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GIORGIO CINI
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Lettera da San Giorgio

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Editorial

Sixty years ago, on 20 April 1951, Vittorio Cini created the Giorgio Cini Foundation. This extraordinarily longsighted act was inspired by a tragedy, the death of his son Giorgio. Starting from the broken thread of that life so dear to him, Vittorio Cini was to weave the remarkable story of an institution that made a major contribution to Italian cultural life in the second half of the 20th century. And today the Foundation is still a favourite haunt for leading intellectuals from all over the world, who – as Marc Fumaroli comments in *L'État Culturel* – “never cease to come back”.

Although the Cini Foundation may be considered Vittorio Cini's monument – “*si monumentum requirit, circumspice*” (“if you seek his memorial, look around you”) as the plaque erected in the magnificent Palladian cloister of the Benedictine monastery reminds us – the details of his life are still relatively obscure in the collective imagination. In a short portrait of Cini, written to mark the twentieth anniversary of his death and which we re-print in this issue, Sergio Romano comments: “Of the leading 20th-century Italian businessmen, Vittorio Cini has arguably attracted least interest and attention from historians and publishers. He did not leave any diaries or autobiographical memoirs like Ettore Conti, Riccardo Gualino and Alberto Pirelli. He was not the subject of biographies or long biographical essays like Agnelli, Volpi, Valletta, Olivetti, Cuccia, De Benedetti and, more recently, Berlusconi.”

This neglect is not easily explained, although it may partly be due to the objective difficulty in consulting the material in his private archives. I am personally convinced that the time is ripe to begin thoroughgoing biographical research into the life and work of this great Italian. In the current issue of the *Lettera da San Giorgio* we would like to contribute to arousing interest in Vittorio Cini in the hope that someone will take up the tough challenge of narrating his public and private life.

On several occasions I have stressed how Vittorio Cini's action inspired others to follow his example. It is no accident that over the decades many invaluable collections have arrived on San Giorgio. From this point of view, the most extraordinary catalyser – second only to Vittorio Cini himself – in attracting donations to enhance the treasures in the Foundation, was Giovanni Morelli, the Director of the Institute of Music since its creation in 1985, who died prematurely on 12 July last. Thanks to Giovanni, private collections and archives of major Italian 20th-century musicians have come to the island. Under his guidance, the Giorgio Cini Foundation became an indispensable reference point for music scholars worldwide. His exceptional knowledge, inexhaustible creativity and unflagging willingness to help have made a fundamental contribution to the international renown and authority of the Giorgio Cini Foundation.

Giovanni Morelli has left a gap that cannot be filled. Only by following his inspiring example will we be able to ensure his legacy is not lost.

President
Giovanni Bazoli



Main Forthcoming Activities

4 September - 3 October

Photographic exhibition *Mondo Uno* Virginio Bruni Tedeschi

Venice, Island of San Giorgio Maggiore



Mondo-Chili Santiago/Antofagasta/Calama
11-15 July 1988

The works on show in this exhibition are part of the artistic patrimony of the Virginio Bruni Tedeschi Foundation. The selected photographs from 1985 to 2005 were presented for the first time in public at the Italian Institute of Culture in Paris, from 27 September to 24 October 2008. Bruni Tedeschi's black-and-white and Polaroid SX70 photographs convey images from a universe made up of journeys and everyday life, freedom and solitude. Unprimed real and dreamlike incidents mirror an artistic temperament in search of values and grace. *Mondo Uno* is an imagined journey – an exploration of feelings beyond time, chronological order and the photographer's itineraries.

Virginio Bruni Tedeschi was born in Turin on 20 September 1960. Throughout his life he took photographs every day gradually creating a kind of spontaneous poetic memory of the surrounding world. The exhibition is accompanied by the publication of *Mondo Uno* Virginio Bruni Tedeschi, conceived and edited by his wife Isabelle Bezin and Karine Chahin. The book begins with a text by the photographer Jean-Baptiste Huynh, who describes a planned portrait that the death of Virginio Bruni Tedeschi, on 5 July 2006, meant he could never take.

The proceedings from the sales of books and photographs will go entirely to the Virginio Bruni Tedeschi Foundation, created on 12 February 2007 in Turin to commemorate the photographer. The Foundation is a non-profit making organisation and only pursues charitable social aims. Through its own financial means, in Italy and worldwide, it promotes and develops projects and activities in the sectors of education, medicine and research. After signing a partnership with UNESCO, the foundation is now involved in an education and prevention project in four Southern African countries particularly badly hit by AIDS: Leshoto, Namibia, Angola and Swaziland.



18 - 20 September

The Seventh World Conference on the Future of Science *Mind: the Essence of Humanity*

Venice, Island of San Giorgio Maggiore

The seventh edition of the World Conference on the Future of Science organised by the Umberto Veronesi Foundation, the Silvio Tronchetti Provera Foundation, and the Giorgio Cini Foundation, will tackle arguably the furthest frontier for scientific research: the mind, here aptly described as the “essence of humanity”. Leading researchers worldwide will report on the state of the art as regards the study of the workings and evolution of the human mind. This still partly unexplored universe is the distinguishing feature of our species on which our future depends. The conference will touch on a huge range of subjects: feelings, decisions, empathy, “other animal minds”, the birth of beliefs, biological and artificial intelligences, mirror neurons, the power of memory, dreams and sleep, the peculiarity of human language, consciousness and its dysfunctions, syndromes, psychosis and disorders in the mind-brain system, but also the neurosciences investigating music, arts and pleasure. The event is open to the general public. For information on how to enrol and to download the complete programme, go to www.thefutureofscience.org.

25 September

Luigi Nono *A floresta é jovem e cheia de vida* (1966) A new eight-channel tape version including recordings of the original performers

coordinated by Veniero Rizzardi with the assistance of Alberto Bianco

Sound director Alvise Vidolin

in collaboration with the Luigi Nono Archive Foundation and A. Steffani State Conservatory, Castelfranco Veneto

Venice, Island of San Giorgio Maggiore



Luigi Nono

As part of the 55th International Festival of Contemporary Music organised by the Venice Music Biennale, there will be a world première of a new version of the piece entitled “The forest is young and full of life”. The event has been made possible through collaboration with the Giorgio Cini Foundation Institute of Music (laboratorioarazzi), the Luigi Nono Archive and the A. Steffani State Conservatory, Castelfranco Veneto. *A floresta é jovem e cheia de vida* is a key work in Luigi Nono's career as composer.

This work was conceived in collaboration with writer Giovanni Pirelli from 1965 to 1966 as an idea for a new opera based on documentary texts, i.e. letters, statements, speeches. Their idea was that the texts should reflect the subjective experience of the often painful or fatal involvement in political struggles. *A floresta* became a model for almost all the works that Nono composed over the next ten years and was the work

that, as conductor and sound director, he performed longer than any other on various tours. Due to its experimental nature, it was never written down as a score. Only in 1998, the publishers Ricordi asked Maurizio Pisati and Veniero Rizzardi to reconstruct a performable score based on the many written, audio and visual documents in the Luigi Nono Archive in Venice.

Nono did actually make a recording of *A floresta* as early as 1966. On that occasion he assembled material that has survived to the present day. We can thus now synchronise the isolated original soloist parts (voices, clarinet and percussion) with the eight tracks of our base and then play the whole according to Nono's spatial instructions. This new experiment enables us to listen to the work in almost concert conditions with the twofold benefit of being able to hear the original voices in a particularly careful performance recorded by the composer.

4 October - 29 November
Music on Film Series
Strauboscopia

Venice, Island of San Giorgio Maggiore



Danièle Huillet and Jean-Marie Straub

More opportunities to hear rare music from films as the audiovisual series entitled *Strauboscopia*, conceived by Giovanni Morelli, continues on Tuesday afternoons at 5.30 pm in the autumn. The series is devoted to the minor works of Jean-Marie Straub and Danièle Huillet. The two filmmakers met in 1954 and over the next fifty-two years of shared life and career they worked on twenty-eight complete films, various film and theatre tests and umpteen projects. Their use of music reflects their characteristic film procedures: a stylistic self-awareness and exploration of underground subversive forces typical of the language of music and of direct sound. A certain aphasia in the acting is a further subversive element allowing violent acts of fantasising to surface in the actor who is possessed by the word transmitted during filming by working with the duo of directors. Similarly, direct sound also plays a crucial role. As in Jean Renoir's films, the background noise tends to be left to chance and reveals loving actions directing the shared attention of the audience and of the filmmakers to the real, as a universal solution of human knowledge.

4 October: Colours are the surface expression of depth.
Cézanne (1989), *Une visite au Louvre* (2003), *Toute révolution est un coup de dés* (1977)

18 October: Each thought is an emission.
Machorka-Muff (1962), *Fortini/Cani* (1976)

8 November: At times the petty things of the world are confused with insults to the world.
Sicilia! (Version for theatre 1998, Teatro Francesco di Bartolo, Buti), *Le rémouleur* (2001)

15 November: There are no class struggles without tenderness.
Leçons d'histoire (1972)

22 November: Combat opacity, fully aware that you can't win.
 Jean-Charles Fitoussi *Sicilia! Si gira* (2001)

29 November: A place... a constellation.
En rachâchant (1982), *Lothringen!* (1994), *Humiliés* (2002),
Einleitung zu Arnold Schoenbergs Begleitmusik zu einer Lichtspielszene (1972)

6, 13 and 21 October
Books at San Giorgio (LSG)
 Venice, Island of San Giorgio Maggiore



The series of book launches presenting the latest publications produced by the Giorgio Cini Foundation will resume in autumn.

