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**GIORGIO CINI**  
*onlus*

# Lettera da San Giorgio

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## Editorial

The completion of the first part of the redevelopment programme for the Giorgio Cini Foundation's facilities in 2008 was marked by the inauguration of the new exhibition centre hosting the large Santomaso exhibition. The refurbishing programme will continue in 2009 when the Manica Lunga Study Centre will officially be opened. Thanks to this new facility, the Foundation's extraordinary documentary heritage will be available to the international academic community in a study centre offering the highest-standard services. The Centre's extensive library will become the principal meeting and work place for researchers who choose San Giorgio Maggiore as the ideal setting in which to pursue their humanist education.

The commitments on the building front will in no way curb the Giorgio Cini Foundation's capacity to organise top-level cultural events. The most significant initiative planned for the first half of the year is an international conference – *China and the West today. Lessons from Matteo Ricci* – to be held from 27 to 29 May. Starting from values expressed by Matteo Ricci in his activities as a missionary and expounder of science, specialists from various disciplines and professions (historians, philosophers, economists, but also politicians and business people) will explore the relevance and potential for today's China and the globalised world of “the method of mediation” invented by Ricci over four centuries ago.

The first half of 2009 will also see the launch of research activities and events promoted by the International Center for Climate Governance (ICCG), which was jointly created by the Giorgio Cini Foundation and the Enrico Mattei Eni Foundation. Based on the Island of San Giorgio Maggiore, the ICCG will deal with a theme of crucial importance for the future of our planet: the study of policies designed to control climate change and their social and economic impact.

These two initiatives are emblematic of the Giorgio Cini Foundation's commitment to exploring two broad topics, now a characteristic part of its cultural strategy: dialogue between cultures in a globalised world, and the fate of the Earth and the related challenges for science.

President  
Giovanni Bazoli



## Main Future Activities



Koper, St Mark's Lion on the exterior of Palazzo Totto  
(from A. Rizzi, *I leoni di San Marco...*, I)

28 February

### Interregional Conference of Veneto Popular Culture *Signs of Veneto Culture in Istria, Kvarner and Dalmatia*

Venice, Island of San Giorgio Maggiore

The latest in a series, held thanks to the hands-on collaboration and initiatives of the Scientific Committee of the Studies and Research on Veneto Popular Cultures, the interregional conference is wholly dedicated to “Signs of Veneto Culture in Istria, Kvarner and Dalmatia.” The previous conferences have dealt with various themes: local cultures in the age of globalisation (1997); archiving oral traditions (1999); mother tongues and “stepmother” tongues (2001); folk song (2003); diet and alimentation identity in Northeast Italy (2006).

This year's conference sets out to explore the extent of the Venetian influence – from place-names to cuisine – on the eastern side of the Adriatic. The focus is not only on the hegemony of the centre (Venice) in a system in which the periphery passively receives traditions but also the disseminations and exchanges in which the periphery make its own original contribution. Changing boundaries will naturally also be taken into account: e.g. the case of Dalmatia at the turn of the 18th century when the borders were shifted to the benefit of Venetian Republic. It is historically documented that just as the Republic was losing Candia (Crete) and Morea (Peloponnese, just after having recovered it for a short while), it not only maintained its foothold of Venetian Dalmatia, but even increased its possessions in the area.



Mercedes Viale Ferrero in the theatre of the Palazzo Borromeo. Stresa, Isola Madre

5 – 6 March

### Mercedes Viale Ferrero Study Days *The scenographic imagination and staging opera. II*

Venice, Island of San Giorgio Maggiore

The Study Centre for Documentary Research on European Theatre and Opera is organising an event to celebrate Mercedes Viale Ferrero. Having started out as an art historian, Viale Ferrero devoted her career to studying the relations between opera and stage-set images, especially as regards productions from the Baroque to the 20th century. One of her many important books and essays is *Scenografia dalle origini al 1936* (“Scenography from the origins to 1936”) on the Teatro Regio of Turin. An innovative and pioneering study in the field, rich in valuable documents and testimonies, the book is

the result of long, in-depth archive research. In another exemplary essay, entitled *Luo-go teatrale e Spazio scenico* (“Theatrical Place and Stage Space”), included in the fifth volume of the *Storia dell’Opera Italiana* (“History of Italian Opera”) edited by Lorenzo Bianconi and Giorgio Pestelli, Viale Ferrero reconstructs the history of opera stage design, from the 16th-century origins to the early 20th century, illustrating the main theatrical and musical developments but also figurative and architectural aspects. Among those invited to the one-day event are Vittoria Crespi Morbio, Michele Girardi, Olga Jesurum, Deanna Lenzi, Franco Mancini, Marinella Pigozzi, Elvidio Surian and Elena Tamburini; the moderators will be Maria Ida Biggi, Pierluigi Petrobelli and Giovanni Morelli.



12 March – 21 December

### Audio – video music series

»... *Play-rew-forward-stop* ...«

Venice, Palazzo Cini at San Vio

Four seasonal series of filmed music provide the opportunity to reflect on 20th-century audio-visual culture. In spring five programmes feature the research of the Scottish-Canadian musician-filmmaker Norman McLaren: discovery as “play” and invention as the unfolding of play. For the summer “rewind”, five bright memories of blazing verse from the likes of Stockhausen, John Lennon and Pierre Boulez. In autumn six films, taking us “forward”, concern episodes of creativity as the tormenting of desire. Winter “stops” at an image of “art taking to flight”, migrating: Karlheinz Stockhausen’s quartet of helicopters.

**PLAY as play as play as usual.** Spring: 21, 28 March; 4, 18, 25 April. *No-cost animated art for everyone: the life and works of Norman McLaren, 1914-1987.*

**REW as overflow as gush as outburst.** Summer: 6 June *Inori*; 13 June *Poetry in motion*; 20 June *Honeymoon song – Year of peace*; 27 June *Momente & Microphony*; 4 July *Sur Incise*.

**FORW as frenzy as ebb-&-flow.** Autumn: 3 October *Hymn to the sacred mushroom*; 10 October *Glenn Gould videogame*; 17 October *Vespers*; 24 October *Vjesh/Canto*; 31 October *Fp & Pf –(the) 2 (two) Orfei*; 7 November *Ode to Napoleon Buonaparte*.

**STOP as stop.** Winter: 12 December *Helicopter String Quartet*.

17 – 24 – 31 March

## Books at San Giorgio

Venice, Island of San Giorgio Maggiore

The *Books at San Giorgio* series continues in the Spring season with the presentation of the latest publications from the Giorgio Cini Foundation.

On 17 March the latest issue of *Studi Veneziani* will be presented to mark fifty years of the review edited by the Institute for the History of the Venetian State and Society. Next up, on 24 March the featured book will be *Tiepolo*. Edited by Giuseppe Pavanello, the work is a collection of writings by Adriano Mariuz on Giandomenico and Giambattista Tiepolo. This is the first title in a series of volumes dedicated to “Writings by Historians of Veneto Art”, promoted in collaboration with the Veneto Region.

Lastly, on 31 March the book *Antologia della critica goldoniana e gozziana* (“Anthology of critical writings on Goldoni and Gozzi”) by Michele Bordin and Anna Scannapieco will be launched. The book is published in the Cini series “Historic Present”, and was promoted by the Veneto Region as part of the publishing initiatives to celebrate the third centenary of the birth of Carlo Goldoni and the second centenary of the death of Carlo Gozzi.



Giorgione, *The Tempest*, oil on canvas, 1507-1508, Gallerie dell'Accademia, Venice

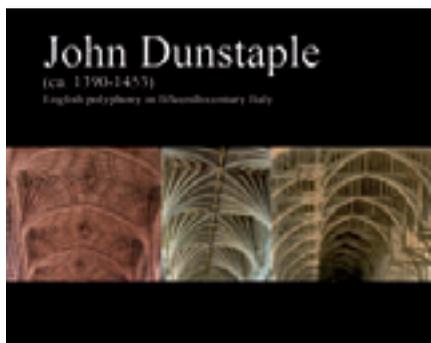
11 – 13 May

## Historical Studies Seminar

*“Lasses, what d’ye say o’ this weather?”. The perception of weather in Mediaeval and Modern Italy*

Venice, Island of San Giorgio Maggiore

For five half-days the annual Historical Studies Seminar will bring together a highly motivated group of young and experienced scholars, who will report on and discuss a topic in their field as well as boost and test their knowledge with enquiries in new areas. The general title quote – as a common denominator for the various title of the different papers – is from Goldoni. In fact the *Baruffe chiozzotte* (“Chioggia Scuffles”) begins with a group of chattering knitting women, waiting for a fishing boat to come in and wondering what the weather is going to be like. Naturally the hope is for a favourable wind to run before. This incisive one-liner from Goldoni plunges us into a situation – that of the anxiously awaited return of fishermen, experienced by wives, mothers, sisters and lovers – conditioned by the climate. It is the premise for a research project that will range from considering the *bora* (cold north-east wind) in the literature of Trieste to the *scirocco* (warm south wind) in the Venetian lagoon, from big freezes to heatwaves, ice to drought, and from the more intuitive reactions to meteorological phenomena to the first attempts to understand them through the systematic collection of data to be used in subsequent interpretations. This is a way of introducing climate studies and meteorological research with their predictable repetitive patterns or their dynamic trends, including departures and exceptions.



