

ITALIAN ACADEMY  
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# The Italian Academy for Advanced Studies in America at Columbia University



Annual Report  
2002-2003

The Italian Academy for  
Advanced Studies in America  
at Columbia University

Annual Report 2002–2003

NEW YORK 2003

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## THE MISSION OF THE ITALIAN ACADEMY

Founded in 1991 on the basis of an agreement between the Republic of Italy and Columbia University, the Academy sponsors advanced research in all areas relating

to Italian history, science and society; presents distinguished examples of Italian culture and art; and promotes academic, cultural and scientific exchange at the highest level.

## ABOUT THE ACADEMY

At the core of the work of the Italian Academy lies its Fellowship Program. Fellowships are open to senior scholars at the post-doctoral level and above, who wish to devote a semester or a full academic year to genuinely innovative work in all fields relating to culture, cultural memory, and the relations between culture, the sciences, and the social sciences. The most advanced part of the Fellowship Program is the Academy's ongoing Project in Art and the Neurosciences, in which scholars in both the humanities and the sciences work together in assessing the significance of the latest developments in genetics and the neurosciences for the humanities – and vice-versa.

The Academy also serves as the chief reference point in the United States for all links between the worlds of higher education in Italy and the US. Thanks to its

prestige and its location in New York, it has also become a critical site for meetings between distinguished members of the Italian and American business and political communities. Its theater, library, and other public spaces offer important locations for a variety of concerts, exhibitions and films reflecting the finest aspects of cultural relations between the Republic of Italy and the artistic and academic communities of New York and the United States.

McKim, Mead and White's 1927 Casa Italiana, beautifully reconstructed in 1993, is the home of the Academy. It provides exceptional offices for the Academy's Fellows, as well as housing a library and a magnificent theater in Neo-Renaissance style, in which major academic, theatrical and musical events regularly take place.

# Letter from the Director



This, our first annual report, testifies to a highly successful year at the Academy. In my directorial report below, I summarize our activities and achievements during the past academic year. In it I hope to have given some sense of the ways in which the Academy has contributed not only to scholarship but also to the enhancement of the long-standing and historical relationship between the United States and Italy. Nevertheless, much work remains to be done. The Academy has yet to fulfil its full potential, both as a research institute and as a hub for the promotion of Italian culture in New York. We have achieved a great deal already with a very small staff. We will need, however, to enhance our limited resources in order to expand our programs and to increase our staff to a level capable of sustaining a scale of programming and events worthy of our mission and of our splendid building. Our building itself is not everything it seems. Our garden is unfinished and is an unuti-

lized resource. Located outside our theater it could serve as a marvelous additional space, both for the theater and as a meeting point for students and Fellows. Our beautiful library stands empty and needs an endowment of its own, both for the purchase of books and for the employment of a librarian to run it. In order to expand our staff and free up funds for programming, our fellowships at the Academy need to be endowed. The possibilities are numerous. Later in the year I hope officially to launch a fundraising campaign to double our existing endowment of \$21 million; but in the meantime I appeal to all readers of this report to consider the possibility of enhancing the mission, programs and scholarship of the Academy by contributing financially to the endowment of

1. a functioning library worthy of our academic aims;
2. the creation of a garden in the space outside our theater; and
3. the endowment of research and other fellowships at the Academy.

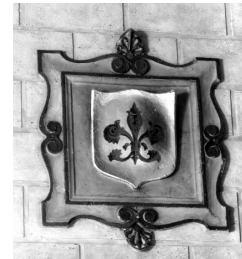
I would be happy to hear from any potential donors and to discuss ideas about the use of possible gifts to the Academy. The cause, I believe, is a clear and good one. In these days of tension between Europe and the United States, a place such as the Academy, as I repeatedly emphasize in my report, can only contribute to an understanding between nations. In this endeavor Italy and Columbia stand in the forefront. Who could doubt the extraordinary role played by Italy in the culture of the entire West?