The first date, Thursday 6 October, will be focused on the most recent issues of *Studi Veneziani*, the prestigious review edited by the Institute for the History of the Venetian State and Society. Now into its sixty-fifth year, as usual, the review contains a very rich collection of essays on various aspects of the history of Veneto and Venetian art, politics and culture, as well as a large number of reviews of major studies on these themes published in recent years.

The second date, on 13 October, will be devoted to the volume *Giordano Riccati, illuminista veneto ed europeo* in the "Veneto Music Studies" series. This book brings together the papers presented at a conference held on San Giorgio in 2010, as part of the events promoted by the Veneto Region to commemorate the third centenary of the birth of the Treviso intellectual Jacopo Riccati (1709-1790). An eminent 18th-century scientist and man of letters, Riccati worked in the fields of mathematical sciences, acoustics, music and architecture. Like the conference that preceded it, the book contains – and this is particularly interesting – not only papers given by major experts in the field, but also the results of research specially commissioned for the occasion and conducted by young scholars on specific topics in the history of architecture, the history of mathematics, acoustics and musicology.

Books at San Giorgio will end on 21 October with the presentation of *Rodolfo Pallucchini e l'arte contemporanea*, a recent release by publishers Scripta from Verona. The book presents the proceedings of the 2008 conference organised by the Giorgio Cini Foundation and the Veneto Regional Committee for the Celebrations of the Centenary of the Birth of Rodolfo Pallucchini (1908-1989). An illustrious professor of the history of modern art at the University of Padua, organizer of memorable post second world war Biennale exhibitions, founder and editor of *Arte Veneta*, and a director of our Institute of Art History, Pallucchini also cultivated specific interests in contemporary art, which are duly dealt with for the first time in this book.



Luigi Squarzina in around 1980

18 - 19 October

Study Days on Maestro Luigi Squarzina

in collaboration with the Department of Philosophy and the Cultural Heritage, Ca' Foscari University, Venice

Venice, Island of San Giorgio Maggiore

To mark the donation of Luigi Squarzina's rich library to the Giorgio Cini Foundation, two Study Days devoted to the director and playwright will be held on 18 and 19 October 2011. Consisting of around 5,000 volumes, this library collection put together by one of the great figures in Italian theatre in the second half of the 20th century will be a vital resource for studies on his work as a playwright and translator.

During the Study Days several issues will be addressed concerning the collection of documents and the documentation of the history of theatre as well as how to preserve the memory of artistic activities in the field of stage direction. Papers will be given by Carmelo Alberti, Franca Angelini, Elena Bartoni, Maria Ida Biggi, Silvia Danesi Squarzina, Paolo Puppa, Elio Testoni, Alessandro Tinterri and Pier Mario Vescovo.

27, 28 and 29 October

Teachers' Workshop and Performances

At school with the cantastorie

in collaboration with the Teatro La Fenice Foundation, Venice

Education, Research and Innovative Projects Area

with Mauro Geraci and Gabriella Santini

Venice, Island of San Giorgio Maggiore



The first scene in the poster of Carini's *La Barunissa*, painted by the Sicilian *cantastorie* Mauro Geraci in 1999

Continuing with the activity involving teachers in training and fresher courses aimed at updating intercultural music teaching methods, begun last year, the Intercultural Institute for Comparative Music Studies (IISMC) has organised a refresher workshop for secondary school teachers from 27 to 29 October 2011. Entitled "At school with the *cantastorie*", the workshop is coordinated by Mauro Geraci and Gabriella Santini, two scholars of cultural anthropology and ethnomusicology who for several years have been studying the phenomenon of street or ballad singing (*cantastorie* literally means "story singers") in Italy. The workshop aims to analyse and recover for teaching purposes the street singers' poetic and music repertoires as well as explore their potential for performances, communication and knowledge. In the general picture of raising awareness among teachers about topics in the history of popular traditions and ethnomusicology and to promote multicultural teaching methods more receptive to anthropological issues, the course will present experiments that can be reproduced in the classroom in Italian middle schools (11 to 14 year olds) based on the study of the traditional forms of representation used by the *pueti-cantastorii* (poet-ballad-singers) in Sicily.

The experiments will involve learning compositional and expositional techniques – with all the literary, musical, graphic and acting aspects – so as to introduce the teachers gradually to the critical perspectives adopted by ballad singers to memorise, conceive, document, construct, represent and reflect past and present stories in front of constantly changing street audiences. For these purposes, the course will be divided into two workshops and a recital to be held at the Giorgio Cini Foundation by Mauro Geraci, an anthropologist for years acknowledged as a scrupulous interpreter and continuer of the poetics of Sicilian street singers through his considerable concert activities.

The musical dimension will be explored with the aid of audiovisual supports. They will play a very important role in the overall *cantastorie* study project since they enable teachers to appreciate the communicative potential of rhythmic and melodic patterns, and the declamatory style and improvisation used to set the music to previously invented stories, ballads or *contrastisti* (flyting). At times the music and words will be accompanied by scene posters – visual, graphic and schematic elaborations of the stories and their contradictions. A discussion of gesture and drama, lastly, will complete the overall view of the multimedia and multidisciplinary aspects – in short of the poetic realism used by the ballad singers in tragic, humorous, if not downright comic form, as they strive to expound in the streets their thoughts on events of the past and present.

12 November

Concert

Académie Faure

Venice, Island of San Giorgio Maggiore



On 12 November the Giorgio Cini Foundation Institute of Music will host a concert to mark the eightieth birthday of Michel Faure, the celebrated French musicologist.

The concert will feature piano music performed by Nathalie Lanoë and Jean-Michel Kim. The programme consists of works by Chopin, Liszt, Bartók, the world premiere of "Three Dances" from Ottorino Respighi's *Inno omerico ad Atena*, *Ondulation* by Eisuke Tshucidai, and Nino Rota's *Due valzer sul nome di Bach* and *Toccata per arpa* in the composer's own transcription for piano. Lastly, some of Faure's pianist and violinist friends will play *ad lib* for the musicologist with pieces chosen from works by Schubert, Rota, Prokofiev, Pergolesi and others. A leading expert in historical and sociological studies of 20th-century French music, Michel Faure has published a number of major essays including *Histoire et poétique de la mélodie française* (2000); *José Serebrier: un chef d'orchestre et compositeur à l'aube du XXIème siècle: propos et textes recueillis, traduits et annotés, discographie complète* (2001); *Influence de la société sur la musique: analyse d'œuvres musicales à la lumière des sensibilités collectives* (2008); *Du néoclassicisme musical dans la France du premier XXe siècle* (1997); and *Musique et société, du Second Empire aux années vingt: autour de Saint-Saëns, Fauré, Debussy et Ravel* (1985).

16 November

Seminar and Concert

Polifonie “in viva voce” 15

Vocal and Instrumental Diaphonies from the Island of Krk (Croatia)

coordinated by Maurizio Agamennone

Concert by the “Šoto” Group from Jurandvor and Baška

Venice, Island of San Giorgio Maggiore



The Šoto Group from Jurandvor and Baška

The annual *Polifonie “in viva voce”* event was set up 1997 in collaboration with the Department of the History of the Arts and Conservation of the Artistic Heritage, Ca' Foscari University, Venice. Since then the Giorgio Cini Foundation has hosted singers from many regions of Europe. The seminars and concerts have enabled the scholars, researchers and music lovers who have come to San Giorgio to explore and admire some important examples of European polyphonic singing. The 15th edition will be dedicated to *Vocal and Instrumental Diaphonies from the Island of Krk (Croatia)*.

The largest island in the Adriatic, Krk is the cultural and environmental setting for special forms of diaphonic singing: this involves a polyphonic procedure consisting of the combination of only two parts, performed by two cantors or two groups of singers. Equally unusual is the instrumental diaphony played by a pair of *sopile* (wind instruments with double reeds similar to the oboe): the two instruments (the *mala sopila*, which has high register and the lower register *vela sopila*) intertwine their sounds in a continuous counterpoint development with non-tempered intervals.

The diaphonies of the island of Krk are a unique musical phenomenon on the European scene and a powerful means for the local community to preserve its identity. In the summer period when the island welcomes large numbers of tourists from neighbouring European countries, the island diaphonies and associated dances provide a very effective means for the local communities of representing themselves to the many seasonal visitors and guests.

The seminar will be attended by Maurizio Agamennone, Naila Ceribaši and Giuseppe Massimo Rizzo as well as by guest cantors and musicians, while the concert will feature the vocal and instrumental group “Šoto” from the villages of Jurandvor and Baška in the southern part of the island of Krk.

2 December

Study Day and Concert

Voice and Sound of Prayer 2

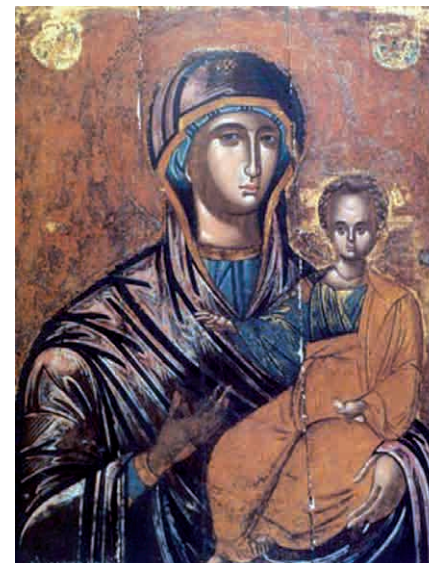
Oral and Written Traditions in the Byzantine Chant in Italy

Concert by the Hagiopolites Choir from Athens

conducted by Ioannis Arvanitis

coordinated by Girolamo Garofalo

Venice, Island of San Giorgio Maggiore



The Theotokos Hodegetria (Virgin Hodegetria), tempera on wood, icon by Joannikios (Sicilian-Cretan School), second half of the 17th century, Sanctuary of the Madonna Odigitria, Piana degli Albanesi

Last year, when the “Voice and Sound of Prayer” was announced, the idea was to promote an annual study day on a specific theme connected to the relationship between voice and prayer (with reference to an individual liturgical tradition, the musical culture of a given geographical area and a specific European or non-European ritual form). Promoted by the Intercultural Institute for Comparative Music Studies and coordinated by the ethnomusicologist Girolamo Garofalo from the University of Palermo, the Study day is intended to include not only scholarly papers by leading experts but also a concert of the highest standard to illustrate some of the repertoires being discussed.