18 – 24 May

**The Egida Sartori and Laura Alvini Early Music Seminars**  
*John Dunstaple (c. 1390-1453). English polyphony in 15th-century Italian music*

Venice, Island of San Giorgio Maggiore

This year's Early Music seminar is dedicated to the work of John Dunstaple (c. 1390-1453), an English mathematician, astronomer and composer who exercised a remarkable, crucial influence on polyphony in the early Italian and European Renaissance. In fact most of his works are now in Italian sources, at Trento, Modena, Aosta and Bologna. This has made it possible for scholars to study not only the great popularity of the composer, but also the "mindset" of his local transcribers.

Dunstaple's work includes five cycles of ordinary and 14 isorhythmic motets, plus over 25 non-isorhythmic motets used for liturgical or paraliturgical purposes: hymns, sequences or antiphons, usually Marian. In the latter, the image-based metaphors of the Song of Solomon is often used or rather "transformed" (a key topic in the seminar).

The impact of the work of John Dunstaple and his compatriots in early-Renaissance Italy will thus be the focus for discussion during the seminar and on the International Study Day 2009, at the end of which, on May 23rd, a final concert will be given. The following morning a round table will be attended by the guest scholars.



Matteo Ricci and Xu Liu Dun

27 – 29 May

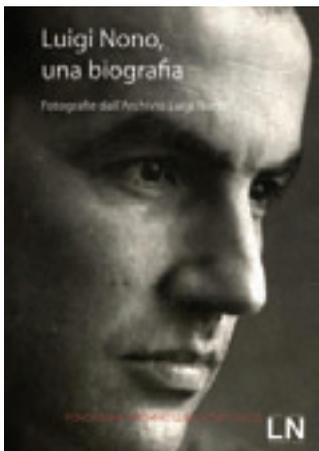
**International Conference *China and the West today.***  
*Lessons from Matteo Ricci*

Venice, Island of San Giorgio Maggiore

Conceived by the Giorgio Cini Foundation with the scientific collaboration of Michela Fontana, author of the book *Matteo Ricci, un gesuita alla corte dei Ming* ("Matteo Ricci, a Jesuit at the Ming Court"), the conference takes as a starting point the values expressed by Matteo Ricci in his original, pioneering work of "cultural mediation" between China and Europe. The meeting is not only intended for sinologists but wishes to furnish original ideas for further reflection in the historical, cultural, political and economic fields to an audience of historians, economists, politicians, entrepreneurs and opinion leaders, with the aim of fostering dialogue between China and the West.

The conference will run for three days. Day One – *China from Matteo Ricci to the present* – will begin from Matteo Ricci's work in the fields of science and of moral philosophy. After exploring the developments of the interaction between Ricci's Jesuit followers and Chinese intellectuals, the aim is to arrive at a discussion on the evolution of relations between China and the West through descriptions of the historical context from the

Imperial age to the current economic revolution. Day Two – *Chinese diversity: myth or reality?* – will be dedicated to the theme of the (real or presumed) Chinese diversity and sets out to identify and analyse the forms it has taken over time and which still constitute what in Western eyes is the *Chinese enigma*. The objective on Day Three – *China and the West today: what role can Italy play?* – will be to reflect on and describe, in the wake of the example of Matteo Ricci, the specific role Italy can play, on the basis of its vocation and tradition, in the development of innovative relations between the West and China. There will be a special focus on Italy's image in China and on how Italy can promote an original model of cultural co-operation. The conference programme will end with a performance on San Giorgio of a play inspired by the story of Matteo Ricci. Directed and performed by Ruggero Cara, the play is entitled *Matteo Ricci, a Jesuit and Scientist at the Ming Court*. Among those taking part are: Geremie Barmé, Marianne Bastid-Bruguière, Timothy Brook, Paolo Bruni, Timothy Cheek, Corrado Clini, Davide Cucino, Benjamin Elman, Ronnie Hsia, Luo Hongbo, François Jullien, Maurizio Marinelli, Eugenio Menegon, Ignazio Musu, Romeo Orlandi, Antonio Paruzzolo, Maurizio Scarpari, Maria Weber, Yongjin Zhang.



3 – 28 June

### Exhibition *Luigi Nono, a biography. Images from the Luigi Nono Archive*

Venice, Palazzo Cini at San Vio

The Luigi Nono Archive together with the Giorgio Cini Foundation, is organising a photographic exhibition entitled *Luigi Nono, a biography*, curated by Giorgio Mastinu and to be held in Palazzo Cini at San Vio. Thanks to the recent cataloguing and digitising of the photographs owned by Rina Nono (the composer's sister), the photographic material in the Luigi Nono Archive has been enhanced by documents illustrating and completing Nono's biography, from his infancy to adolescence, his studies in Venice and Padua. They feature family haunts, such as the large maternal house at Limena, trips in the lagoon as far as Torcello, sunny days in Bassano, and the Cugnac mountains. Many of the previously unpublished images document his experiences in the RAI Phonology studio in Milan, his travels in Latin America, the years at the Experimentalstudio, Freiburg, and his relations with writers, politicians, and prominent figures in the worlds of theatre and art. The images thus contribute to reconstructing Nono's artistic career and personal story, the dates of some of his meetings and his movements, highlighting a world of shared experiences, which was always a source of thought-provoking, personal, artistic and social ideas.



Adam Lowe and the facsimile of *The Wedding at Cana*

6 June – 12 September

### *Peter Greenaway's vision of The Wedding at Cana by Paolo Veronese*

Venice, Island of San Giorgio Maggiore

Peter Greenaway is well-known for his work combining images from art history and the language of film. Now after Rembrandt's *Night Watch* and Leonardo da Vinci's *Last Supper*, the English artist will tackle Paolo Veronese's *Wedding at Cana* and its setting of the Palladian Refectory on the Island of San Giorgio Maggiore.

The creation of a facsimile of *The Wedding at Cana* by Adam Lowe and Factum Arte has provided Greenaway with the opportunity to make an original new interpretation – a sophisticated play of images, light, music, voices and sounds which seem to emanate directly from the painting and the walls of the Refectory – of the newly re-established harmony between two great masterpieces by two great artists: Paolo Veronese and Andrea Palladio. Produced in collaboration with Change Performing Arts, the initiative is part of a larger project which includes the making of a film of the same title (*The Wedding at Cana*) to be given a world preview at the Venice Film Festival.



An autograph page by Luigi Nono

13 – 15 June

### *International Conference The dramaturgy of sound in the work of Luigi Nono*

Venice, Luigi Nono Archive, Island of San Giorgio Maggiore

The Luigi Nono Archive, with a Steering Committee composed of Gianmario Borio, Angela Ida De Benedictis, Marco Mazzolini, Giovanni Morelli, Veniero Rizzardi and Jürg Stenzl, is organising an international conference on the theme of “The dramaturgy of sound in the work of Luigi Nono”, in collaboration with the Giorgio Cini Foundation Institute of Music and Ca' Foscari University, Venice (Degree Course in Musicology and the Musical Heritage).

In the catalogue of Luigi Nono's works only three pieces are conventionally considered to be “music for theatre”, because for various reasons they can be associated with a stage or visual element: *Intolleranza 1960*, *Al gran sole carico d'amore* and *Prometeo. Tragedia dell'ascolto*. Typical of his whole output, however (no matter what combination of instruments is used), is the quest for an *acoustic dramaturgy*, whose implications take on different dimensions as regards the form or content of the work. The use of electronics and the consequent possibility of setting the sound event in space and its live transformation made the dramatic dimension in Nono's creative world even more radical.



Carlo Carrà, *View of the Island of San Giorgio*, pencil on paper, 1956

21 June – 3 July

## The Vittore Branca Course on Italian Civilisation

### *Venice and Italian civilisation in the centuries of European modernisation: the early 20th century*

Venice, Island of San Giorgio Maggiore

The initiative to create a school named after Vittore Branca has been honed and developed in recent years as part of the new overall cultural project underlying all the Giorgio Cini Foundation activities. With the aim of continuing the lessons of the eminent professor of Italian literature, it was decided to focus the School's interests on the history of Italian civilisation, exploring all the variety and complexity of its cultural and artistic manifestations, starting naturally from literature, but then going on to embrace all fields.

The Vittore Branca Course on Italian Civilisation is devoted to studying the relationship between Venice and Italian civilisation during the three centuries of European modernisation. Following on from the courses on the 18th and 19th century in the last two years, the 2009 edition focuses on the first half of the 20th century. The aim is to examine the impact of the modernisation process on the still fragile Italian national identity, which had only been established for a few decades and was immediately tested by a radical deep crisis. In fact modernisation re-opened the debate on a whole system of cultural values handed down by tradition.