This unparalleled heritage is splendidly represented by the Academy, by its Fellowship program and by its many events. I appeal to you to assist me in taking a promising institution, with a record of true achievement so far, still further. Let us set out to ensure that the best and most serious aspects of Italian culture and science continue to be presented in our lovely environment in a critical area of New York, surely still the greatest and liveliest city in the world.

## Annual Report 2002–2003

# Board of Guarantors

2002–2003



APPOINTED BY  
COLUMBIA UNIVERSITY:

**Barbara Aronstein Black**

*George Welwood Murray Professor of Law,  
Columbia University*

**Jon Elster**

*Robert K. Merton Professor of Social Sciences,  
Political Science, Columbia University*

**Zvi Galil**

*Dean of the School of Engineering; Schapiro  
Professor, School of Engineering; Julian  
Clarence Levi Professor of Computer Science,  
Columbia University*

**Edward Said †**

*University Professor, Columbia University*

**Jeffrey Schnapp**

*Professor of Italian and Comparative  
Literature; Director, Stanford Humanities  
Library, Stanford University*

**Fritz Stern**

*University Professor, Columbia University*

APPOINTED BY THE MINISTRY OF  
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*former Deputy Foreign Minister of Italy;  
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Immigrazione Comune di Milano*

**Stefano Parisi**

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**Fabio Roversi-Monaco**

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**Alessandro Schiesaro**

*Professor of Classics, King's College, London*

**Claudio Angelini**

*Director, Istituto Italiano di Cultura (ex officio)*

CHAIR:

**Jonathan Cole**

*Provost and Dean of Faculties, Columbia  
University, until June 2003*

**Alan Brinkley**

*Provost and Allan Nevins Professor of History,  
Columbia University, from June 2003*

# Staff



David Freedberg, *Director*

Olivia D'Aponte, *Fellows Manager;*  
*Assistant Director*

Maria Francesca Nespoli, *Assistant*  
*Director until May 2003*

Shila Maghji, *Business Manager*

Robert Kulesz, *Events Coordinator*

Allison Jeffrey, *Administrative Assistant*

Jenny McPhee, *Film Program Curator*

Rick Whitaker, *Theater Manager*

## WORK STUDY STAFF

Danka Rapic

Jessica Juarez

Suzanne Schneider

Dan Rinaldi

Dan Zafros

Paul Heyer

Marc Felezzola

Kristin Soraya Batmanghelichi

Adrienne Blount

Julia Morelli

Surag Mungekar

Ellen Wong

Solmaz Firoz

Sheikh M. Omer-Farooq

Haley Horan

Paolo Parigi

Veronica White

Emily Reeves

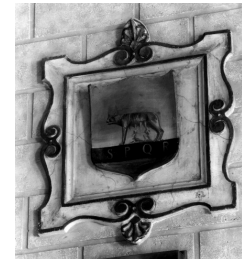
Katherine Percival

Carmen Zapata (*volunteer*)

Beagan Wilcox

Mahesh Somashekhar

# Director's Report



The year 2002–2003 was an auspicious one at the Academy. No one who visited us could have failed to note the mood of excitement, optimism and anticipation that marked the beginning of the Fall semester and that continued throughout the year. The Academy is finally set to achieve the high aims of its mission.

The new Fellowship Program got off to a flying start. Fellows worked outstandingly together; the papers they presented made substantial contributions to the understanding of Italian history and culture; better relations than ever before were established with departments of the university; and public awareness of the fact that the Academy has become a distinguished center for advanced study grows daily.

In the Fall we had eight academic Fellows in residence, in the spring thirteen. They were joined by the first four winners (two each semester) of the New York Prize/Premio New York, a presti-

gious new award for the most promising young Italian artists established by the Academy and the Directorate for Cultural Affairs at the Italian Foreign Ministry. In setting up the prize, which drew a very large number of applicants (over 200 last year, almost 400 this year), we have enjoyed the full support and collaboration of Columbia's own School of the Arts and its Dean, Bruce Ferguson.

