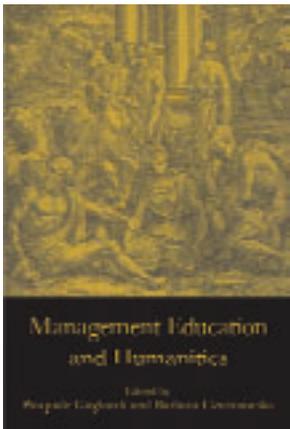


### *Il mito della fenice in Oriente e in Occidente*

edited by Francesco Zambon and Alessandro Grossato

Marsilio Editori, Venice, 2005

The myth of the Phoenix is associated with ancient cosmological and metaphysical doctrines in various ways in Western and Eastern sources. In the West, the legendary bird developed in the Graeco-Latin world, where with many variations the myth of its death and rebirth from its own ashes was elaborated. Christian symbology soon adopted the Phoenix, making it an image for the resurrection of Christ, or at least the body. It is in this form that we find the Phoenix in mediaeval bestiaries and all the romantic Gothic iconography. At the same time it became an alchemical symbol of the Red Stone, the last stage in the Great Work, i.e. the creation of the philosopher's stone. In the Middle Ages love poets included it in their repertoire of metaphors and similes. Then it gradually became the stereotype symbol of death and resurrection used in the most disparate fields from the “devices” (logos) of printers workshops to coats of arms and political and military banners. In the Oriental tradition the Phoenix may be found in other symbolic birds such as the Jewish Hol or Ziz, the Persian Simurgh and the Hindu and Buddhist Garuda, and so on. In Asia its flight has always been linked to the destiny or fortunes of sovereigns and dynasties which made it the emblem of a dominion inspired by the will of heaven. But the initiation paths in Islamic Sufism, Indian Yoga, Tibetan Lamaism, Chinese Taoism and Japanese Buddhist Tantrism have also conserved and handed down the secret teaching whereby a Phoenix lives in every human being and can be reawakened to raise the human up to immortality. This book reconstructs all aspects of the history of the myth, partly through very rich and original iconographic documentation.



### *Management Education and Humanities*

edited by Pasquale Gagliardi and Barbara Czarniawska

Edward Elgar Publishing, 2005, London

On 10 September 2003, a group of scholars and researchers from various disciplines met on the Island of San Giorgio Maggiore, Venice, to take part in an international conference, promoted by the Giorgio Cini Foundation in collaboration with the ISTUD – Istituto Studi Direzionali, Milan and the Saïd Business School of the University of Oxford. The theme of the conference was the role of Humanistic culture in educating the European managerial class. The book *Management Education and Humanities* is a selection of the best papers given at the conference, often further

elaborated following suggestions made by the editors in an effort to map out a vast heterogeneous intellectual territory.

The book looks at three key topics in the contemporary debate on educating the managerial class: management as a profession, Humanism as a world vision, and the Humanities as a field of study able to renew the study programmes of business schools. These themes are analysed within a framework, ranging between two very different points of view: a traditional perspective tending to idealise the Humanities, Humanistic culture and the social purposes of management, and a more skeptical point of view, less inclined to take the traditional values for granted and more interested in “de-constructing” social and cultural phenomena.



### *Primizie e memorie d'Europa*

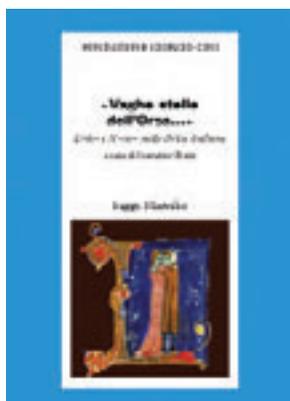
edited by Paolo Prodi

Idee d'Europa

Marsilio Editori, Venice, 2005

The great historical upheavals are sparked off or sealed by statements, lists of principles and even constitutions. The Europe of the future has a legacy of various declarations of intent that first the Nice Charter and then the European Constitution inherited and reflected. Through these essays by eight internationally renowned historians, jurists and political analysts of various nationalities, this book sets out to study a many-sided legacy though the continuity of accents or marked specificity of historical movements: from Charlemagne to the French Revolution, from the Universal Declaration of Human Rights to the current difficulties in creating unity in the face of different and competing languages, dialects, traditions and constitutions.

Essays by: Gherardo Ortalli, Paolo Prodi, Pierre Rosanvallon, Alain Touraine, Alessandro Pizzorno, Mads Andenas, Francesco Paolo Casavola and Stefano Rodotà.