After a pistol shot killing the Italian king at Monza had ushered in the new century, there had been an almost uninterrupted series of wars and revolutions, changes and innovations, with attendant proclamations and debates. Several whole generations of artists struggled to find a way out of the various situations, and indeed a turning point for them only appeared possible after the catastrophe of the Second World War and what was acknowledged as being the “death of the homeland.”

In this context Venice provides both an ideal place for the decline of all humanistic civilisation, to the point of becoming an emblematic metaphor for “death”, and a special case of the all-pervasive reach of modernisation processes, which nothing or no-one seems able to stop.

Specifically intended for honours degree undergraduates, PhD students and post-grads in humanistic subjects, the course of lectures and seminars brings together round this theme a group of teachers including: Alberto Abruzzese, Luigi Ballerini, Alfonso Berardinelli, Cesare De Michelis, Franco Fiorentino, Sergio Givone, Silvio Lanaro, Franco Monteleone, Lorenzo Ornaghi, Silvio Ramat, Giorgio Tinazzi and Claudio Vicentini. The concluding lecture will be given by Ernesto Galli della Loggia.



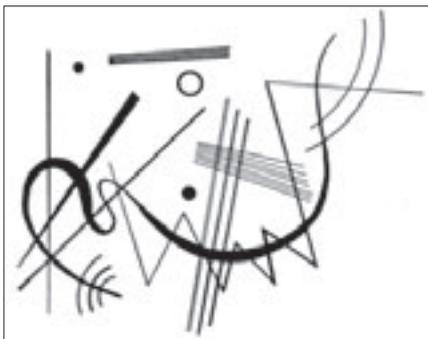
10 – 11 July

## Ethnomusicology Conference

### *The creation of a multimedia archive of music from the oral tradition: exchanging experiences*

Venice, Island of San Giorgio Maggiore

The Intercultural Institute of Comparative Music Studies (IISMC) has recently created its own multimedia and sound archive to contain documents gathered in over thirty years' teaching activities plus new sound and audio-visual collections of popular music from the Triveneto (Northeast Italy), but also from outside Europe. To mark the creation of the new archive, the IISMC is holding an international conference entitled: "The creation of multimedia archive of music from the oral tradition: exchanging experiences". The conference has been organised by Francesco Giannattasio and Giovanni Giuriati, who have invited representatives from leading European oral tradition sound archives. The conference aims to survey the main issues for a multimedia sound archive of oral tradition documents today: from documentation to cataloguing, digitisation, conservation, the promotion of new research, and access protocols for consulting material (including the Internet). Over the two days various experts will exchange views and experiences of working in institutions such as the Phonogramm Archiv in the Ethnological Museum, Berlin, the Phonogrammarchiv of the Vienna Academy of Sciences, the National Sound Archive of the British Library, London, the Visarkiv, Stockholm, the Italian State Record Library and the Ethnomusicological Archive of the Accademia Nazionale di Santa Cecilia. They will also assess the experience of some European projects involving co-ordinating sound archive activities.



Theme for the diploma exam in Electronic Music, electroacoustic musical elaboration of a drawing by Kandinsky, academic year 1995-96, Benedetto Marcello Conservatory, Venice

11 July

## 60 dB. Alvisè Vidolin Concert

Venice, Island of San Giorgio Maggiore

Four seminar-workshops on electroacoustic music in a space – the Salone degli Arazzi – adapted for live music thanks to the installation of an eight-channel broadcasting system. A group of students or former students of Alvisè Vidolin, who has taught electronic music at the Venice Conservatory for thirty-five years. A homage in the workshop spirit of the *maestro* with performers of acoustic instruments, sound directors, historic excerpts and new productions. A living space resounding with a "laptop orchestra", voices and pieces by established composers, acoustic instruments and electronic sounds. On Saturday 11 July the concert for Alvisè Vidolin will close the four all-day events serie. Numerous guests are expected to attend the seminars due to be held on Wednesday 4 March, Wednesday 8 April, Monday 11 May and Monday 8 June.



Kapila Venu performing *Mohiniyattam* Dance

27 – 30 August

## Course on *Mohiniyattam* Dance by Kapila Venu, Natana Kairali Centre, Kerala Venice, Island of San Giorgio Maggiore

This year, for the first time, the Intercultural Institute of Comparative Music Studies has organised a course of *Mohiniyattam*, one of the main forms of Indian classical dance, which originated in the southern state of Kerala in the 14th-16th century. This dance form is part of the tradition of temple dances of the *Devadasi* (“servants of God”) and can be considered a direct descendant. As a ritual dance, it is associated with Vishnu, referred to in the term *Mohini*, the name of the woman whose guise the god takes to slay the demon Bhasmasura. Coded according to the principles found in the *Natya Shastra*, the most authoritative treatise on Indian dance, the Mohiniyattam is characterised by a harmonious combination of elements of *nrita* (pure dance) and *nritya* (dramatic dance), and possesses the graceful elegance of the *Bharata Natyam* and the vigour of the *Kathakali*. The *Mohiniyattam* workshop is to be held by Kapila Venu, a leading performer of the genre and daughter of the masters Gopal Venu and Nirmala Paniker, prominent figures in the Kerala traditional theatre revival. A versatile artist, at ease in various kinds of classical performances, Kapila Venu is already known to Italian critics and audiences for her successful performances as the lead player in *Sakuntala* by Kalidasa, a *Kutiyattam* performance staged by the Natana Kairali company in Turin (SettembreMusica), Palermo (Festival di Morgana) and Rome (Romaeuropa Festival).

## Collections



*Don Quixote de la Mancha*, Indian ink and brown wash on paper, 1961

### *The works of Felice Carena at the Giorgio Cini Foundation*

Of the contemporary art works housed in the Giorgio Cini Foundation, a group of paintings and drawings by Felice Carena (Cumiana-Turin 1879 – Venice 1966) deserves special mention. The group consists of 12 paintings – to which must be added an altarpiece of *The Ascension of Christ*, in the Benedictine monastery of San Giorgio – and 60 drawings, presented by the artist to Count Vittorio Cini in 1962, in the name of a close friendship. Felice Carena is one of the most significant 20th-century Italian painters. Having enrolled in the Accademia Albertina in Turin at a very young age, he attended Giacomo Grosso's painting courses. At the same time he frequented leading figures in Symbolist circles, such as the poets Arturo Graf, Giovanni Cena and Guido Gozzano, the critic Enrico Thovez and the sculptor Leonardo Bistolfi. These figures influenced him both in his choice of themes and stylistic development.

In 1961 he was awarded a national art annuity and moved to Rome, where he immediately took part in the artistic and intellectual life in the capital. In 1910 he held a “one-man show” as part of the 80th Rome International Exhibition of the Amateur Connoisseur Fine Arts Society; this was followed two years later by a one-man show at the 10th International Art Exhibition in Venice.

At the Venice exhibition the painter presented works from his first Roman period, which marked the end of his Symbolist phase, when he was influenced by artists such as Eugène Carrière, Franz von Stuck and Arnold Böcklin. In the years preceding the First World War, Carena showed a special personal interest in French painting. He particularly valued Cézanne's concise sculptural approach, and Gauguin's colours and iconography.

In the early 1920s he emerged as a leading figure in the purist classicist renewal of Italian painting.

In 1924 he was appointed an eminent professor at the Florence Fine Arts School on the grounds of his achievements and he continued to teach there until 1945. In Florence he befriended Ardengo Soffici, Libero Andreotti and Romano Romanelli. He took part in the Venice Biennale several times (1926, 1936 and 1940) and held significant solo shows in 1956; he was awarded the prestigious Carnegie International Prize at Pittsburgh (1929) and was made an Academician of Italy (1933).

In 1945 Carena moved to Venice, where he was to live and work until his death in 1966. The paintings in the Giorgio Cini Foundation date from 1948 to 1963 (most are from the 1950s), and were thus made during his years spent in Venice, except for the *Angel Rousing the Shepherds* (1940) and the *Girl at the Door*, painted in 1919.

This latter work, as Carena himself pointed out in 1964, was painted in his studio-house



*Angel Rousing the Shepherds*, oil on canvas, 1940

at Anticoli Corrado in the province of Rome, the village the painter had withdrawn to at the end of the First World War and where he stayed until 1924.

Carena depicts a poor girl standing on the doorstep of her house, staring sadly in thoughtful silence. Her clothes are worn out and her shoes enormous. Her empty gaze and modest aspect arouse feelings of intense compassion, which are then attenuated in a luminous atmosphere of suspended time and metaphysical expectation. Worked out through delicate juxtapositions of greys, pinks, whites and browns, the artist's characteristic colours, the thick brushwork heightens the expressive intensity of the painting as well as making the composition solid and compact. Both in terms of the choice of subject and some of the formal solutions, overall the painting reveals influences derived from the work

of Felice Casorati. Recorded in Maraini's book of 1930 as belonging to Senator Bastianelli, the work was re-acquired by the artist and arrived in the Giorgio Cini Foundation in 1966 as a donation from the painter's daughters, Donatella and Marzia, in keeping with precise instructions left by their father.