Held in December 2010, the first edition, devoted to the theme of the Armenian liturgical chant, was an emblematic way of highlighting Venice’s historical relations with the Christian East. Now a similar logic has led to the choice of theme for the second edition, dedicated to *Oral and Written Traditions in the Byzantine Chant in Italy*. Since its foundation, Venice was closely linked to the Byzantine Empire, while Byzantine models have influenced the development of the cultural and artistic identity of the lagoon city both before and after the waning of Byzantium as an imperial capital. The most obvious example of Byzantine elements can be found in the Basilica of St Mark’s, one of the great landmarks of Venice.

The Study day will develop in two directions by concentrating on both written and oral music. On one hand, there will be a focus on the written musical sources – Byzantine, Italian and Greek manuscripts – in Italian libraries and archives (e.g. the Vatican Library, the Biblioteca Ambrosiana, the Biblioteca Marciana, the Messina University Library and the Library of the Greek Abbey of Grottaferrata). The subsequent overview will be updated in the light of recent studies and at the same time specific issues concerning some particularly interesting manuscripts will be explored. On the other hand, by crossing over the musicological approach and the ethnomusicologist view, there will be a focus on some themes that bring together the Byzantine chant with the expressive modes and dynamics of transmission typical of oral traditions. In this sense one very stimulating prospective enquiry concerns the “oral elements” that surface in the written sources.

Moreover, there will be a special emphasis on the liturgical musical practice of two absolutely unusual, specifically “Italian” traditions pursued in the Greek Abbey at Grottaferrata (founded by St Nilus of Rossano in 1004) and the Greek Catholic diocese

of the *Arbëresh* (Albanians) in Sicily. The diocese consists of five towns, the most important being Piana degli Albanesi. Its still oral liturgical musical tradition goes back over 500 years ago to when, after Constantinople fell into Ottoman hands, there was an enormous exodus of Greek and Albanian people from Albania and Morea (Peloponnesus) to Sicily and other southern Italian regions.

At the end of the Study Day a concert will be given by the Hagiopolites Choir from Athens, conducted by Ioannis Arvanitis, an authoritative performer and scholar of international renown. The programme has a number of very original artistic and documentary aspects. This almost unique event will feature music from repertoires based on codices preserved in Italian libraries.

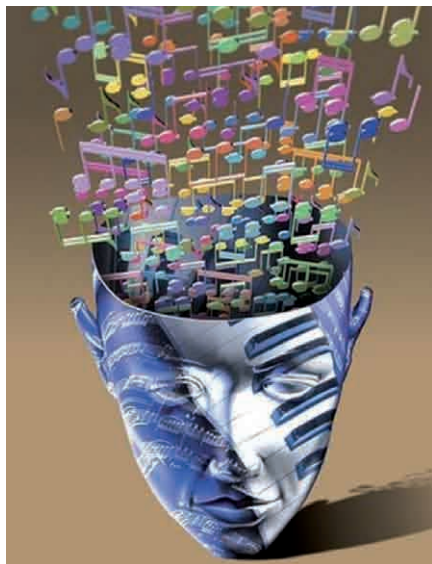
26 - 28 January 2012

17th International Seminar in Ethnomusicology

Ethnomusicology, evolutionary musicology and the neurosciences

coordinated by Francesco Giannattasio

Venice, Island of San Giorgio Maggiore



Since its inception, ethnomusicology has investigated mental processes concerning music making and listening to music, which is evidence of its positive, interdisciplinary tradition.

Indeed the first ever ethnomusicology research centre, the so-called Berlin school, created in the early 20th-century in a climate of evolutionary comparativism, was housed in a university institute of psychology. By the 1930s and George Herzog's studies on the musical languages of various native American societies and, subsequently, also the inquiries of his two most illustrious students, George List and Bruno Nettl, ethnomusicology was specifically dealing with the relations between music and language and the multiple levels of phonic and rhythmic forms in various cultures. Moreover, at the end of John Blacking's most celebrated book, *How musical is man?* (1973), the author claimed that music can provide an unadulterated image of the mind and the general patterns of interaction between people. Then, of course, there was the very broad current of ethnological, psychological and ethnomusicological studies on the relations between music and abnormal states of mind, which flourished especially from the 1960s to 1980s.

Particularly in the last twenty years, there has been a further growth in the field of neurosciences (but also neuropsychology, neo-evolutionary musicology, biolinguistics, paleoethnology, etc.), as well as in the scientific study of cognitive processes and music in relation both to the mechanisms implicit in those processes and another communicational expressive forms of human behaviour (even compared to those of other animal species), especially language and its phylogenesis. Progress is made almost daily in this field of studies thanks to the growing potential of information technology and the

possibilities of studying and experimenting with cerebral processes due to the introduction of new clinical instruments. This has led to the publication of works like *The Origins of Music* by Nils L. Wallin, Björn Merker and Steven Brown (2000), *Music, Language and the Brain* by Aniruddh D. Patel (2008) and *The Singing Neanderthals* by the archaeologist Steven Mithen (2005). Such books have been remarkably popular, while terms and phrases such as cognitive neurosciences of music, musical processing, cognitive musicology, musical cognitivism, biomusicology, musilanguage, etc. now sound familiar to musicologists, especially those who work on systematic and intercultural aspects and have always been interested in human musicality – i.e. ethnomusicologists. Given this background, the International Seminar in Ethnomusicology organised by the Intercultural Institute of Comparative Music Studies at the Giorgio Cini Foundation is devoting the 17th edition (26-28 January 2012) to *Ethnomusicology, evolutionary musicology and the neurosciences*. In this way some leading international experts in the field will explore the state of the art of a complex relationship not sufficiently based on fruitful and reciprocal exchanges: namely the relation between ethnomusicology research and neuroscientific music research. While the former often still clings to typically 20th-century positions of musical-anthropological relativism, the latter, in its laboratory enquiries and experiments, at times does not seem sufficiently aware of the new cross-cultural conception of making music as well as the relations between music and language, which in fact ethnomusicology made a considerable contributing to establishing.

Study in Venice at the Vittore Branca International Center

Venice, Island of San Giorgio Maggiore



The Vittore Branca Center Residence (Photo Orch)

Opened in June 2010, the Vittore Branca International Center for the Study of Italian Culture is an international resource for humanist studies at the Giorgio Cini Foundation. The Center welcomes scholars of any age who wish to pursue research projects in Venice and especially studies focused on the collections and archives housed in the Foundation.

With a campus situated in the grounds on the Island of San Giorgio Maggiore, the Center can accommodate up to 90 scholars wishing to work in the library of the New Manica Lunga. In order to encourage the growth of an interdisciplinary community, each year scholarships are offered to researchers under the age of 35, so they can obtain joint financing enabling them to live and study in Venice at economically reasonable conditions, even for long periods. The announcement for the assignment of scholarships for admission to the Vittore Branca Center for 2012 will be published before 15 October 2011.

Next year there will be an important new opportunity. The Giorgio Cini Foundation has signed an agreement with the Committee for Cultural Exchanges between Italy

and the Fulbright Academy in United States which includes the creation of a scholarship for US citizens. The beneficiary will be able to spend nine months of the academic year 2012-13 at the Vittore Branca Center in Venice working on a research project in musicology, ethnomusicology, literature, drama, art history or the history of the Venetian State and Society. For further information about the scholarships, how to apply, and the research topics, visit the web page: www.cini.it/centrobranca.

Guided Tours at the Giorgio Cini Foundation

Venice, Island of San Giorgio Maggiore



The Borges Labyrinth (Photo Vision)

On 14 June 2011 the Fundación Internacional Jorge Luis Borges and the Giorgio Cini Foundation officially opened the *Borges Labyrinth* on the Island of San Giorgio Maggiore in Venice to mark the 25th anniversary of the death of the great Argentinian writer. The labyrinth is a reconstruction of the garden maze designed by architect Randall Coate in Borges's honour and then presented to the Foundation bearing his name.

Now a permanent feature, the Borges Labyrinth can be visited by members of the public on the same guided tours which for several years now have enabled groups and individuals to admire the interior of the monumental complex of San Giorgio. The guided tours take in the Palladian Cloister, built in the early 17th century to an autograph design by Andrea Palladio; the Cypress Cloister, a magnificent example of Renaissance architecture built in the early 16th century by Andrea Buora; the Longhena Staircase, the monumental access to the upper rooms in the abbey apartments, constructed by Baldassarre Longhena in 1643; the Longhena Library, completed in 1671, which still has the original wooden shelving carved by Franz Pauc; the New Manica Lunga, the former Benedictine dormitory now converted into a library centre and, lastly, the Palladian Refectory, the huge monastery dining-room designed by Palladio in the late 16th century and now embellished with the remarkable facsimile of Paolo Veronese's *Wedding at Cana* on the rear wall (due to renovation works, the Refectory will only be open to the public again in January 2012).

Individuals and groups can visit the grounds and rooms in the monumental complex with no need for booking on Saturdays and Sundays from 10 am to 5 pm; on weekdays guided tours are reserved for groups of at least 12 people and only via prior booking. The guided tours service is managed by Civita Tre Venezie. The initiative is realized with the contribution of Telecom Italia. For more information please consult "Guided Tours" on our site: www.cini.it.