### *«Vaghe stelle dell'Orsa...»*

### *L'«io» e il «tu» nella lirica italiana*

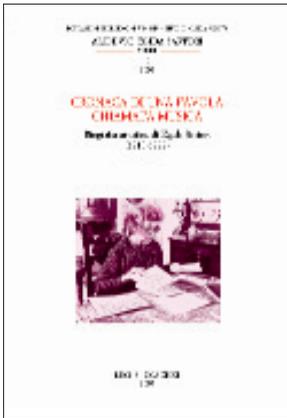
edited by Francesco Bruni

Presente storico. Saggi

Marsilio Editori, Venice, 2005

Poetry as a literary genre. This is the fifth and last volume in a series on the history of Italian literary genres. The previous four, all also edited by Francesco Bruni, were dedicated to the novel, short story, theatre, and autobiography (*Le donne, i cavalieri, l'arme,*

*gli amori; Leggiadre donne; La maschera e il volto; In quella parte del libro de la mia memoria*). Although the last in the series, this book is ideally the first, since poetry really is the primary genre in the Italian tradition: first, in chronological terms, because the earliest literary texts are lyrics and, second, for the remarkably high standards the Italian poetic output reached in such a short time from Petrarch on. As an approach to the most important texts in a thousand years of Italian literature, the five-volume history of genres is a valuable tool for university studies and a useful guide for high-school teachers.



*Cronaca di una favola chiamata musica*  
*Biografia artistica di Egida Sartori (1910-1999)*

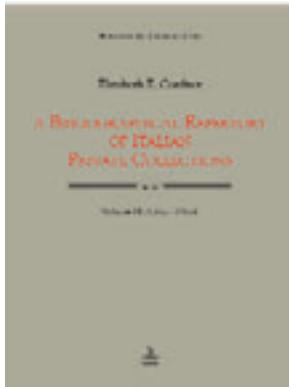
edited by Elena Pessott, with a Foreword by Andrea Zanzotto

Archivio Egida Sartori. Studi I

Leo S. Olschki, Florence, 2005

The artistic biography of Egida Sartori is reconstructed in this book by drawing on the original documentary sources, especially letters and carbon copies. What emerges is the career of a key figure in the creation of a school dedicated to the Baroque revival and the return, in a Neo-classical spirit, to the repertory for harpsichord.

Trained as a pianist, under Gino Tagliapietra, a pupil of Ferruccio Busoni, and completely converted to the harpsichord by her second *maestro*, Ferruccio Vignanelli, Egida Sartori is not only to be credited with re-assessing the Italian harpsichordists after Scarlatti, especially the beloved “Buranello” Baldassare Galuppi. She also developed a flourishing school of accomplished performers and created a thirty-year cycle of study seminars at the Giorgio Cini Foundation on performing Baroque music, which saw the involvement of international teachers of all leanings: from Gustav Leonhardt to Scott Ross, Kenneth Gilbert, Alan Curtis, Laura Alvini, Luigi Ferdinando Tagliavini, Hopkinson Smith and Jordi Savall. Egida Sartori must also be credited with having been the first performer of 20th-century works on early instruments and for having introduced the harpsichord to several major film sound tracks.



Elizabeth E. Gardner  
*A Bibliographical Repertory of Italian Private Collections*  
*Volume III: Labia-Ovidi*

edited by Chiara Ceschi with the assistance of Katharine Baetjer  
Cierre Edizioni, Sommacampagna (VR), 2004

A curator in the Department of European Painting in the Metropolitan Museum, New York, Elizabeth E. Gardner began collecting biographical information and bibliographies of Italian collections as early as 1946. In this venture she took special care over the history and provenance of the paintings owned by the Metropolitan. The archives that were being built up – still unique in their kind and already consisting in 1973 of around 10,000 entries for the Italian collections – turned out to be of key importance for research, leading to a series of catalogues printed by the museum, edited together with Federico Zeri and published by Neri Pozza Editore.

Ms Gardner presented the original manuscript index cards to the Cini Foundation Institute for Art History for the purposes of creating a new research tool for scholars of Italian collecting. After her death, the Institute promoted a five-volume publication of her work. The entries have been updated and organised in the form of a bio-bibliographic dictionary, thus creating a repertory of art collectors 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 complete with a Bibliography and Indices of the artists and people cited.