*The Angel Rousing the Shepherds* was painted in 1940 and the same year it was presented at the 22nd Venice Biennale, where Carena was given a whole room to show 23 works; he was also awarded the Grand Prize for Painting. Acquired by Count Giuseppe Volpi di Misurata, the work became part of the Giorgio Cini Foundation collection in 1953, after being presented by Countess Natalia. The works on show at the 1940 Biennale included *Pietà* (1938-39), in which the model for figure of Christ is that of Michelangelo's *Deposition* in Florence Cathedral. Acquired by Vittorio Cini, the work was then donated to Pope Paul VI in 1965 (now in the Vatican museums).

A deeply religious artist, Carena always tackled subjects with a religious theme very passionately. In the *Angel Rousing the Shepherds*, the painter depicts the apparition of the Angel who announces to the still drowsy shepherds the birth of Christ. He thus highlights the power of the Angel bringing the good news to the humble and the simple of spirit: the first annunciation of the earthly manifestation of God is for them. The whole composition is characterised by a clear, diaphanous luminosity – the dawn of a new light – from which the figure of the open-winged announcing angel stands out in light blue clothes. This work heralds a change in the artist's pictorial language as form begins to break up and colour prevails over line.

Carena's deep faith was something he had in common with Count Vittorio Cini. It is no accident that among the drawings in the Giorgio Cini Foundation is an autograph prayer by the artist of 1962, stressing the importance of friendship: "I thank you [O Lord] for having given me... the chance to meet many great men including some unforgettable friends."



Still life, oil on wood, 1954

In 1959 Carena was commissioned to make a portrait of Pope John XXIII (now in the Vatican City), whom the artist had met in Venice and had become friends with. A study for this portrait entered the Giorgio Cini Foundation Collection in 1966 following the donation by the painter's daughters. The three-quarters figure of the Pope is set in the middle of the painting. The pope's vestments are rendered in bright red, contrasting with his pale face; the brushwork is vibrant and the paint laid thick and rich.

There were also some important commissions for Venetian churches. In 1951 he painted an altarpiece depicting *Blessed Pope Pius X* for the church of San Rocco, while in 1963 he painted a *Deposition* for the

church of the Carmini, and an *Ascension*, probably in the mid-1950s, for the altarpiece in the Benedictine monastery of San Giorgio: in this work he depicts the risen Christ with the sacred heart clearly visible on his breast, thus underscoring his love of humankind. The figures at Christ's side are endowed with an intense spirituality: their gouged faces and emaciated bodies symbolise a desperate impoverished humanity appealing to the Saviour's indiscriminating absolute love. This forlorn longing for salvation and faith is conveyed in a powerfully expressionistic style.

In line with historic altarpieces, the predella features the *Nativity* and the *Deposition* in a rocky landscape: they evoke the earthly life of Christ, from birth to death.

The years spent in Venice gave Carena the opportunity to consolidate his friendship with Vittorio Cini, who had already shown an interest in the artist's work by acquiring some paintings at the Biennale. Although somewhat aloof, Carena participated in the artistic life in Venice, which at the time was particularly lively, and he renewed old friendships and forged new ones. Thus, for example, in 1948 he met Oskar Kokoschka, who was at the Biennale that year with a one-man show, and they established relations of mutual esteem. Carena's art had an elective affinity with that of the Austrian painter: both had adopted a similar approach to painting involving breaking down form. As Fabio Benzi points out, although the models for Carena were Daumier, El Greco and Tintoretto, this "gouging into the body and paint" sets some of his works from the Venetian period in the "mould of European Expressionism, albeit outside the mainstream, not far from Kokoschka's late works" (F. Benzi, Felice Carena, exhibition catalogue, Turin, Galleria Civica d'Arte Moderna e Contemporanea, 1996). This approach can clearly be seen in a painting of *Bathers* (1956-1959), in which a glowing dusk is the backdrop to some desolate human figures seated on the seashore.

The artist organised several solo shows in the premises of the Italian Christian Artists' Union and at the Galleria del Cavallino, the leading Venetian private art gallery, in 1946



*Still life with shells, glass and pine cone,*  
oil on canvas, 1955

and 1949. The rhythms and spaces of Venice enabled the artist to spend his old age in withdrawn meditation and to engage in pictorial research that was moving towards a solitary, aloof aesthetic dimension.

Carena was able to further his knowledge of Veneto and Venetian art as he pursued his own personal exploration of light. At the age of 82 in a kind of last confession, the artist pondered the importance of light in his painting. In his self-imposed isolation, Carena no longer wished to take part in first person in debates on politics and cultural or on renewing art. He simply painted lyrical still lifes,

which as is known, symbolise *memento mori* and *vanitas* by alluding to the fleeting nature of life, through the language of the quotidian, through “everyday” objects combining a melancholic attachment and beauty.

Carena’s artistic models range from 17th-century still lifes to Paul Cézanne’s “synthetic” still lifes, Giorgio Morandi’s silent works and the dramatic paintings of Filippo de Pisis. The many still lifes in the Giorgio Cini Foundation collection are emblematic of the compositional research underlying the creation of these works: a few objects in the foreground, often shells, vases and jugs, are rendered with a refined, sensitive feel for colour, dominated by pearly greys, pale pinks, ochres and very clear light blues, while the paint becomes thicker and more vibrant almost acquiring a tactile sensibility. Carena’s vision is intimate and introspective, as demonstrated by the *Still Life with Shells* (1952) and especially the *Still Life* of 1954, in which three large seashells tower up from a light blue background. Given its strict association with the sea, water and female elements, the shell is often linked to fecundity. The shell also represents time to be dedicated to reflection on the nature of corporeal, moral, ethical and spiritual feelings. It is the symbol of mental introversion and a spiritual temperament. We find more shells in the *Still Life with Shells, Glass and Cone* (1955) and the *Still Life with Shells* (1956), two works shown at the Venice Biennale of 1956 – a whole room was given over to Carena’s works – and bought there by the Giorgio Cini Foundation.

Similarly, a work with autumn fruit as a subject, the small *Still life (pomegranates)* (1948), has much brighter colours and was painted with more rapid, immediate brushwork. In 1957 he painted a luminous *Still life*, added to the collection in 1996 following the Carminati-Mazza donation, while another two still lifes date from the 1960s: *Still life* (1962) all played out in tonal variations of grey and pink, and the more anguished, tormented *Still life* of 1963.

The 60 Indian ink drawings donated by the artist in 1962 must be dealt with separately. They were exhibited in September of the same year in an exhibition organised at the Giorgio Cini Foundation. Dating from 1948 to 1965, the subjects in these works are *Don Quixote*, mythological and epic figures, ordinary men, biblical episodes, monks and images of Christ, especially the *Pietà* and the *Deposition*. Characterised by quivering,



*Hercules and Antaeus*, Indian ink and brown wash on paper, 1962

vigorous and lively brushwork, these drawings express the intimate resonance of a spirit moved by a love of the antique as well as by deep feelings of religiosity and piety. As Guido Perocco argues, in these graphic works “arms, hands, body, and faces in profile, with various expressions, are all overwhelmed by an impetuous force, the sense of the tragic, making every object vivid and incandescent” (G. Perocco, *Felice Carena nel centenario della nascita*, exhibition catalogue, Fondazione Giorgio Cini, Venice, 1979).

Smudges of Indian ink suggest the idea of colour, endowing the drawings with a pictorial dimension in which the restless rapid brushwork never indulges in the complacency of form, but in the precise definition of detail and the search for dramatic tension.

But what strikes the deepest chord is the chiaroscuro effect, due to the at times clean-cut contrast between light and shadow: “what counts in these drawings is not so much the brushwork as the light. It arises from the play of brightness and darkness. Not gradations or nuances from brightness to darkness to brightness, but the contrast between light and shadow, with the final result giving rise to the vitality of form... This and many other drawings by Carena are not so much the outcome of study requirements or a technical, expressive research. They are the result of an equally deep inspiration as that giving rise to the paintings. Carena was an excellent draughtsman, a master of harmonies in

compositions both balanced and charged with a highly fanciful vision... But even having said this, we have not said everything. His true essence lies in his spiritual depth which is translated into drawing and painting in works begun and completed as an act of faith” (P. Nardi, “I ‘poveri’ di Felice Carena”, in *Il Resto del Carlino*, Bologna, 27 September 1962). In 1979, the centenary year of the birth of Felice Carena, a retrospective exhibition was held at the Giorgio Cini Foundation. On that occasion the works on show included all the paintings and the 60 drawings from the collection. This was a fitting way of commemorating a dear friend and sincere admirer of San Giorgio and its activities. As Perocco (1979) recalls, “Felice Carena felt at home in the Giorgio Cini Foundation. A long-standing close friend of Vittorio Cini, Carena found San Giorgio to be an ideal island, which he had reached late on in life. It satisfied his dream of order and quiet, culture, art and, most importantly, cordiality, friendship and human warmth: an island he had sought for so long through difficult and often anxious journeying.”