Collections

Vittorio Cini as collector: the corpus of enamelware

A 1984 catalogue of Tuscan paintings and art objects in the Vittorio Cini Collection (*Dipinti toscani e oggetti d'arte dalla Collezione Vittorio Cini*, edited by Federico Zeri, Mauro Natale and Alessandra Mottola Molino) included for the first time some rare and unusual secular artefacts with very similar features as regards style and workmanship. The objects in question are in the Galleria di Palazzo Cini at San Vio: five plates, a fruit stand, two pairs of candlesticks and a mirror, all made in painted enamelled copper with gold highlights. The property of the Giorgio Cini Foundation, these pieces of admirable quality are excellent examples testifying to Vittorio Cini's refined collecting taste. On his death in 1977, through an inheritance, they passed to the collection of his daughter, Yana Cini Alliata di Montereale. In 1981 she then donated the precious artefacts to the Foundation created by her father, together with a very select group of Tuscan paintings and art objects.



Venetian manufactory (?). Enamelled copper mirror with slanting peacock feather and palmette pattern, late 15th century. Venice, Fondazione Giorgio Cini, Galleria di Palazzo Cini a San Vio



Venetian manufactory (?). Enamelled copper plate with peacock feather and palmette pattern and coat of arms in the umbo, late 15th or early 16th century. Venice, Fondazione Giorgio Cini, Galleria di Palazzo Cini a San Vio



Venetian manufactory (?). Enamelled copper plate with peacock feather pattern, palmette frieze and flower in the umbo, late 15th or early 16th century. Venice, Fondazione Giorgio Cini, Galleria di Palazzo Cini a San Vio

The publication of the catalogue highlighted what was a widespread art form, albeit almost exclusively found in the houses of the great Italian and European families in the 15th and 16th century. It also raised initial doubts about the techniques employed, still to be fully described, and, most importantly, about their authorship. Given the complex play of cross-references between their own peculiar language and that borrowed from the goldsmith decorative tradition, the makers could have been working anywhere between Venice, Lombardy and transalpine countries.

Molinier, in 1861, was the first to assign the objects to Venetian technical and production traditions, on the basis of the close affinities with Murano glass artefacts. Then in two key texts in the 1920s Lionello Venturi recognised the Venetian provenance of some similar exemplars in the Gualino Collection. Critics have recently reconsidered the Venetian theory and their uncertainties and second thoughts make a complete description of this refined artistic production still problematic.

Enamel decoration was widely used in Venice throughout the 15th century in sumptuary works of art; today we can still admire such works in the Scuola di San Rocco and the Treasury of St Mark's. But enamel was also used in Venetian palaces and churches. The loss of the religious objects, however, means that we only have mentions in documents and visual descriptions, such as some watercolours by the Dutchman Grevembroch.

Household ware, which historical sources describe as "pro domus", were practical instruments for daily life acquired by the wealthiest patrons: plates, candlesticks, dressing table sets and coffee machines called *cuccume*. There was a whole industrious universe of decorators, enamellists and goldsmiths, who are mentioned in the best encyclopaedias and inventories: the names of Giovanni Maria Leopardi and Galeazzo Mandello, for example, were often associated with specialist, highly refined objects, the results of coordinated team work.

Grasping the extent of the dissemination of a style means going beyond its linear development to assess it according to multiple manifestations and its relations with changes in taste and fashion. As in similar cases in the history of goldsmithing, this is possible if we take into account the relationship binding the examples of continuity with previous patterns and innovation. These small enamels continued to have traditional decorative patterns, such as the central volute with husks from Islamic art or the spiral from Hispano-Moorish art, and drew on a basic set of floral patterns whose use had already been consolidated in miniatures. But the ingenious expressive and technological invention gives them a new overall modern accent. Having reduced the influence of the primary sources in a constructive way, there was a trend to cover them with a polychrome plant motif imitating the effects of enamel painting, probably by using a cold technique, laying colour on colour and producing effects similar to engraving techniques.

The signs of this tendency are clear and are part of the general juxtaposing of solids and voids, and dark and light shades. The oldest exemplar in the collection, the mirror, establishes an archetype in an easily recognisable style, despite the infinite variations. On the obverse the movement of white spirals forms a crown of feathers containing an



Venetian manufactory (?). Enamelled copper plate with peacock feather and palmette pattern and flower in the umbo, late 15th or early 16th century. Venice, Fondazione Giorgio Cini, Galleria di Palazzo Cini a San Vio

incised gold starred flower leading down to a branch with coloured encrustations like a hard stone, while gilded pinecones stand out from a blue background, almost like a negative. The decoration continues on the reverse with a far from insignificant echo: at the centre a large flower bursts with natural vivacity.

The late 15th-century plate, which seems to codify the compositional structure of the series and type, is in a similar vein. It shows a twofold play between the feathers projecting from the umbo and those indented in the second circle, interlocked by an opposing direction of rotation, held at the centre by a clypeate coat of arms. On the sides there are occasional rosettes and oak fronds. There is a return to the ornate on the reverse, which is studded in short gold marks.

While these two pieces can be directly associated with other examples showing the same kind of conception, such as the enamels in the Castello Sforzesco, Milan and in the Bargello, Florence, the next pieces in the Cini Collection provide a kind of anthology of the genre as it developed stylistically and formally in the 15th and 16th century. Having abandoned superfluous embellishments, the objects acquire a pictorial fluidity in blue, light blue and white colours in the well-ordered backgrounds or in the dynamic undercutting of the fish scale pattern, also found in the large ornamental plates which



Venetian manufactory (?). Enamelled copper candlestick with palmette and flower decoration, late 15th or early 16th century. Venice, Fondazione Giorgio Cini, Galleria di Palazzo Cini a San Vio

highlight the calligraphic qualities of the design, although only to the advantage of the visible side.

The two white, blue and gold candlesticks have a lightness in the long shaft and great strength in the architectural system. They are pieces of art that are closest to a similar model used in goldsmithing and reach an interpretative perfection in their workmanship. The uniform black enamel pair occupy a position of their own with classical-like figures and cameos with a Limoges feel: another small enigma somewhere between an original and an imitation, possibly made in the 17th century.

“Perchè sù d’un bacil tanti Zecchini?” (“Why so many spangles on a basin”), Giorgio Baffo rhetorically asks in an irreverent sonnet. The *bacili* – as objects in the category of the basin were called – were shown off in the houses of princes, princesses and Humanists, who were fond of adding their coats of arms as a finishing touch.

This art form inevitably required the – albeit periodic – collaboration of goldsmiths and glassmakers, only governed by decrees. This inevitably led the goldsmiths to make independent decisions to avoid the technological restraints of the forge as they worked in new directions.

The recent appearance on the antiques market of some works of this kind and technique once more raises these issues and, moreover, throws light on extremely rare objects of highly refined workmanship found in museum collections and only known through historical catalogues and specialist repertories on the decorative arts.

So in the context of 20th-century collecting, we find Vittorio Cini’s interest in this kind of artefact. He acquired this group of enamel artefacts at a now unknown time. They were part of larger, very rich collection of decorative arts that he had been tenaciously putting together on the basis of a network of multifaceted intellectual and antiquarian relationships, still waiting to be explored.

Letizia Caselli



Venetian manufactory (?). Enamelled copper basin with palmette frieze, flower in the umbo, early 16th century. Venice, Fondazione Giorgio Cini, Galleria di Palazzo Cini a San Vio

Projects and Research

A Room of Her Own for Eleonora Duse

A new permanent space dedicated to the memory of Eleonora Duse will be officially opened in the Giorgio Cini Foundation in November. Designed along the lines of a “house-museum”, the main idea of the room is to make the invaluable Duse Archive (now in the Foundation’s Study Centre for Documentary Research on European Theatre and Opera) a vital and accessible resource.

The Duse Archive is the largest and most complete collection of documents on the life and art of the great actress. It was set up following an initial donation in 1968 from Eleonora Ilaria Bullough (or Sister Mary Mark as she became known), Duse’s niece and sole heir. The archive then grew considerably with other donations including those from Olga Resnevic Signorelli, Elena Carandini Albertini and various other people. The large Sister Mary Donation supplied photographs, books, clothes, furniture and personal objects belonging to the actress as well as hundreds of letters, including those from Sibilla Aleramo, Memo Benassi, Angelo Conti, Grazia Deledda, Isadora Duncan, Natalia Gontcharova, Yvette Guilbert, Giovanni Papini, Luigi Pirandello, Marco Praga, Matilde Serao, Jean F. Worth and Ermete Zacconi. There are also very many letters to her daughter Enrichetta, invaluable documents in fathoming Eleonora Duse’s personality. The same donation included annotated scripts, which are an irreplaceable source for studying her art of drama and her specific artistic vision. The scripts include *Antonio and Cleopatra*, *Macbeth and Romeo and Juliet* (translated by Arrigo Boito), plays by Gabriele D’Annunzio



Giuseppe Primoli, Eleonora Duse in a gondola, c. 1894, Fondazione Giorgio Cini, Archivio Duse

(*Sogno di un mattino di primavera*, *La gloria*, *La città morta* and *Francesca da Rimini*) and Marco Praga (*La porta chiusa*) as well as many Ibsen plays of which she was particularly fond. The Sister Mary Donation also contained a vast significant series of original photographs by some of the most celebrated photographers of the day – such as Paul Audouard, Aimé Dupont, Mario Nunes Vais, Giobatta Sciutto and Edward Steichen – who portray Duse both in private and on the stage.