Following the model of institutions such as the Institute for Advanced Study in Princeton and the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, we held weekly luncheon seminars, which swiftly became a central and unifying feature of our program. They were always collegial, incisive, and constructive. Each of the seminars contributed substantially to the study and understanding of Italian culture, science, literature and art. Fellows' papers are now available on our website at [www.italianacademy.columbia.edu/fellowships/fel\\_luncheon\\_seminars.html](http://www.italianacademy.columbia.edu/fellowships/fel_luncheon_seminars.html).



Fellows were unanimous in their appreciation both of the collegiality of the group and of the difference the intellectual and scholarly atmosphere at the Academy and at Columbia University made to their work. The success of the program will, to a large extent, be measured by the publications that eventually emerge on the basis of work done during the Fellowship year at the Academy.

Our film series, organized and curated by Jenny McPhee, has continued to be a great success. In the fall the series was entitled *Diva/Divo: Gender in a Generation of Italian Film 1950–1980*, in the spring, *Beyond Cinecittà: Highlights of Italian Cinema from 1980 to the Present*. Each film was introduced by a distinguished speaker and followed by animated discussion. Speakers this past year included Alexander Stille, Ingrid Rossellini and Antonio Monda. Over two hundred members of the public, from within the university and without, filled the Teatro for each of the six or seven screenings per semester. As in the case of last year, the screenings and discussions were preceded by receptions, happy occasions for those interested in Italian culture in New York. This year we were fortunate to have Campari sponsor these receptions by providing a splendid array of drinks on each occasion.

In March we began our collaboration with Laboratorio Immagine Donna of Florence under the directorship of Maria Teresa D’Arcangelo with a day devoted to

the films of Muzzi Loffredo.

Musical activity at the Academy continued to flourish. The lead was provided by the Bach to Boccherini cycle of concerts organized by our musical director, Inbal Segev. Here the concentration was largely on Baroque music; next year these concerts will be supplemented by a series devoted to contemporary Italian music, under the organization of our newly-appointed Theater Manager, Rick Whitaker. A number of concerts were also organized by Deborah Bradley of the Columbia Music Department, thus continuing the Academy’s relationship not only with Columbia College (concerts with undergraduate musicians) but also with the Music Department at Columbia itself. One of her concerts featured music by our Fellow in Music Theory, Carlo Landini.

The Columbia University Seminar continued to hold its monthly meetings in the Academy. The vitality of the seminar, made up of distinguished scholars from throughout the New York community, offered a further sign of the liveliness of discourse at the Academy about Italian topics, both historical and contemporary.

The Center for the Ancient Mediterranean organized a number of lectures and conferences at the Academy of obvious relevance to Italian history and culture, such as those on ancient Sicily, on ancient Alexandria, on losses sustained by ancient statues, on the Greek Historians, and on the expansion of Christianity in

the first four centuries of the modern era.

In keeping with my wish to ensure that the Academy is a place open to collaboration with other constituencies of the university, I allowed the Center for Comparative Literature and Society to hold a number of events in our building. Notable among these was the conference on Language and Reading organized by Gayatri Spivak and Gil Anidjar and focusing on the work of Jacques Derrida. As a sign of the collaborative spirit in which the Academy operates at Columbia, I introduced the conference, emphasizing the relevance of Italy not just to the topic of the conference but to Derrida himself.

Our guarantor Edward Said continued to play a central role in intellectual life at Columbia.\* In celebration of the twenty-fifth anniversary of the publication of his *Orientalism*, a conference was held at the Academy, organized by the Center for Comparative Literature and Society, and the Departments of Anthropology, English, and Middle East and Asian Languages and Cultures. The event was a huge success; over two hundred people were unable to be admitted, such was the press of people wishing to attend. Both at the university and in New York as a whole, the Academy has become known

\* To our great sadness, Edward Said died on September 25, 2003, after a long and courageously-fought illness. He will be deeply missed by the University, and by everyone at the Academy, which he served for so long. He was an inspiration to all of us here.

not just as a place where major intellectual events happen, but where people of all races and creeds may gather together to discuss the most controversial issues of the day in a frank and free atmosphere.