*Giovanni Bianchi*

## Projects and research

### *Europe, the Gulf and the Mediterranean: drawing on the lessons of Venice\**

There could hardly be a more appropriate setting than Venice and the Island of San Giorgio Maggiore for this, the fourth Eurogolfe Forum, entitled *Europe, the Gulf and the Mediterranean: Reviving Common Legacies, Mapping Our New Region*. The extraordinary history of the City of the Doges and its relations with the East provides a perfect starting point for our debate on the new region taking shape between Europe, the Mediterranean



Gilles Kepel at the opening session of the Eurogolfe Forum

and the Gulf today. It serves, too, as a reminder of how much will be at stake in the near future, under a European Union presidency which has prioritised the concept of ‘the Union for the Mediterranean’.

Economic and political decision-makers gathered in Venice with scholars and academics. Their joint task being to identify the conditions in which the economic prosperity which could spring from the convergence of the complementary potential of the Gulf, Europe and the Mediterranean might in future be realised, in a common space of civilisation where stability and security prevail. These same grand designs will also aim to ensure that the

Gulf enjoys its full international dimension as one of the new centres of the globalised planet, maximising its potential by strengthening synergies with Europe and the Mediterranean – becoming, in short, a Venice of the future.

The historical Venice played a pivotal role in relations between the Western and Eastern Mediterranean throughout the epoch of its dominance, forming one of the main axes of its civilisation. The city state gained by venturing all on the risks of investment and the sea: from the Middle Ages to the Renaissance, it created a region of enormous wealth, based not only on trade but also on the circulation of people and ideas, across the frontiers and conflicts of the Latin, Greek, Arab and Turkish worlds. From the 14th-century the *mude*, convoys of Venetian merchant galleys, travelled a dense network of regular routes: in the West they sailed as far as the North Sea, to Bruges or London, laden with spices on the outward journey and returning with bales of cloth; in the East they reached the

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\* The text published here is the full version of the introductory paper given by Gilles Kepel to illustrate the programme of the international conference entitled *Europe, the Gulf and the Mediterranean. Reviving Common Legacies, Mapping Our New Region*, held on the Island of San Giorgio Maggiore, Venice, from 16 to 18 October and organised by the Giorgio Cini Foundation in collaboration with the Eurogolfe network and the University Institute of Political Sciences, Paris.



A session of the Eurogolfe Forum

Black Sea and the ports of the Crimea and Trebizond, where the caravans that traversed the Muslim world arrived from Asia; in the Mediterranean, they called at Acre and Alexandria. From there they returned to the Lagoon with the relics of their patron, Saint Mark, but they also brought to Egypt Muslim pilgrims who had boarded one of the *galee del trafego* in Tunis or Algiers, and who would continue to Mecca overland. On these great trade routes was built one of the most splendid cultures in world history, whose monuments stand all around us in their unrivalled splendour: the magnificent palaces which line the Grand Canal, the pinnacles of world art reached in the painting of

Carpaccio, Giorgione, Bellini, Titian and Tintoretto. The Venetian heritage is treasured by all, worldwide, from University professors and experts to ordinary tourists.

Perhaps Andrea Palladio, the architect of genius who built the monastery and church on the Island of San Giorgio Maggiore which is our venue, may be taken as an ideal model of what we hope to achieve at this Eurogolfe Forum. The public buildings and private residences which Palladio designed for the cities and countryside of the Most Serene Republic transcend religious inspiration through philosophical reason, inscribing in stone a message of the Renaissance spirit: one which still resonates across the centuries for the great architects now building towers, homes and museums in the Gulf States – as on the Island of Saadiyat off Abu Dhabi – emblems of the civilisation that our new region can build, and of the enormous challenges it presents in economic and cultural domains, as also, first and foremost, in political and security terms.

Beyond the glorious past which we with hindsight see so clearly, Venice rose to power by managing the complex endemic conflicts which menaced its interests and its very survival: in Italy first of all, but also against Byzantium and later the Ottoman Empire. We tend to regard the crisis now affecting the Middle East as abnormal, in a world we like to think of as pacified, but the violent threat attested to by the scale of the Venetian Arsenal – the greatest naval shipyard of historical times – is a timely reminder that a state of military and security emergency prevailed for centuries in the Mediterranean. Without ignoring a history of violence that often took religious form, Crusade versus Jihad, but also saw both Christians and Muslims fight against each other, one of the lessons of Venice for our region today is to learn from how the city overcame such dangers to achieve its remarkable prosperity.

In the Doge's Palace hangs a great canvas by Veronese which celebrates, among other victories over the Italian rivals of Pisa and Genoa, the defeat of the Turks at Lepanto in 1571. But further along the Grand Canal, in the commercial heart of the city around Rialto, rises the magnificent façade of the Fondaco dei Turchi. The Fondaco – a term derived from the Arabic *funduq*, meaning hostelry or caravanserai – was the warehouse



The Fondaco dei Turchi, Venice

where merchandise imported from or bound for the Muslim East was stored: one of the arteries of Venetian wealth. It stands not far from the *ghetto* (perhaps derived from a Venetian term for molten metal and thus for a local canon foundry, which gave its name to the district before acquiring universal notoriety). In this quarter the Jews were confined at night, but their intensive money lending activities were an indispensable foundation of the city's maritime trade. The arts of enamel and glassmaking thrived because Venetian merchants and craftsmen worked together

with their Syrian and Egyptian counterparts. The Republic's first gold ducat was the sequin or *zecchino*. It was struck at the city's mint, the *Zecca*, so called from the Arabic for the die used to strike coins, *sikkah*, and it was used in conjunction with the city's main trading partner, the Mamluk Sultanate. Later, in a lull between two wars with the Ottoman Empire, Venice sent its most prestigious artist, Gentile Bellini, to paint a portrait of the conqueror of Constantinople, Sultan Mehmet II, while Venetian craftsmen, merchants and diplomats brought back Persian bindings, Ottoman textiles and Iznik pottery, and the first printed copies of the Qur'an in Arabic came off the presses in Venice itself.

For centuries Venice was one of the centres of the world, an indispensable, virtually unique locus of the international trade of its era. Turning the Mediterranean into a corridor uniting Europe and the Near East, it built a civilisation which stands in the front rank of humanity's world heritage. Several factors led to the loss of that central vocation: military pressure from the Ottoman Empire swept the Venetian presence from the East, while the discovery of the Americas and the setting up of Atlantic routes by the Portuguese marginalised the role of Venice and the Mediterranean in the larger picture of world trade. The city began to sink into the slow decline which has seen it become the open-air museum of a lost era. In the last 30 years its population has fallen from 150,000 to 60,000 as the inhabitants have abandoned the lagoon and have been replaced by the annual invasion of millions of tourists who bring cash, but also lots of problems.

Even more than tourism, the industrial age threatened the survival of the Venetian heritage. The petrochemical refineries at Porto Marghera on the inner shore of the lagoon polluted its waters and corroded the city's walls with sulphur, nitrogen, pesticides and metal residues. Dredging for tankers led to higher tides; industry's demands for ground water lowered the water table, causing the city to sink by 25 cm. On 4 November 1966 a 'historic' flood left Venice under nearly six feet of water. Between the anvil of industry and the hammer of mass tourism, *Death in Venice* now rings eerily like a premonition of the



The audience at Eurogolfe Forum

perils for mankind if it fails to achieve sustainable development. Those perils are faced by Europe, the Gulf and the Mediterranean together, most clearly in the choices to be made for the energy of the future to offset global warming. The lessons of Venice put the issues to be dealt with by our Forum into strikingly clear perspective. The Gulf States, endowed by their oil wealth with fabulous investment capability, are on their way to becoming one of the centres of the world and a principal axis of world trade in the post-industrial age, as the City of the Doges was in the Renaissance. Under what conditions can these states' emergence be fully realised, and how can its permanence be guaranteed? How can they imitate Venice, whose galleys plied for trade from the North Sea to the Black Sea, by deploying the seaways, air routes and oil pipelines which today make Dubai, Doha, Kuwait, Bahrain, Riyadh the hubs that connect the Maghreb and Europe with India, Russia and Africa? Which ties should be established across the Mediterranean between the Gulf and the European Union, to exploit to the full the synergies between these two complementary poles of prosperity and involve the Levant and North Africa in the process? How can the security of this prosperity be safeguarded in one of the worst-hit crisis zones of the planet, where the wars in Iraq and Afghanistan echo the Israeli-Arab conflict, the impasse in Lebanon, the divisions between

Arabs and Iranians, Shia and Sunni Islam – in a context of record oil prices in which nuclear power is a key factor in tension throughout the region?

In the same way that Venice built up its wealth despite constant conflict with its rivals in Italy and its European adversaries, the Greeks, Arabs and Turks who were also by turns its partners in trade, the prosperity emanating from the Gulf area must face permanent security threats for which military strength alone is inadequate protection. One of Venice's greatest assets was its diplomacy and its network of alliances – and one of the most important challenges facing the Gulf States today is how far they will prove capable of forming alliances to ensure security for their prosperity. Their military association with the United States has been severely tested by the mixed results of the 'War on Terror' and the disastrous state in which it has left Iraq, now a major risk factor for its neighbours. In 2007 the Iranian President was invited to the Cooperation Council of the Arab States of the Gulf in Doha, Qatar, in an attempt to ease tension. A decisive option for the Gulf, however, is to form closer ties with the European Union, its principal trading partner – yet political and cultural relations still fall short of the challenges which must be faced together.