Giuseppe Primoli, Eleonora Duse at home in the Palazzo Barbaro-Wolkoff, c. 1894, Fondazione Giorgio Cini, Archivio Duse



Another major part of the Duse Archive is the Signorelli Donation, which contains material gathered in long years of research by Olga Signorelli, a friend and the first biographer of the actress. In addition to photographic portraits of Eleonora in costumes and in daily life, there is a large collection of letters sent and received by the actress to various leading contemporary figures, such as Adolfo and Liliana de Bosis, Emma Garzes, Adolfo Orvieto and Corrado Govoni.

The creation of a space specially dedicated to the memory of Eleonora Duse – a “room of her own” designed

to accommodate the precious collection of heirlooms – implies not only contributing to the preservation of an invaluable heritage. It will also mean that the Foundation can open up its doors for members of the public to visit and consult the archive. Ultimately this fulfils a recurrent wish in the life of the great actress, who always found a warm reception in Venice where she had a house and lived for several years.

Born at Vigevano (Pavia) on 3 October 1858, and having spent part of her childhood in Venice, Eleonora remained deeply attached to the lagoon city for the whole of her life. On several occasions she expressed the wish to retire to Venice at the end of her acting career together with her young daughter and Arrigo Boito. This wish came true in 1894,



The Palazzo Barbaro-Wolkoff, period postcard, Fondazione Giorgio Cini, Archivio Duse

Eleonora Duse on the balcony of the Palazzo Barbaro-Wolkoff, Fondazione Giorgio Cini, Archivio Duse



when she went to live on the top floor of the Palazzo Barbaro-Wolkoff, in Dorsoduro, a house overlooking the Grand Canal opposite the Casetta Rossa, where Gabriele D’Annunzio was to lodge. From her Venetian home, the same year, she wrote to Primoli: “I have worked for years and years – for the whole of my youth – and now I wish to have a long rest. I have earned enough to live on, and will content myself with little. I have the greatest wealth, which consists in not desiring wealth. I have bought a flat on the top floor of an old Venetian *palazzo*, under the roof, with a large oval-shaped window overlooking the whole city. Autumn is quiet, the air pure, and my soul full of peace.”

The idea then is to recreate this peaceful corner and return it to Eleonora by creating a space for her on the Island of San Giorgio, arranged so as to reconstruct a significant room from her Venetian house. Some pieces of her furniture, furnishings and objects now in the Foundation will be displayed to form a permanent installation. There will also be a section for small temporary exhibitions dedicated to various aspects of the diva’s art of drama and life. In this way the very varied items kept in the Duse Archive will be displayed by rotation in showcases arranged inside the room, where any new acquisitions will also be shown as they are gradually unearthed by the Study Centre’s continuous research work.

The extraordinary wealth of the Duse Archive enables us to select various topics or key periods which will form the guidelines for temporary exhibitions.

Accordingly it seemed appropriate that the first exhibition* in this new space should be on Duse’s fascinating relationship with Venice. A number of episodes from her private and professional life in the city will be reconstructed and retold to visitors. The show will

*Information for visitors will be published on www.cini.it in the next future

Eleonora Duse on the balcony of Palazzo Barbaro-Wolkoff, Fondazione Giorgio Cini, Archivio Duse



begin with some valuable photographs of Eleonora as a child and of the Duse family, which originally hailed from Chioggia; there will also be a series of photographs about her stay in the Palazzo Barbaro-Wolkoff. The palace was owned by Alexander Wolkoff-Mouromtsoff, who was her landlord, but also a long-standing friend, art collector and painter of significant portraits of the actress. Next a section dedicated to her relationships with the many other international figures she met in the Venice, such as Rainer Maria Rilke, Matilde Acton, Arthur Bronson, Angelo Conti, Emma Calvè, Auguste Rodin, John Sirgent Sargent. Furthermore, in Venice, Duse had

several friends, such as Count Giuseppe “Gegé” Primoli, her great friend, confidante and photographer who kept her company in Venice; Mariano Fortuny, the author of some theatre projects and designer of the clothes which make the Duse Archive so valuable; Arrigo Boito and Gabriele D’Annunzio. Letters by Duse chosen from the many in which she mentions Venice will also be included along with documents, such as posters and newspaper cuttings concerning her professional career as the company leader in various Venetian productions – for which she won considerable plaudits – and her foreign tours with performances of Venetian plays such as Carlo Goldoni’s *La Locandiera* and *La Pamela nubile*.

Lastly, the showcased material will include photographs and documents of the peace she finally found in her retreat at Asolo, further evidence of deep bond not only with the city of Venice but also with the whole surrounding area of the Veneto.

Visitors will thus be able to experience life in Eleonora Duse’s “room of her own”, and explore her everyday environment and her story. The room, however, will not cease to fulfil its main initial function as a practical archive: material not on show, or particularly delicate items, such as articles of clothes, will be kept in adjoining hermetically sealed chests of drawers, logically organised for easy consultation. They will thus have the opportunity to gain insight into the life and art of the great actress by exploring the permanent exhibition and the documents and photographs on show in the rotating temporary exhibitions. Scholars, on the other hand, will be able to pursue their studies by making an appointment to consult the invaluable archive now reorganised and open to all specialists.

Teodora Ott and Marianna Zannoni

Presences on San Giorgio

*Remembering Vittorio Cini**



Vittorio Cini, negative, Giorgio Cini Foundation

Of the leading 20th-century Italian businessmen, Vittorio Cini has arguably attracted least interest and attention from historians and publishers. He did not leave any diaries or autobiographical memoirs like Ettore Conti, Riccardo Gualino and Alberto Pirelli. He was not the subject of biographies or long biographical essays like Agnelli, Volpi, Valletta, Olivetti, Cuccia, De Benedetti and, more recently, Berlusconi or Romiti. When the President and Secretary General of the Foundation bearing his name asked me to commemorate him, I found that the only published text on the life of Vittorio Cini was a long entry in the *Dizionario Biografico degli Italiani*.

But despite this low-profile, two facts immediately catch the eye. Firstly, Cini is mentioned for one reason or another in most of the literature on Italian history, politics and economics for the period the goes from the First World War to the second postwar years. Secondly, his name and memory still arouse feelings of fondness. When I run into some of his old acquaintances and the conversation touches on his name, the person I’m talking to immediately lights up with a smile and begins to joke in tones ranging from affection, irony and admiration. Cini’s charm has not worn thin. The explanation certainly lies in his personality and the obvious pleasure that he took in charming anyone that he intercepted even only occasionally on the radar of his personal relations.

But these explanations aren’t of much interest to historians. The potential biographer of Vittorio Cini would want to understand his part in Italian economic and financial history and the nature of his relations with the Fascist regime. Moreover, the historian might wonder why Cini took up the offer to become a minister in the last Mussolini government and why he resigned a month and a half before the collapse of the regime; why he was arrested by the Germans and sent to Dachau concentration camp; why he was freed; and why his merits were acknowledged and valued after the war, even by political movements that had had no truck with him. I’m in no position to give an answer to these questions. But I believe the only way to pay homage to a figure like Vittorio Cini and the institution that he founded is to try and address those questions.

Vittorio Cini was born in Ferrara 1885. That same year his father founded a public works company (infrastructures for road, rail, river and sea) which expanded in subsequent years and also began to include complementary services: mining and supplying the necessary materials and his own transport company. Born with the company, Vittorio was groomed to take over as manager. He studied in a Swiss business school and gained experience in a London bank before returning to Italy in 1905. Five years later he founded his own company and won public works tenders for the ports of Chioggia and Genoa.

* With some slight modifications, this article is the text dictated by Sergio Romano to mark the twentieth anniversary (1997) of Vittorio Cini’s death. Included in a booklet entitled *Per Vittorio Cini* with which the then President of the Giorgio Cini Foundation, Feliciano Benvenuti, wished to commemorate the founder, Romano’s essay is still the best historical portrait of the life and career of the great entrepreneur, collector and patron of the arts

On the strength of this experience, after the war (he had volunteered), he entered the field of maritime shipping, and that is the business most closely associated with his name. From 1918 to 1921 he founded three companies in Palermo, Rome and Venice, and bought large shares in some of the leading national shipping and insurance companies, such as Lloyd Adriatico in Venice, and Assicurazioni Generali in Trieste. In the *Dizionario Biografico degli Italiani*, Maurizio Reberschak points out that “the climax came in 1932 when the Venice-based Compagnia Adriatica di Navigazione, created by merging six shipping firms.... under Cini’s guidance practically took control of all the shipping in the Adriatic and through it of the Eastern Mediterranean and the East, in conjunction with other related shipping companies.”

Meantime Cini became involved in another industrial and financial front by establishing relations with the Venetian group of Giuseppe Volpi. The two probably met before the First World War, when Volpi’s hydroelectric companies supplied energy for the reclamation work being carried out by Cini in the provinces of Ferrara and Rovigo. Their initial working relations date back to 1918. In May of that year Volpi, Cini, Gaggia and Stucky created the Società Italiana Costruzioni specifically for the urban development of Porto Marghera (Venice). In the following years Cini, Gaggia and Volpi were to become inseparable partners in all the Venetian group’s major operations: the production and supply of electric energy, industrial and port developments, insurance companies, transport, hotels, and financial and insurance services. Northeast Italy as we know it today came into being after the First World War thanks to the collaboration between three extremely complementary personalities. Within the Italian industrial system they created powerhouse in the Veneto with a strong international background and great ambitions in the traditional areas of Venetian influence from the Adriatic to the Black Sea. Especially in Giuseppe Volpi’s lectures and oratorical style the reference to the greatness of Venice was often an exercise in rhetoric. But it would be wrong to underestimate the importance of this ideal motivation in his work and in that of his friends. And it would be an even more serious mistake to write off their association with Venice as being purely for ulterior motives and propaganda purposes. All of their cultural and charity initiatives – from the Procuratoria di San Marco to the Biennale and the great restoration projects at the Foundation – highlight the importance the city had always had in their cultural and sentimental life.