The Academy became still better known locally thanks to the Humanities Festival organized by President Bollinger’s office and by Columbia’s School of the Arts around the Royal Shakespeare Company’s production of Salman Rushdie’s *Midnight’s Children* at the Apollo theatre in Harlem. For the month of March, the Academy was often visited by members of the University and of the larger New York community attending events and seminars devoted to the kinds of broad multi-cultural issues raised by the Festival.

We held four exhibitions in our ground-floor space this year. Three of these exhibitions were by winners of the New York Prize. The series began with Chiara Carocci’s engaging exhibition entitled “New York by Chiara”, and was followed by Sarah Rossi’s “Ora”, a presentation of Rossi’s work with the still camera (on the ground floor) and her compelling film work (in the Teatro). In April, Leonard Sussman’s splendid exhibition of photographs of Sardinia opened, and the year concluded with Marta dell’Angelo’s excellent figurative paintings.

All these exhibitions greatly added to the attractiveness of our entrance spaces. Once our staff has been expanded next

year, we hope to be able to do more in this domain.

As in the past, much of my time was devoted to the furtherance of our relationship with a variety of Italian institutions, as well as to our diplomatic and other official relationships. In June, I served as Chair of the Jury for the Premio New York, which assessed over 200 applications. Meetings were held at the Farnesina in Rome. In the course of my various visits to Rome I continued discussions about the possibilities for cultural, scientific, political and entrepreneurial exchange with Ambassador Aloisi, Director of the Department of Cultural Affairs at Ministry of Foreign Affairs, Deputy Foreign Minister Baccini, and Ambassador Puri Purini, First Diplomatic Counsellor to the President of Italy at the Quirinale. All received me with their characteristic courtesy and expressions of support. Thanks to the efforts of Ambassador Aloisi, the Fondazione Cassamarca has made a contribution to the Academy of €75,000 in order to support the project to inquire into the demand for Italian language instruction at US schools and universities. This is a long-range project which will require significant planning, and a pilot project is underway.

As always, we worked closely with Consul-General Radicati in New York and the Director of the Istituto Italiano di Cultura to discuss possible projects together. The fact that Senator Riani left his posi-

tion as Director of the Istituto in November and has not been replaced meant that we were unable to plan any joint projects together for this year, but several are underway for the future.

Ambassador Salleo continued to be a strong supporter of the Academy and I look forward to a similarly close collaboration with his successor Ambassador Vento, previously Ambassador to the UN in New York.

The promotion of Italian culture in New York has long been a critical aspect of the activities of the Istituto Italiano di Cultura and the Casa Italiana Zerilli-Marimò at NYU. I look forward to developing joint projects with both of these institutions. At the same time, it is essential that all concerned remain aware of the difference between the Academy and these fellow institutions. Above all else, the Academy (as our name implies), is a center for advanced study, and as such will continue to contribute to the promotion of the image of Italy as a major force in the scientific and academic world, both in the US and internationally. No other institution fills this critical role, and I am grateful to all those in the diplomatic and political communities for their continuing support of our activities as a prestigious international research center.

Now to the more practical aspects of the year. Having prepared the way in the two first years of my directorship for an Academy that not only reflected the glory

of the building, but could also comfortably house all our Fellows in appropriate working conditions, we proceeded with a number of relatively minor but critical changes to our environment. Much of the work was done in collaboration with Ralph Olsen, Associate University Architect, on the basis of plans provided to us by last year's Fellow from the Roman Sovrintendenza, Francesco Stefanori.

Thanks to our efforts in reorganizing available space in the Academy, we gained two new offices for Fellows, and updated the furnishings and computer equipment where necessary throughout our building. As a result of these and other items of essential housekeeping and reallocation, all Fellows were able to be housed on the fourth and fifth floors. Anyone who has worked at Columbia will be aware of the pressures of space in the university, and so these space gains are, in their own way, no small achievement.

Past visitors to the Academy returning this year will have noticed a number of small architectural changes, including the removal of the ostentatious and outdated colored glass light fittings throughout the building. A meeting place for the Fellows was set up in a corner of the Library, with a very popular coffee machine in the adjacent kitchenette. A number of current newspapers are available in this space (including *Corriere della Sera*, *La Repubblica* and *America Oggi*). Once the Library becomes a working library again,

this space will of course be relocated, perhaps to the salone.