Now, even more than during the great era of Venice, the creation of a vast region of prosperity stretching from Europe to the Gulf across the Mediterranean is an urgent priority for all concerned. The European Union has given tremendous momentum to the Old Continent, initially by developing the exchange of goods and services, today by giving



Gentile Bellini, *Portrait of Sultan Mehmed II*, 1490, London, National Gallery

rise to a space of shared culture, knowledge and civilisation, enriched by the distinct contributions of all of Europe's citizens. We can imitate that example by fostering major exchange along the Mediterranean axis, based on the complementary nature of the resources of the three areas which make up the region, and so creating the unprecedented dynamics for prosperity and security that at present are lacking.

The European Union holds a series of outstanding assets in the form of its highly developed industrial and economic network, its Research and Development capacity, political stability, legal system and security. It lacks both energy and investment capacity, however, and its population is aging.

The Gulf possesses unique advantages in the shape of its oil and capital resources, the dynamism of its investors and merchants, and it is the heir to a great religious tradition; at the same time, it faces permanent challenges to its security, its young population is sorely in need of training and its industrial base is at the development stage. Furthermore, it faces a future in which an oil production plateau looms large, as do the negative effects of global warming, which limit the long-term future of oil and gas and must orientate the Gulf towards a strategy of sustainable development.

The Levant and North Africa are rich in human resources and vast potential for development and enjoy an immense cultural heritage

built by centuries of splendid civilisation; but the ambivalent colonial legacy and the persistence of unresolved conflicts – between Israel and Palestine, in Lebanon and Iraq – together with the uncertain level of cooperation in the Maghreb are obstacles to growth and sources of great social frustration, resulting in uncontrolled migratory pressures and the spread of radical ideologies, all of which represent security challenges for the entire region.

Each of the three areas has assets and difficulties that are complementary: by creating shared dynamics, the former could be maximised and the latter reduced to a minimum. It must be made possible to pool these resources progressively, starting with economic flows and founding on these the elements of a culture and a civilisation capable in turn of giving rise to a virtuous circle, one in which conflict factors and security risks will tend to diminish.

The process which our Forum intends to put forward is based on a double triangle: on the one hand the three areas of Europe, the Gulf and the Mediterranean, on the other the threefold spheres of economics, culture and education, politics and security. Those taking part in the Forum come from the three regions and belong to the three spheres: by their interaction and the intensity of their exchanges they must create a unique space for debate and encounter, one which will afford a new dynamic for relations between



Prince Turki Al-Faisal at the final session of the Eurogolfe Forum

Europe and the Gulf by passing on to the Mediterranean the benefits of the process of Union, in accord with one of the priorities for the French presidency of the EU during the second half of 2008.

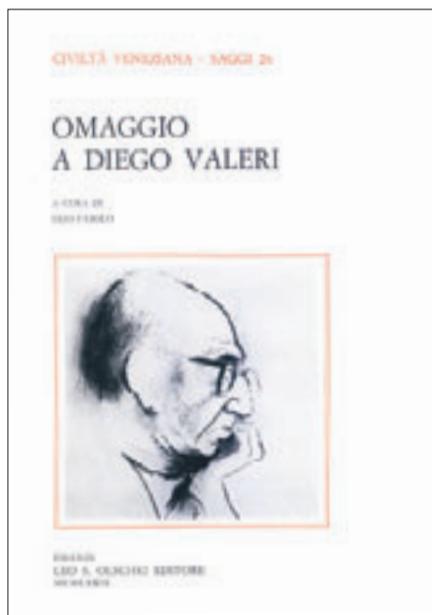
We have decided to place the initial focus on economics, before moving on to culture and education and finally closing with security and political issues. It is, indeed, our view that we should reverse the line of thinking whereby military force and political expedience were seen as the exclusive impetus for change in the region. That is the approach which has led to the current impasses. The first important step should be to bring out the benefits of complementary economic factors, so as to build a shared culture and civilisation and establish a 'triangle of trust', without which there will be neither

security nor political engagement.

This is the challenge thrown down by the 2008 Eurogolfe Forum. Peace and security – in particular in the Middle East and the Gulf – can only be built on trust, and trust must be based on sharing economic prosperity and a politics of civilisation.

*Gilles Kepel*

## Presences on San Giorgio



Cover of the book *Omaggio a Diego Valeri*, edited by Ugo Fasolo, Leo S. Olschki Editore, Florence, 1979

### Diego Valeri's "phenomenal" Venice

"I would say that Venice, if you will allow me a play on words, is not only a city phenomenon but a phenomenal city, and by phenomenal I mean something exceptional and admirable." This is how Diego Valeri described Venice in September 1966, on a visit to San Giorgio. A sensitive poet and narrator who subtly portrayed the landscapes and people of the Veneto, often exploring the melancholic vein of memory, Valeri has been celebrated twice recently: 2007 was the 120th anniversary of his birth, and 2006 the 30th anniversary of his death.

Valeri was prompted to say these words in a paper entitled "The Venice phenomenon" given to conclude the 8th International Advanced Culture Course on the theme of "The 'city' phenomenon in today's life and culture." The idea of the course was to compare past, present and future destinies of cities as regards their architectural, historical, artistic and religious features. Valeri ended his analysis by stressing the exceptional uniqueness of Venice, by then his adoptive home for several years: a city originally built in a totally adverse natural setting and then tenaciously organised over the centuries to meet human requirements. Indeed in describing Venice, Valeri, a scholar of Italian and French literature, appropriately borrowed the phrase "everything here is man" from his beloved Montaigne who had used it for 16th-century Rome.

Venice is a unique model, unrepeatable in the future but – in line with the speculative idea of the conference – a city of the present, "a city made to be lived in, a city of life", precisely because of its phenomenal constitution, antithetical to the accelerated rhythms of other modern cities, but actually able to cater to contemporary people's innermost needs. Not so much in terms of the architectural and urban functionalism of its buildings, but rather because it offers "joy, breathing room, a slightly loftier way of life, and some small consolation every day." But if this phenomenon of beauty, grace and fragility is to survive then it must be protected. In Valeri's view – and in line with what emerged from the "Ideas competition for defence works against high water in the Venice lagoon", whose proceedings, dated 1970 and 1971, rightly appear among Giorgio Cini Foundation publications – the city's defence can only be guaranteed through renewal and restoration work leaving the historic centre unchanged, and placing in other suitably developed neighbouring areas "everything required so that the city continues to live, so that the city has more frequent contacts with the *terraferma*" (dry land).

Valeri had already instilled this passionate love for Venice and its civilisation in the narratives of *Fantasie veneziane* ("Venetian Fantasies", 1934) and *Guida sentimentale di Venezia* ("Sentimental Guide to Venice", 1942). It was also to feature later in his collection



Diego Valeri with Giuseppe Longo and Aldo Palazzeschi at the Giorgio Cini Foundation, September 1962

of verse, *Calle del vento* (1975), and also informed his critical lectures on the history of literature on various occasions: in the two courses of Venetian civilisation promoted by the Foundation's Centre of Culture and Civilisation (1957 and 1959), at the major Goldoni conference of 1957, and at another Advanced Culture Course (1965). On all four occasions he focused on the history of Veneto theatre. Starting from the Renaissance, the subject of the course on Venetian civilisation in 1957, which he opened with a lecture on

“Characters and values in comedy”, over the years he summed up in a very significant compendium the most glorious centuries of Veneto theatre. Right from the outset he vigorously described in lyrical images the inextricable association of the city, life and literary and artistic events which made the “most serene” Republic a unique and indeed “phenomenal” case: “Venice carries in itself, in its remarkable nature and urban structure, such an explicit inclination to theatre, that it is hardly surprising that over the centuries, the most important and most original expressions of its literary spirit came in theatre. If we think for a moment about the spectacular nature of its architecture, even when modest, it is always provisionally arranged in a play of backdrops and stage sets. Just think of the fleeting skies mirrored in water, or the ‘light effects’ in which perspectives, near and far, continuously change through variations in lighting. Think of the silence permanently settled over most of its streets, squares and canal banks. It is only ever broken by swishing steps, the wash of water or sound of words. This silence enables each person to express his or her whole rhythmic, musical and expressive potential in their own time and in their own tone of voice.”

In the first half of the 15th century this spell-binding atmosphere was the background inspiration for the popular verse of the erudite noble Leonardo Giustinian, whose *Contrasti* are already full-blown plays. A century later the anonymous *Venexiana* has an “accent of melancholy which settles, at times lightly, at times heavily, on the inebriated words of the two lovers. Their love is restless, agitated, frantic, almost as if aware of its own caducity.” Valeri then turns to Ruzante and Calmo, the latter a genuinely popular voice who placed “a curious linguistic blend in the mouths of all the ‘old men’ in his comedies.” These were great playwrights not only in the Venetian tradition but also in Italian theatre, to which we must obviously add Goldoni in the 18th century, the greatest of them all on the grounds of his deep “humanity”, combined with his ability to conjure up the atmosphere of Venice.