Volpi and Cini came together in the field of public services, i.e. infrastructure, energy and transport. Rather than producing commodities and capital goods – like Agnelli, Pirelli, Marzotto and Falck – they concentrated on supplying services. Moreover, both also began to work at the end of the 19th century and enjoyed initial success during the period of growth of the Italian economy just before the First World War. This focus on services had a crucial influence on their working methods and their relationships with the public authorities. They worked with the state because they needed permits, licenses, framework laws, regulations and subsidized credit. In any other country they might have maintained a more detached and neutral relationship with the world of politics.



Vittorio Cini and the Empress of Iran, Farah Diba Pahlavi, at the opening of the exhibition on Italian Miniatures from the 12th to 14th Century, Teheran, 20 November, 1966, negative, Giorgio Cini Foundation



Vittorio Cini and the Italian Prime Minister, Emilio Colombo, during the celebrations for the twentieth anniversary of the Giorgio Cini Foundation. Island of San Giorgio Maggiore, Venice, 24 October 1971, Photograph by Agenzia Fotografica Italiana

But Italy was a country beset by backwardness and requiring an enormous drive to modernisation. It was over-bureaucratic, lacked capital and was undermined by strong political and social conflict. Consequently, from the outset Volpi and Cini were inevitably drawn in politics. Until the first post-war period they were almost certainly Giolittian and to a lesser degree Nittian. They supported Giovanni Giolitti because in those years he had created the political and social conditions for the extraordinary growth of the Italian economy in the first decade of the century. And they supported Francesco Saverio Nitti because he was particularly aware of the infrastructure problems in economic development and therefore became the reference point for anyone occupying a leading position in the sectors of energy and transport.

They ran into difficulty, however, at the end of the war when the proportional electoral law approved in 1919 upset the balance in Italy and led to new political movements sitting in Parliament – the Socialists and the Popular Party – who refused to collaborate with the old ruling class in reconstructing the country. At the very time when Italy could have reaped the benefits of victory in the war and returned to the road of economic expansion, Cini, Volpi and the whole Italian entrepreneurial class had to face up to a chaotic, indecipherable situation continually being rocked by pseudo-revolutionary unrest and outbursts. They saw two positive aspects in the Fascist movement. Firstly, a national reaction to how the left had been denigrating the victory and the leading players in the war and, secondly, the possibility of a “return to order”. Like Giolitti and many other leading players in Italian society, Cini and Volpi hoped that the alliance with Mussolini in the 1921 elections would have brought the Fascists into the democratic fold and made them more moderate but at the same time still capable of warding off the idealistic and Bolshevik extreme left. When the circumstances, and especially the Popular Party’s attitude, undid Giolitti’s strategy, Cini and Volpi were “Giolittian” in the only way possible for businessmen in the 1920s: they worked within the regime. But their objective was still the same. They hoped to “constitutionalize” Fascism and force it to ditch its revolutionary wing and accept the laws of economic development. To reach this aim, they concentrated their efforts on Mussolini, i.e. the man best able to control and placate the radical and anticapitalist elements in the Fascist movement. The businessmen paid a high price in terms of freedom and dignity – too many uniforms, black shirts and ceremonies – but continued to be what they had been before the war: leading players in the process of modernisation begun in the late 19th century. They thus had to collaborate with most of the Giolittian and Nittian ruling class. Incidentally, there is much more continuity in the history of Italian modernisation than political historians care to admit. This is demonstrated by the fact that almost all the best technocrats who developed under Nitti’s wing – and especially Alberto Beneduce – played a key part in the major public economic initiatives during the Fascist regime.

Cini and Volpe shared a number of interests and were bound by deep ties of friendship. Both basically adopted the same attitude towards the regime but expressed it in different ways. They were both intelligent, ironic and shrewd. But unlike Cini, Volpi loved the

limelight of public life and therefore was much more willing to accept political appointments, such as Minister of the Treasury, the chairmanship of Confindustria (Italian General Confederation of Industry) and, after the outbreak of war, the chair of the Italian-Croatian Committee. Cini, on the other hand, preferred to concentrate on managing his group companies. That's why in April 1935, while Volpi was chairman of Confindustria, Cini spoke out in the Senate to defend private enterprise. State intervention in the early 1930s, he claimed, had been necessary because of the banking crisis and not because of flaws in free enterprise. It was time therefore that IRI (the state holding company) began to shut down the lame ducks and support or privatise the healthy companies. He said: "There are very solid public bodies, groups and individuals without any direct stakes willing – I'm convinced of this – to help the return to the private economy of those companies that are a burden to the state. And the state, when streamlined, will be able to do its duty as the ultimate regulator of the economy, thus resolving the current conflict of often being both judge and the judged in the measures which it is called on to make." Where the right conditions in place for a liberal turn in the Fascist economy? If the conditions were there, as Cini must have hoped, they were immediately swept away by the war in Ethiopia, the sanctions imposed on Italy and the worsening international situation. The war – a pointless risk in the view of most businessmen – led to a brusque change in Italian foreign policy and consequently also to the national economy. There ensued a stage of rearmament and public spending when the state had every interest in keep tight control on the reins of economic power. This is probably why in 1936, instead of planning to close down IRI, Mussolini, according to rumours of the time, even thought of inviting Cini to become chairman.

A few months later, however, Cini did accept the appointment as general commissar of the Universal Exhibition planned to be held in Rome in 1942. It was a particularly good choice. Cini was not only a financier but thanks to his experience in Ferrara also a remarkably efficient organiser of public works. He immediately presented a master plan outlining the project that he wished to implement. He wanted to build a lasting development, not temporary works, and a new quarter that was not simply an extension of Rome towards the sea, but a new town equipped with modern services and capable of alternative development. The expropriations cost the state just over 15 million lire and they were one of the best public investments made in Italy. The exhibition was never held and the project underwent various changes over time but Cini's great idea for an independent new town at the gates of Rome was partly realised and was one of the best pieces of 20th-century Italian town planning.

In June 1939, the 1942 exhibition commissar went to the United States to study how the Americans had tackled and organised similar events. This fact-finding trip was actually also a political mission. On behalf of Mussolini, Cini saw Roosevelt and some of the leading American politicians to try and fathom what the United States' position would be in the event of war. We don't know what kind of impression he had at these meetings or the advice that he gave to Mussolini on his return home. But we can imagine his

disappointment only a year later on learning that Italy had declared war. He was certainly among those who right from the start were concerned about the outcome of the war and the destiny of Italy.

This is probably why Mussolini strove to involve Cini in organising the war: it was a way of silencing the opposition and exploiting his experience. Mussolini's efforts sparked off a long series of rumours and leaks about Cini. In late 1940 there was talk of a cabinet reshuffle in which Paolo Thaon di Revel would leave the Ministry of the Treasury to Cini. A few weeks later, at the end of January 1941, Alberto Pirelli wrote in his notebooks that Mussolini wish to create a new government of technicians in which a Ministry would be given to Cini. But the situation was worsening and Mussolini began to contemplate the idea of a "dictator of the economy", along the lines of the role played



Vittore Branca and Vittorio Cini, negative, Giorgio Cini Foundation

by Walter Rathenau in Germany during the Great War and by Albert Speer in the Third Reich. In this spirit, he tried to involve Cini by offering him the chairmanship of the Italian-German Committee formed to organise the aircraft industry in Italy. Pirelli relates that Cini asked for some time to think it over. But a few days later, towards mid-December 1942, he wrote to Mussolini saying that he could not accept the appointment because of "lack of expertise".

He could not make a similar claim, when in February 1943, Mussolini again completely reshuffled his cabinet and offered him the Ministry of Communications. To avoid taking up the appointment Cini sent two letters on 6 and 9 February, respectively. In the first – according to the historian De Felice – he pleaded "health reasons" and in the second he drew Mussolini's attention to the "incompatibility between the duties that he would have to

fulfil and his role in some of the companies working in the communications sector." Mussolini replied by claiming that in general compatibility was more to do with the spirit than practical considerations: i.e. it concerned the moral stature of the individual. He added, however, that some legal experts who he had consulted had ruled out that there was any incompatibility in his case. Given such insistence, Cini had no choice but to accept.

The February cabinet reshuffle was one of Mussolini's most enigmatic decisions. Was he mainly interested in getting rid of Ciano and taking direct control of the Ministry of Foreign Affairs? Or as Radio London claimed, was he trying to remove all those who challenged his orders? Or, as Togliatti claimed from Radio Moscow, was he surrounding himself with "anonymous bureaucrats" and "petty tyrants from the provinces" who were more malleable and docile than their predecessors?

Of course none of these descriptions fits Vittorio Cini. He was neither a small-time provincial tyrant nor an anonymous bureaucrat. And most importantly he was not a yes-man willing to accept unreservedly the directives from the head of government.



Vittorio Cini and his brother Clemente Grandini with Nino Brabantini, negative, Giorgio Cini Foundation

De Felice believes that the first signal of Cini's independence was the letter-report on the situation of the merchant fleet, sent to Mussolini on 3 March 1943, in which he describes – albeit indirectly – the “extreme gravity of the situation”. A second signal was a meeting with three heads of staff on 3 April in which the new Minister of Communications allegedly claimed that the time had come to negotiate with the enemy. The third signal came on 19 June, when in a cabinet meeting Cini suggested making an objective review of the situation and the various theories on how to tackle it, not excluding “even that of making peace”. Lastly, in his letter of resignation of 24 June, he explains that at the cabinet meeting his mention of peace was “only intended as warning that it [peace] should not find us unprepared, as we were unprepared at the outbreak of war... my proposal was not meant to start a debate on peace: rather I wished to find out whether you allowed your collaborators to examine the general political situation, which I believe to be the indispensable premise for any informed responsibility.” He resigned and said so explicitly, because Mussolini had tried to reduce the scope of his Ministry simply to the technical field. Cini's attitude was far from being that of an anonymous bureaucrat, a petty provincial tyrant or pusillanimous implementer of directives from the head of government, as Togliatti had claimed. Which Soviet minister would have dared to write a letter to Stalin like the one that Cini sent to Mussolini in June 1943? Mussolini kept the letter of resignation in his drawer until the day that he decided to appoint a new minister – Giacomo Peverelli. This was on 20 July, two days before the meeting of the Fascist Grand Council on 20 July. From then on Mussolini wrote Cini off as the representative of “defeatism” in his government.