As a result of these efforts, both large and small, I believe that the Academy has finally been turned into an efficient as well as an attractive working space of which Columbia can continue to be proud, and which provides a most effective working environment for a center for advanced study.

A number of changes were made to the administration of the Academy. Olivia D'Aponte came on board to take over responsibility for our events and for our Fellowship program. She also assumed responsibility for the administration of our office as a whole. Rick Whitaker was appointed to take charge of theater rentals, a busy aspect of life at the Academy. At the end of the academic year Francesca Nespoli left her position as Assistant Director of the Academy in order to return to Italy. Throughout her tenure she was a steadfast interlocutor for the Academy, especially when it came to our relations with the Italian Government and with other Italian institutions. Her literary and administrative skills served the Academy extraordinarily well, and she will be much missed. In addition to her work as curator of our film series, Jenny McPhee played a crucial role in the intellectual programs of the Academy and in ensuring a happy environment for our Fellows. I also remain very grateful for the devoted work of our other staff mem-

bers, Allison Jeffrey and Robert Kulesz, as well as to the energetic work of our many work-study assistants this year. Without their loyal and untiring work, the Academy would not have become the major center it now is, nor would we have achieved the various successes we have had this year.

The Academy is now well set to become one of the most distinguished centers for advanced study in the world. As such it will continue to reflect great credit both on Columbia and on the Republic of Italy. As always political and diplomatic changes in Italy require a constant renewal of personal relations, and I am grateful to all those who have continued to offer support for the Academy.

This is also a time of change at Columbia. We have a new President, Lee Bollinger, and a new Provost, Alan Brinkley. On behalf of the Academy, I wish both of them the best of luck as they embark on this new stage in the life of the University. I also extend my thanks and those of my colleagues on the staff of the Academy to the Guarantors for their consistent support during the course of this year and for their full engagement with our complex activities.

Above all I want to record my gratitude to Jonathan Cole, the outgoing Provost and Dean of the Faculties at Columbia. From the beginning of my Directorship, not a week went by in which he did not offer guidance, counsel and inspiration to

me, as to many others within the University. I came to rely on his judgement, common sense, and support every step of the way. No one was more critical in coaxing the Academy into its present and promising shape. Jonathan Cole was instrumental in the founding of the Academy in 1991, and in the articulation of its aims. From its inception he was a stalwart supporter of the Academy and its fundamental mission. No one could have been more committed to the promotion of Italian culture, science and art in the United States, and to fostering the spirit of collaboration between our two countries. His contribution was an extraordinary one. As he steps down as Provost of the University and Dean of the Faculties – and therefore as Chair of the Academy's Board of Guarantors – we extend to him our profound gratitude. I am sure that everyone associated with the Academy, from its very beginnings until the present, will want to join me in applauding his achievement. Thanks largely to him, the Academy is now poised to become the most distinguished center for advanced study ever set up by a single nation working in cooperation with a distinguished university. In these difficult times we would hope that the Academy will continue to contribute to a better understanding between nations and to emphasize the role of the humanities and the sciences in doing so. It is incumbent upon us to rise to this challenge.

DAVID FREEDBERG

## Fellows' Reports



## NOGA ARIKHA

Having arrived at the Academy with the intention of writing a wide-ranging, trade book on the history of humoral theory, I have ended up working mostly around this theme, bringing to light the philosophical concepts that underlie it, and, through interaction with the other Fellows, expanding its disciplinary base.

During the first term, however, I prepared a book proposal on this history of humors which included a general introduction, an outline of the chapters, and a first, complete chapter. The latter, which recounted the classical roots of humoral theory, was given as the Fall term seminar, "Hadrian's Stylus." The other chapters in the book, which is still in progress, consider the Islamic and Byzantine interpretations of the original doctrine of humors; its relation with medical astrology in the Renaissance; its far-eastern sources; the ways in which it was called forth in the formation of a theory of response to image, music and food; its fate in the aftermath of Harvey's establishment of the blood's circulation, at the time of the formation of modern science, especially with regard to treatises on the passions; its transformations in the age of modern neurology and, today, of neurotransmitters; finally, the relation of the contemporary success of 'alternative'

medical treatments to the long life of the humoral system.