Valeri devoted three of his San Giorgio lectures to Goldoni, focusing on his poetic language, role in city life, universality and “technical skill... constantly at the service



Diego Valeri with Marcel Brion and René Huyghe at the Caffè Florian, Venice, May 1969

of psychological observation and equally original psychological imaginings... of passionate, committed and ultimately even painful moral sentiments; of an intimately classic literary taste which always tends to unfold in simple, but highly charged, compendia of human truth.” And if a play is “to endure on the stage of human history, it must aspire to poetry, attempt to achieve the state of poetry.” In short, it must be combine, as Goldoni’s works do, the observation of reality with imagination; i.e. it must contain “a measure of human truth and an equal measure of fiction, or fantasy that recreates that truth.”

But Goldoni’s true secret lay in having interpreted the aspiration to poetry in the light of his Venetian

experience, conveying in his dialogues “the rhythm and sound of the city, almost the continuous buzzing of a beehive at work” an obvious sign of “the psychological substance, the deeper truths which in language finds its natural and accomplished expression; which could not be expressed in anything other than Venetian.” Hence the playwright’s claim to universality, resting on the merging of the individual with his own city. This “essential Venetianness” is very similar to the Milanese nature of Manzoni’s writings or the Florentine character of Dante’s verse: “in this Goldoni resembles Venice; which could not be more individual, more *herself* than she actually is, but at the same time the city has a breadth and emanates a light which spreads to the furthest confines of the civilised world.”

*Gilberto Pizzamiglio*

## Publications

### Catalogues



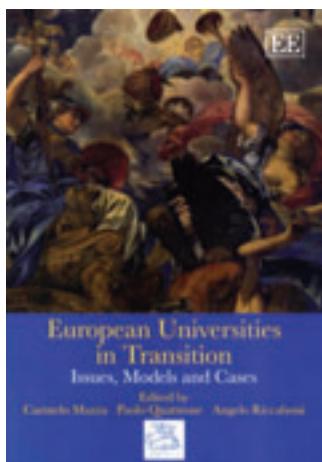
#### *Gli affreschi nelle ville venete. Il Cinquecento*

edited by Giuseppe Pavanello and Vincenzo Mancini

Marsilio Editori, Venice, 2008

The phenomenon of the “villa civilisation” at the time of the Venetian Republic gave rise to a remarkable flourishing of decorations in buildings constructed in the Veneto countryside. Before the research underlying this book, a systematic study of the 16th-century frescoes in villas in the Veneto and Friuli had not been undertaken since the pioneering catalogues of Giuseppe Mazzotti (1954) and Luciana Crosato (1962). Promoted by the Regional Institute for Venetian Villas and conducted by the Giorgio Cini Foundation Institute of Art History, the research is based on a new survey: a detailed widespread campaign which has not only cast light on previously unpublished or obscure decorations but also neglected or little-known aspects of celebrated works. To complement and enhance the archive photographic material, specific new photographic surveys were conducted. Most of the illustrations in the book have thus never been published previously. This first of the four volumes in the series of *Frescoes in Venetian Villas* is dedicated to the 16th century. An introductory section of two essays on the 14th and 15th takes readers up to the great season of villa decorations and frescoes in the “Golden Century” of Veronese and Zelotti.

### Essays



#### *European Universities in Transition. Issues, Models and Cases*

edited by Carmelo Mazza, Paolo Quattrone, Angelo Riccaboni

Edward Elgar Publishing, Cheltenham, 2008

This book presents the results of a conference on the topic of university reform in Europe, organised by the Giorgio Cini Foundation and Oxford University, in collaboration with the European Institute for Advanced Studies in Management.

The main merit of this book lies in offering readers the possibility of comparing – through theoretical contributions and case studies – various approaches to university reform in Europe in recent years, highlighting the relation between the efficiency of the economic and manufacturing system of individual countries and the effectiveness of their reformed university systems.

Also by looking beyond the confines of Europe, the book points to a specific feature in the current situation: arguably for the first time in their thousand-year history, universities are being driven to change from the outside. The reform projects in European countries are mainly dictated by a political desire to simplify the management of university systems in terms of compatibility, comparability and accessibility. Starting from this observation, the book invites readers to dwell on which aspects are due to local, short-term contingent circumstances and which have recurrent global, long-term effects.



### *I trovatori nel Veneto e a Venezia*

edited by Giosuè Lachin. Foreword by Francesco Zambon  
Editrice Antenore, Rome-Padua, 2008

This volume is a collection of papers given at the international conference on “The Troubadours in Venice and the Veneto”, held at the Giorgio Cini Foundation from 28 to 31 October 2004. The aim is thus to survey the latest research by presenting what can be considered as the results of work in various fields of enquiry. It also marks new progress along paths opened up to scholars on specific themes in recent decades: studies conducted with the aid of new methods and concerning the formation and structure of individual anthologies of verse, their geographical and cultural location, the relation between texts and miniatures decorating them, the problem of the “canon”, the changes to the ideology of the troubadours in the move from Provence to Italy, and the analysis of individual authors. The collection thus includes not only essays by philologists and literary historians but also specialists from other disciplines, such as history, palaeography, codicology, and history of art and of the miniature.

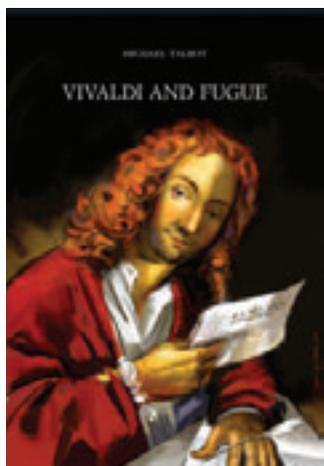


### *60 dB. La Scuola veneziana di musica elettronica. Omaggio ad Alvisio Vidolin*

edited by Paolo Zavagna  
Collana “Studi di musica veneta”, vol. 28  
Leo S. Olschki Editore, Florence, 2008

Thirty-five years spent teaching at the Benedetto Marcello Conservatory, Venice, and 131 students: these are the key figures in the career of Alvisio Vidolin to whom this book on the “Venetian School of Electronic Music” pays homage. Born on 13 July 1949, Vidolin has made and continues to make a crucial contribution to the development of electronic music in Italy and elsewhere, as well as to the growth of the “school” consisting of the activities of his many students. But there is more to a great master than figures: the capacity to involve students in productions, help them to take their first steps in the world and leave them free to develop their own poetics or the ability to drive them on

and clarify concepts, and teach them technique and discipline. The twenty-three papers in this *liber discipulorum* testify to the commitment, freedom, help, confidence, drive, clarity and discipline which Alvis Vidolin has transmitted and taught to his students, who form a “school” rather like a collage, made up of different pieces and materials, all held together by the figure of the Maestro.

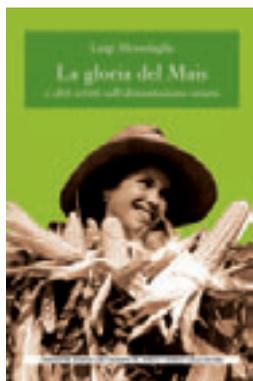


## Michael Talbot *Vivaldi and Fugue*

Collana “Studi di musica veneta. Quaderni vivaldiani”, XV  
Leo S. Olschki Editore, Florence, 2009

Although Vivaldi is not universally acknowledged as a composer of fugues – indeed the historiographers tend to consider his style to be lacking in counterpoint – he left at least a hundred compositions containing fugues or elements referable to fugues. Since he shows a deep and unusual knowledge of fugue technique for a violinist-composer, we can surmise that he had received lessons in his youth, according to the maestro di cappella tradition. Despite the fact his interest in writing fugues would seemed to have developed in the field of sacred vocal compositions and from his fondness for the genre of the four-part concerto with no soloist, he actually incorporated fugue elements in the most disparate musical structures, such as the two-part form, the refrain form and that of the aria with a da capo. Indeed there are very few musical genres in which he did not use fugue elements. Vivaldi’s interest in this technique reached a climax in the period from c.1725 - c.1735, before waning in the last years of his life. In addition to dealing with Vivaldi’s fugues, this monograph explores various aspects of terminology and practice linked to a compositional technique of interest to both the experts and lovers of the fugue in general.

The publication is the 200th work published by Italian Antonio Vivaldi Institute since 1978, when it became part of the Giorgio Cini Foundation.