This brings us to another historically very interesting point in the public life of Vittorio Cini: his arrest in Rome on 23 September 1943. After being deported to Germany he was imprisoned in the Dachau concentration camp. But shortly afterwards he was transferred to a clinic at Friedrichroda and from there his son Giorgio brought him back to Italy. Was this an escape or an exit agreed with the Germans? Was some kind of ransom paid? And, most importantly, why had he been arrested? The answer to the latter question can probably be explained by the intransigent Fascists' old hostility to the financial and economic circles with which Mussolini had been willing to collaborate. We know that in November 1942 Giovanni Preziosi sent Mussolini long memos urging him to stress the social character of the revolution and listing the names of those who should be given some “German-style justice (backs to the wall)”: Bottai, Ciano, Cini and Grandi. We know that many Fascists saw the crisis in the regime as the opportunity for a new revolutionary wave inspired by the principles that had guided the movement in its early days. Like Volpi, who was arrested the same day and taken to the SS headquarters in Via Tasso, Cini had the dubious honour of being the perfect image of what the extremist Fascists deemed to be the “class enemy”. They claimed that the arrest of Cini and Volpi was the first step in the settling of accounts with moderate Fascism that the extremists of the Social Republic were now about to pursue. From their point of view, the objective was perfectly logical. The conclusion

was that Cini and Volpi had failed to do from within the regime what Giolitti had failed to do from outside.

The fact remains, however, that the two leaders of the Venetian group fell into the hands of the Germans, not the Fascists, and that Cini was taken to Germany. We may rightly wonder if the intransigent Fascists' punitive intentions are enough to explain Cini's arrest and what the German interest in it was. I can only put forward one theory – that after their arrest Cini and Volpi had become a form of capital for some Nazi leaders who wished to save up a treasure to barter for their lives ahead of the impending catastrophe. There is some direct evidence of this in the memoirs of Fey Pirzio Biroli, the daughter of Ulrich von Hassell, the German ambassador to Rome from 1933 who was condemned to death for the failed plot against Hitler in July 1944. Fey was arrested in Italy and after her father's trial she wandered from one camp to another under SS escort while the Russians and allies advanced across the heart of Germany. As the other camps gradually emptied, she ended up with a group of prisoners, including some of the cream of European society, the relatives of people condemned to death and statesmen captured by the Germans in the previous years. They were Himmler's insurance policy, the men and women whom the *Reichsführer* intended to use as hostages.

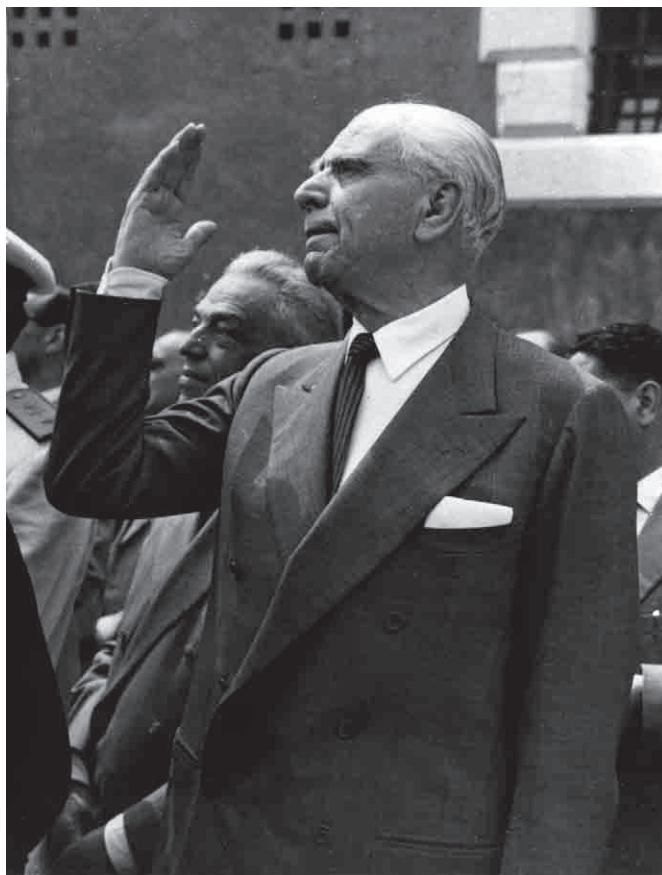
But, I repeat, I'm simply speculating. Neither Vittorio nor Giorgio Cini ever spoke publicly about this matter. Before entering Switzerland, Cini spent the summer of 1994 in a clinic near Padua where he made contact with the Resistance, which he helped financially. Was he doing this to prepare for the future? Possibly. But I believe that those funds are enough to explain the verdict of innocent returned by the inquest appointed in July 1945 by the Veneto Regional Branch of the Italian National Liberation Committee (CLN) and a High Court decree of March 1946, which restored his title as a senator and recognised his “keen patriotism”. Today from a broader historical perspective, those judgements even demonstrate that no one had the right to ignore how much the great Venetian modernisers had done from the beginning of the Giolittian era to the fall of Fascism. No one after the summary justice of the early weeks could overlook the fact that the history of the country's development must be assessed with different criteria from those used to judge the various political stages. And, moreover, who in postwar Italy was entitled to condemn Vittorio Cini?

This brings us to the last long chapter in his life. While continuing to run his companies and businesses, Cini began to devote a good deal of time to cultural interests and charitable initiatives and to what in other times might have been described as “caring for his own soul”. On the death of Volpi, he inherited the Venetian role of his old friend. Then when his son Giorgio tragically died in 1949, he determined to commemorate him with an initiative of which the Giorgio Cini Foundation is the main part. Many arguably felt that these interests and initiatives were the natural fruit of old age. But I believe they are the climax of his political and moral career. Like many other entrepreneurs of his generation, Cini was very patriotic, possibly even a nationalist. He volunteered for the First World War and saw in Fascism an understandable reaction to the mindless

antinational policy of the Italian left in the immediate post-war period. When Italy entered war in June 1940, he had no illusions, but as an Italian hoped to the end that Italy would have won. He accepted the post of Minister of Communications in 1943 to help avoid his country being overwhelmed by events. He was never an aloof onlooker only intent on pursuing his own economic interests. He was a committed and active Italian. The defeat, therefore, was also in some ways the defeat of his generation and his social class, and the loss of the moral capital that he had invested in the future of his country.

He reacted to that loss with another investment: Venice, Italian culture and – if I have fully grasp the meaning of some choices and preferences – the search for a religious faith. This led among other things to “his monument” to use Vittore Branca’s words inscribed on the stone plaque in the cloister of the Foundation. Judging by this creation of his and the admiration that we still feel for him, his investment continues to yield great fruit.

Sergio Romano



Vittorio Cini, negative, Giorgio Cini Foundation

Publications

Catalogues

Penelope’s Labour: Weaving Words and Images

edited by Adam Lowe and Jerry Brotton

Factum Arte, Madrid, 2011



This is the catalogue for the ongoing exhibition of antique and contemporary tapestries and carpets produced and organised by the Giorgio Cini Foundation with Factum Arte, Madrid, due to run on the Island of San Giorgio until 18 September 2011. The main idea of the exhibition is to focus on Vittorio Cini’s great interest in tapestries and at the same time explore developments in contemporary art and the renewed ability of artists to use the medium to tell very varied, compelling stories from present-day life. The works in the catalogue range from late 15th-century tapestry depicting the destruction of Jerusalem to Azra Akšamija’s textiles on ethnic cleansing in Bosnia Herzegovina, Grayson Perry’s vast allegory of contemporary life in the *Walthamstow Tapestry* and Mark Quinn’s “flowers” of our manipulated natural world. Consequently, this is an exhibition that puts the woven image back at the heart of contemporary artistic practice. The itinerary has been suggestively illustrated in the catalogue edited by the exhibition curators Adam Lowe and Jerry Brotton; in addition to Pasquale Gagliardi’s introduction, there are texts by Jerry Brotton, Nello Forti Grazzini, Annemarie Sauzeau Boetti, Jon Thompson, Adam Lowe and Iván De La Nuez.

Essays

Jan-Christoph Rössler *I palazzi veneziani. Storia, architettura, restauri. Il Trecento e il Quattrocento*

Saggi e profili di Arte Veneta

Scripta Edizioni, Verona 2011



This book marks the revival of an historic series – *Saggi e profili di Arte Veneta* – originally founded by Rodolfo Palluchini and now edited by Giuseppe Pavanello. In “Venetian Palaces. History, Architecture and Restorations. The 14th and 15th century”, Jan-Christoph Rössler sets out to clear up some chronological, stylistic and typological aspects of the civic architecture for the period in question. Through a detailed exploration of archive documents and an in-depth critical interpretation of the buildings themselves, the author reconstructs

the histories of 26 palaces. He identifies the patronage, changes of ownership, original appearance, alterations and renovations up to the 19th century. In fact this was when, to use the author's own words, there was a period of "aesthetical retouching involving reconstructions and re-inventions". In the second part of the book, starting from the Palazzo Aldioni Barbaro at San Vidal, he arrives at an analysis of some of the most emblematic buildings of the Venetian urban fabric, such as the Ca' d'Oro or the Ca' Foscari. The commentary, however, is not only based on the German practice of *Bauforschung* (i.e. precise surveys of the facades), but also explores the building plans, describing changes to both structural and decorative elements. The result is not a purely architectural history, but a history of architecture that connects with what we might describe as the "culture of dwelling".