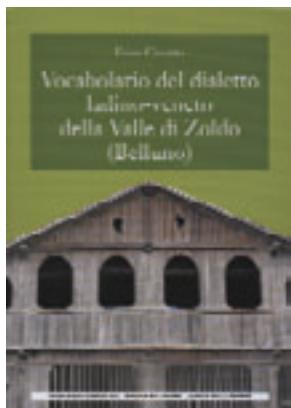


*Lettere artistiche del Settecento veneziano. 2*  
*Il carteggio tra Giovanni Maria Sasso e Sir Abraham Hume*

edited by Linda Borean  
Cierre Edizioni, Sommacampagna (VR), 2004

The second volume of the “18th-century Venetian art letters” in the Giorgio Cini Foundation series “Sources and Documents for the History of Veneto Art” is a critical edition of the correspondence between Giovanni Maria Sasso (1742-1803), a leading player on the Venetian art market in the late 18th century, and the English collector Sir Abraham Hume (1749-1838). Consisting of over a hundred missives preserved in London and Venice, the correspondence spans from 1787 to 1803, and so covers a very sensitive time for the history of the *Serenissima*, i.e. the fall of the Republic and its annexation to the empire. In letter after letter the correspondence gives insight into the art market which developed in the shadow of the Grand Tour. On one hand the book provides important information about a key figure, i.e. Sasso, in the development of the

art dealing profession and connoisseurship in *petit bourgeois* Venetian circles. On the other hand, it casts light on one of the most significant collections of Venetian Cinquecento masters, put together in London on the eve of the 19th century, following the sale of the Orléans gallery.



Enzo Croatto  
*Vocabolario del dialetto ladino-veneto della Valle di Zoldo (Belluno)*  
Cultura Popolare Veneta, Serie terza, 2  
Angelo Colla Editore, Vicenza, 2005

This is the third dialect vocabulary in the series on Veneto Popular Culture, published thanks to an initiative by the Veneto Region and the Giorgio Cini Foundation. After the *Vocabolario del veneziano di Carlo Goldoni* (“Dictionary of Carlo Goldoni’s Venetian”) by Gianfranco Folena and a *Vocabolario polesano* by Giovanni Beggio, which provided exemplary evidence of the peasant community in an area of the southern Veneto, this dictionary explores the linguistic and cultural heritage of a mountain valley in the province of Belluno: the Valle di Zoldo, a land of craftsmen, once skilled primarily in working iron and other metals, and also an area renowned in Italy and abroad for its excellent ice-creams. The Valle di Zoldo has very strong traditions rich in genuine popular and material culture, as is highlighted by this enormous dictionary whose very detailed lexicon is the outcome of research carried out by linguists trained in the Padua school of Giovanni Battista Pellegrini, with the indispensable collaboration of hundreds of *Zoldani* who provided the information.



*Fiabe e racconti veronesi raccolti da Ettore Scipione Righi*  
edited by Giovanni Viviani and Silvana Zanolli  
Cultura Popolare Veneta, Serie terza, 3\*  
Angelo Colla Editore, Vicenza, 2005

“What is so striking about Righi’s collection” – writes Daniela Perco in his introduction to this book – “is the breadth of material transcribed, making it one of the major collections of Italian fables of its time, comparable in size to those of Giuseppe Pitrè or Vittorio Imbriani”. These fables are 230 narratives which Righi calls *rosàrie*, i.e. fables, fairy stories and fantastic tales, but which also include other narrative genres such as the joke-anecdote and the witticism based on real events. The first ninety items have been published in this work, 110 years exactly since the death of the collector. They consist of previously unpublished manuscripts preserved with others in the Biblioteca Civica,

Verona. The inevitable difficulties in reading the originals have been solved by creating a parallel literal translation so as to guarantee a rapid understanding of individual dialect terms and the syntactic structure but keeping faith with the popular style and tone.



### *L'eredità classica in Italia e in Ungheria dal Rinascimento al Neoclassicismo*

edited by Péter Sarközy and Vanessa Martore

Editore Universitas, Budapest, 2004

This book contains the proceedings from a conference organised in 2001 by the Budapest Academy of the Sciences. It was the tenth meeting involving Italian and Hungarian scholars as part of an intense academic project begun in 1968 by the prestigious Hungarian institution and the Giorgio Cini Foundation. The Island of San Giorgio, where the Foundation is based, hosts a Benedictine monastery, and it was from there that one of Hungary's first saints and martyrs came – the Venetian San Gherardo, whose statue still towers over modern-day Budapest, symbolising a thousand years of relations between the two peoples and their cultures. A direct follow-on from the previous conference dedicated to the classical heritage from the Late Middle Ages to the Early Renaissance, held in Venice in 1998, this latest meeting examined the subsequent centuries up to the beginning of the 19th century. In an interdisciplinary approach, leading Italian and Hungarian experts on the period considered the various surviving forms of classical elements in Italian and Central European culture in the Cinquecento, the Baroque, Arcadia and Neoclassicism. The exhaustive survey in around thirty essays from various points of view but with a shared awareness of the cultural affinities between the two countries and the deep conviction that the Classical legacy has always been the true spiritual identity of Europe.