## Luigi Messedaglia *La gloria del Mais e altri scritti sull'alimentazione veneta*

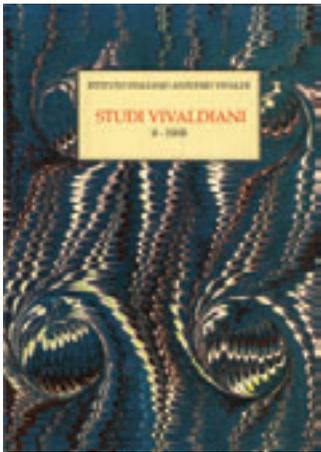
Collana “Cultura popolare veneta”  
Angelo Colla Editore, Vicenza, 2008

Luigi Messedaglia (1874-1956) was a physician, a member of parliament and a senator of the Kingdom of Italy in 1929. But his greatest claim to fame was the outcome of fifty painstaking years of systematic research as a pioneering historian of maize, initially seen as a botanical curiosity but then the staple diet of rural communities in the Veneto. On one hand, maize saved from starvation peasants like those described by Ruzante, but on the other brought

avitaminosis and pellagra as side effects. Maize was thus hailed as a “Glory” (as in the title to the lead essay in this well-selected collection of Messedaglia’s writings on the “Veneto diet”) but also tragic since a diet of starch alone, with no supplements, became a threat to both physical and mental health. A diet must always be diversified and can include combinations, such as the maize-based polenta and codfish, one of the dishes featured appearance in this anthology of writings by the Veronese physician and historian.

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## Periodicals



### *Studi vivaldiani*

Annual review of the Italian Antonio Vivaldi Institute

New series, no. 8

Editore S.P.E.S., Florence, 2008

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Beth Glixon and Micky White, Creso tolto a le fiamme: *Girolamo Polani, Antonio Vivaldi and Opera Production at the Teatro S. Angelo, 1705-1706*

Michael Talbot, *Vivaldi, Polani and the London Pasticcio Croesus*

Robert Kintzel, *Completing the Tour. Vivaldi's first Oratorio: La vittoria navale, RV 782*

Robert Hugo, *Entdeckung oder Wiederentdeckung? Eine unbekannte Abschrift des Magnificats von A. Vivaldi*

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Acoustical Arts and Artifacts - Technology, Aesthetics, Communication

An International Journal 5, 2008

Istituti Editoriali e Poligrafici Internazionali, Pisa - Rome

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***For behing the spontaneous joy of life. There is always a mechanism to keep going***  
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## **AAM TAC**

Arts and Artifacts in Movie - Technology, Aesthetics, Communication

An International Journal 5, 2008

Istituti Editoriali e Poligrafici Internazionali, Pisa - Rome

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edited by the Institute for the Venetian State and Society

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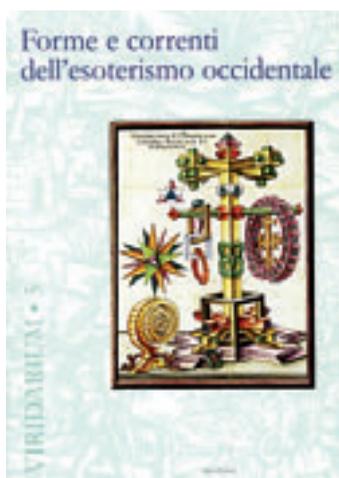
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## *Viridarium 5* *Forme e correnti dell'esoterismo occidentale*

edited by Alessandro Grossato  
Edizioni Medusa, Milan, 2008

The fifth volume of *Viridarium* is entirely devoted to the history and doctrines of Western esotericism, from the ancient and mediaeval origins to the present day. The book brings together the many papers given by the leading world experts in this new discipline who attended the first conference ever in Italy, held at the Giorgio Cini Foundation from 29 to 30 October 2007. The book is edited by the conference coordinator Alessandro Grossato and the essays are by Jean-Pierre Brach, Agostino De Rosa, Antoine Faivre, Mino Gabriele, Joscelyn Godwin, Nicholas Goodrick-Clarke, Hans Thomas Hakl, Wouter J. Hanegraaff, Moshe Idel, Jean-Pierre Laurant, Marco Pasi, Kocku von Stuckrad, Francesco Zambon.

## Music and critical editions of music



### Nino Rota *Lo Spiritismo nella vecchia casa* Edition Schott, Mainz, 2007

Nino Rota became world famous thanks to his soundtracks for films by directors like Francis Ford Coppola (*The Godfather*), Federico Fellini (*La dolce vita*, *Otto e mezzo*, *Casanova*, etc.) and Luchino Visconti (*Il Gattopardo* and *Rocco and his brothers*). Rota composed music for over 150 films. Now his chamber music, concertos and symphonic works are becoming increasingly popular. For theatre, in addition to 11 operas and 8 ballets, Nino Rota wrote the music for 15 plays. The score published here, entitled *Lo Spiritismo nella vecchia casa* (“Spiritualism in the old house”) for solo clarinet, is based on the homonymous music for *pièce* by Ugo Betti. These variations of average difficulty are excellent for study, competitions and concerts, as well as *encore* pieces. The tuning of the piece has been raised by a third because in the original notation there was often a D sharp (resonant C sharp) which cannot be played on a B flat clarinet.



## Nino Rota *Salmo 6 - Salmo 99 (100)*

Edition Schott, Mainz, 2008

Two Psalms for soprano and organ

Psalm 6: *Domine, ne in furore*, Andante sostenuto, espressivo

Psalm 99 (100): *Jubilate Deo*, Allegro maestoso

World première: Rome, Oratory of San Filippo Neri, 20 February 1943

Composed in 1943, these *Two Psalms* for soprano and organ were commissioned by Goffredo Petrassi for a concert dedicated to 20th-century sacred music. In addition to the *Two Psalms*, the concert featured the world première of *Three Sacred Songs* by Alfredo Casella for baritone and organ and the first Italian performance of Igor Stravinsky's *Three Sacred Choruses*. The autograph scores survived the vicissitudes of war, but had never been ordered and re-assembled until the creation of the Rota Archive at the Giorgio Cini Foundation. This publication thus makes available another work in the vast section on sacred music in the Rota catalogue.

## Multimedia



## CD *Camillo Togni (1922-1993)*

*Three Studies on Morts sans sépulture*

*Chamber Works*

Naxos Rights International Ltd.

Lorna Windsor, Soprano

Ex Novo Ensemble: Aldo Orvieto, Piano; Daniele Ruggieri, Flute / Piccolo; Carlo Lazari, Violin; Mario Paladin, Viola; Carlo Teodoro, Cello; Piero Bonaguri, Guitar.

*3 Studies on Morts sans sépulture, Op. 31 (1950)*

*Flute Sonata, Op. 35 (1953)*

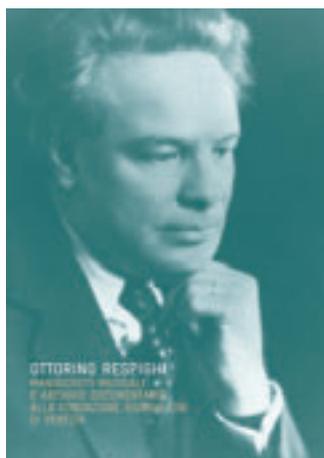
*Violin Sonata, Op. 37 (1955)*

*[Piece for Guitar and Cello] (1959; originally untitled)*

*Pieces for Flute and Guitar (1975/76)*

*String Trio (1978/80)*

*Preludes for Piccolo (1980/81)*



## DVD

### *Ottorino Respighi. Manoscritti musicali e archivio documentario alla Fondazione Giorgio Cini di Venezia*

The Ottorino Respighi Archive in the Giorgio Cini Foundation was re-organised and digitised in 2008 with the contribution of the Veneto Archives Superintendency. Directed by Giovanni Morelli, the project was carried out by Martina Buran (documentary archive) and Vitale Fano (music manuscripts).

The resulting DVD entitled “Ottorino Respighi. Music manuscripts and documentary archive at the Giorgio Cini Foundation, Venice” is a very useful instrument for all Respighi scholars. As well as making available the results of the work by reproducing the inventories on digital support (they can thus be consulted and searched using search tools), all the manuscript music can also be viewed.

The manuscript music includes the inventory of 140 manuscript sources consisting of complete, incomplete and unfinished autograph Respighi compositions; drafts, fragments and notes; transcriptions or copies made personally or by others; and other musicians’ transcriptions or copies of Respighi’s music. The Archive also contains fascinating autograph works, including *La campana sommersa* and *La bella dormiente nel bosco* and symphonic compositions like *Le astuzie di Colombina*, the *Violin Concerto in A Minor* and the music for the lyrical poem *Aretusa*. The pieces of chamber music include the *Wind Quintet*, Elsa Respighi’s hand-written copy of the *Piano Quintet*, and a large number of chamber songs.

The whole collection of manuscripts in the Respighi Bequest in the Giorgio Cini Foundation has been digitised and recorded on the DVD, thus offering the chance to view over 6,300 images of Respighi’s manuscript music.

The documentary heritage, on the other hand, consists of Respighi’s papers and large correspondence with musicians, writers, editors and figures from the political, official and artistic world of the early decades of the 20th century, as well as many documents attesting to Elsa Respighi’s tireless enthusiastic work of making her husband’s music known. The archive includes notes, autograph drafts, accounts, official letters, contracts, in addition to photographs of sets, stage designs and sketches, all appropriately listed in the inventory.



Felice Carena, *Still life with inkwell and vase*,  
oil on canvas, 1957