Pasquale Gagliardi
Il gusto dell'organizzazione.
Estetica, conoscenza, management

Guerini Associati, Milan, 2011

This book brings together writings – almost all originally in English – published by Pasquale Gagliardi over a period of around twenty years. The texts include introductions to books that he has edited, chapters from books edited by others, and articles and reviews from leading journals in the field of organization studies (such as the *Administrative Science Quarterly* and *Journal of Management Inquiry*). Seen together the writings tell of a still ongoing intellectual and professional journey that may be a source of interest and inspiration for those studying organizations, the managers who run them and anyone subject to their logic and attempting to interpret them. The background and the stages of this journey are illustrated in Massimiliano Monaci's introduction, which also acts as an analytical guide to the collection.



Adriano Mariuz
L'altare di Isenheim.
Mathis Grünewald pittore della Morte e della Resurrezione

Scripta Edizioni, Verona, 2011

"It's the face of suffering, anguish and death. The impact is overwhelming, right from the first glance. The *Crucifixion* is the tragic climax of Western art. It is one of those masterpieces that makes critical discourse difficult, because they come into being at that limit where the word has exhausted the possibility of communicating. Visions generated by silence and in silence, their reality is affirmed in the flagrant force of the image."

This slim volume contains the text of a lecture on the Isenheim Altarpiece given by Adriano Mariuz at the Ateneo San Basso in Venice on 2 April 1987. The text has not been

added to or heavily edited so as to leave the author's conversational tone, which is one of the most fascinating aspects of the book, and is also found in his lecture on Tintoretto's *Adoration of the Shepherds*, published in 2010, and already into a second edition. Exploring the world of a still relatively unknown masterpiece like the Isenheim Altarpiece and of a truly great artist like Mathis Grünewald will be a new experience for most despite, despite the fact that the altarpiece is acknowledged as being one of the most moving works in Western art. Adriano Mariuz (1938-2003) was a professor of the history of modern art at the University of Padua. A remarkably knowledgeable expert on 18th-century Venetian painting, he wrote key texts on Giambattista and Giandomenico Tiepolo, collected in a book also edited by the Institute of Art History (*Tiepolo*, Cierre edizioni 2008).

Music and critical editions of music



L'incoronazione di Poppea
 Libretto di Gian Francesco Busenello,
 musica di Claudio Monteverdi

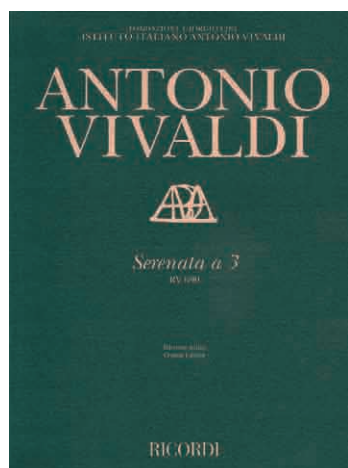
Facsimile of the Naples score plus libretto edited by Lorenzo Bianconi, with introductory essays by Gino Benzoni and Alessandra Chiarelli

Drammaturgia musicale veneta, 2

Ricordi, Milan, 2011

L'incoronazione di Poppea (Venice 1643), a play by Giovan Francesco Busenello with music attributed to Claudio Monteverdi, has a very special place in the history of opera. It is in fact the first opera on a historical subject. Instead of Daphne, Orpheus and Adonis, the main characters are the Emperor Nero, the Empress Octavia, the Sabina courtesan Poppea and the philosopher Seneca. This book contains the manuscript score now in Naples, which like the manuscript in the Biblioteca Marciana, Venice, was copied by several hands: Francesco Cavalli, perhaps Benedetto Ferrari, and probably an anonymous Neapolitan musician.

The problematic issue of the relations between attribution, sources, versions and performances is addressed in the introductory pages by Alessandra Chiarelli, while Gino Benzoni describes the historical and cultural background to Busenello's life and career, from the late 16th century to the 1750s.



Antonio Vivaldi *Serenata a 3*, RV 690

Critical edition by Alessandro Borin
Edizione critica delle Opere di Antonio Vivaldi
Editore Ricordi, Milan, 2011

The *Serenata a tre*, RV 690, is the oldest, and in certain respects the most enigmatic of all the Vivaldi serenatas that have come down to us. Its unusual dramaturgy transposes on to an allegorical plane the salient features of the biography of the French Jansenist Jean de Turreil, who was arrested in Italy on the orders of the Holy Office and imprisoned in Castel Sant'Angelo. A member of the Arcadian Academy and a correspondent of the German philosopher and mathematician Gottfried Wilhelm Leibniz, Turreil was a fascinating intellectual of modern type, appreciated by the leading figures of the Italian cultural milieu of his day. An examination of the papers relating to his trial – preserved in the archives of the Episcopal Curia in Florence and the Congregazione per la Dottrina della Fede in Rome – has made it possible to reconstruct the significant events leading to his condemnation and belated absolution, allowing us at the same time to formulate some new hypotheses concerning the genesis of Vivaldi's score, the place where it was performed for the first time and the identity of the person who commissioned it.

Periodicals

Studi Veneziani N. S. LIX (2010)

edited by Istituto per la Storia della Società e dello Stato Veneziano
Fabrizio Serra Editore, Pisa-Rome, 2011

Gino Benzoni, *Presentazione*

MARTIRI. TESTIMONIANZE DI FEDE, CULTURE DELLA MORTE, NUOVE FORME DI AZIONE POLITICA

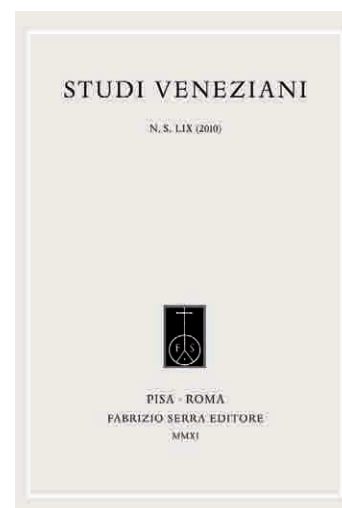
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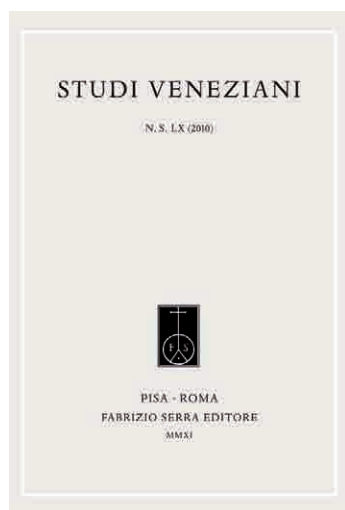
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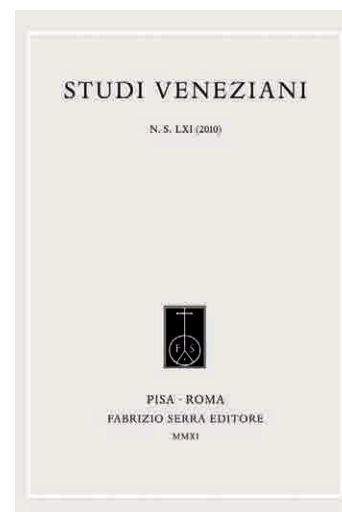
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Fabrizio Serra Editore, Pisa-Rome, 2011

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AAA TAC Acoustical Arts and Artifacts - Technology, Aesthetics, Communication

An International Journal No. 7, 2011
edited by Istituto per la Musica
Fabrizio Serra Editore, Pisa - Rome 2011

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Saggi e Memorie di storia dell'arte 33 (2009)

edited by Istituto di Storia dell'Arte

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Simone Guerriero, *Per un repertorio della scultura veneta del Sei e Settecento. I*
Giovanni Felle, *Nuovi affreschi di Giambattista Canal*
Ludovica Mazzetti d'Albertis, *Palazzo Rasponi Murat: una committenza neoclassica*
Matteo Gardonio, *Scultori italiani a Parigi tra Esposizioni Universali, mercato e strategie*

Study Day Proceedings

Giuseppe Santomaso (1907-1990)

(Venice, Giorgio Cini Foundation, 5-6 December 2007)

Marisa Volpi, *Il grande sarto di Venezia*

Giovanni Soccol, *Santomaso: "...io dipingo con l'aria"*

Nico Stringa, *Sulla pittura e sull'arte: scritti di Giuseppe Santomaso*

Laura Poletto, *Dalla Bevilacqua alla Biennale: esordi e percorsi del primo Santomaso*

Sileno Salvagnini, *Santomaso e Marchiori: un pittore e il suo critico. Dalla personale parigina del 1939 agli anni Sessanta*

Giuliana Tomasella, *Da Marchiori a Ponente. Momenti della fortuna critica di Giuseppe Santomaso*

Maria Grazia Messina, *Giuseppe Santomaso dal Fronte Nuovo delle Arti al Gruppo degli Otto*

Stefania Portinari, *Santomaso, l'opera grafica*

Elisa Prete, *Giuseppe Santomaso: note su alcuni dipinti inediti*

Giuseppina Dal Canton, *Santomaso all'Università di Padova*

Massimo De Grassi, *Giuseppe Santomaso e Trieste*

Giovanni Solari, *In viaggio con Santomaso*

Isabella Reale, *Lettere ad Afro: cronache epistolari attorno agli Otto*