## Critical editions of music

Antonio Vivaldi

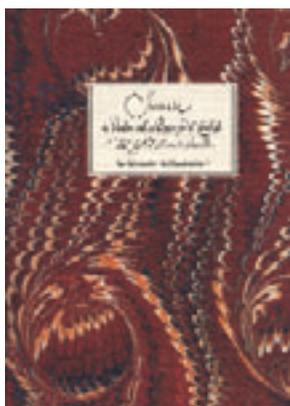
*Sonate per violino e basso continuo «di Manchester»*

Facsimile edition with a critical introduction by Michael Talbot

Vivaldiana, n. 3

Editore S.P.E.S., Florence, 2004

Music existing only in manuscript form is conventionally named after the city where it is currently preserved, even if the place in question is not historically linked to the composer's career. The Manchester Central Library owns a large number of manuscript



once belonging to Vivaldi's Roman protector, Cardinal Pietro Ottoboni and sold off on the cardinal's death in 1740. The buyer was an Englishman and this explains how after various adventures, this elegant volume containing twelve sonatas for violin and basso continuo ended up in Manchester.

Leaving aside their considerable historical interest, the Manchester Sonatas tell us a good deal about the composer and his style in the mid-1720s (when he was working on the manuscript) as well as his relations with his father (who copied the sonatas), and the links between the sonatas and his concertos. This facsimile edition is not only an anastatic reprint of the Manchester manuscript, but also includes various concordant sources, which are of interest because of their many telling variations compared to the Manchester text.



## Antonio Vivaldi *Regina Caeli*

*Antifona per tenore (o contralto), due trombe (o violini in tromba marina),  
due violini, viola e basso, RV 615*

Critical edition by Michael Talbot

Edizione critica delle Opere incomplete di Antonio Vivaldi

Editore S.P.E.S., Florence, 2004

Of the surviving incomplete Vivaldi works the *Regina Caeli*, RV 615, has been neglected more than the others, and the reason is probably because the missing section is not the final or middle part, but the beginning. In fact we only have the second half of the work.

Although incomplete, this setting of the antiphony to the Virgin Mary dating from 1726 is certainly not without interest. Although the solo voice part was written in the tenor key, the person for whom it was intended was not a man but the celebrated female singer Ambrosina, described as that “tenor who sings countertenor”, active in the Ospedale della Pietà.

In addition to the usually string sections, the orchestra features two “trumpets”. These were not normal trumpets but rather *violini in tromba marina*, or violins with a special vibrating bridge making them sound like *trombe marine*, a single cord instrument, so-called because of its raucous sound rather like a trumpet.

Six works by Vivaldi and one by Nicola Porpora contain one or more parts for these very rare instruments, which have never been heard of outside the walls of the Ospedale della Pietà.

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## Periodicals



### «Studi Vivaldiani»

Annual review of the Istituto Italiano Antonio Vivaldi

New series no. 4

Editore S.P.E.S., Florence, 2004

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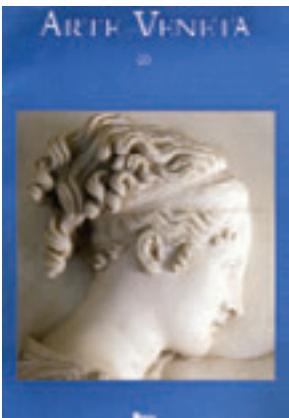
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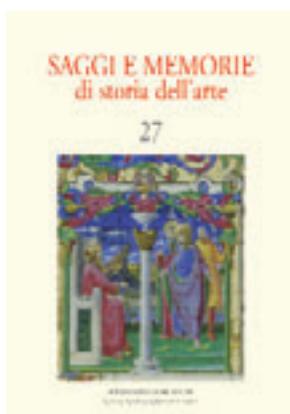
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*edited by Denis Ton*



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