The methodological foundations of the book, as I explained in a short preamble to the first chapter, written on the occasion of the Fall term seminar, are the outcome of the work I'd pursued in my doctoral thesis. They consist in addressing the philosophical issues surrounding naturalistic explanations of higher mental functions. These issues seem to culminate – so it emerged in the course of the year – in the problem of reconciling the sense of ethical and aesthetic value with the possibility of acknowledging the validity of such scientific, and non-teleological explanations of consciousness, of the sense of self, of emotion, and so on. None of these abstract issues are explicitly discussed in the historical book on the humours, although their analysis has been feeding into its overall conception.

To deal with this particular question, however, I embarked this year on the more specialized project of writing a collection of essays devoted to arguments related to it. In a first instance, I looked at early modern guides to conduct and passions written at the height of the new science of mechanism and corpuscularianism, as a way of addressing some questions posed today to the practice of

psychiatry and to applications of the new science of emotions. The resulting essay, “Reason and Emotion in the Early Enlightenment,” dealt with the history of the rift between reason and emotion. It was given as the Spring term seminar, before being presented in a revised form – enriched by input of the other fellows during the seminar – as an invited University Professors Occasional Lecture at Boston University.

Another academic article was submitted to the *British Journal of the History of Philosophy* as a revised version of the first chapter of my doctoral thesis, “Deafness, Ideas and the Language of Thought.” The journal recommended revisions to enable it to reconsider the text for publication.

In March, there appeared the proceedings of a trilingual - Italian, French and English - Web conference I had curated, edited and moderated in 2001–2002 in collaboration with the Paris-based Italian philosopher Gloria Origgi: “text-e,” devoted to exploring the impact of the Internet on texts, and featuring essays by the likes of Umberto Eco, Dan Sperber, Roger Chartier, and others. The proceedings consist of the commissioned texts followed by extracts from the online discussions which took place as part of the event. They were published in French by its organizers, the Bibliothèque Publique d’Information of the Centre Pompidou in Paris. The Italian and English editions will be published within the year.

A second Web conference, “art cognition,” occurred during this Fellowship

year. It was also curated, edited and moderated in collaboration with Gloria Origgi, but this time as part of the newly founded [www.interdisciplines.org](http://www.interdisciplines.org) portal (devoted to the monitoring of the relation between technology and the development of interdisciplinarity), and financed by the French government. It was a bilingual (French and English) event which took place between November 2002 and March 2003. In its subject-matter, it is conceptually related to my work on the problems inherent in the scientific analysis of higher-order emotional experiences normally best described within a humanistic framework. Asking the twin questions of whether science can help us understand artistic perception, and inversely, whether artistic perception can reveal anything of interest about neurological functions, we commissioned texts by a variety of artists, art historians, philosophers and neuroscientists – notably V.S. Ramachandran and David Freedberg. Invited participants included two other “Art and Neuroscience” Fellows, Amy Morris and Carlo Landini. The discussions gave rise to further questions which might be addressed again in a possible sequel to this event.

Opportunities to present my work – at the Academy seminars and at the Boston University lecture – were supplemented this year by Antoine Compagnon’s invitation, in December, to give a seminar to his graduate students in the French department at Columbia, as part of their program on Montaigne. I conceived the

class in such a way as to provide literary students with a background in the history of ideas about the mind and the humoral body that would help understand why Montaigne’s place in the canon is not that of a philosopher.

Most important during this year, however, were the intense, engaged and engaging interactions between the Fellows. I benefited from exposure to a large variety of approaches to the study of historical memory in its various guises,

particularly in its relation to Italian history, and from conversations with the other Fellows. Presentations at the seminars often tended to focus on issues of methodology, which for most of us were presenting central problems in our respective projects. Discussions during the seminars, and throughout my time at the Academy, helped me clarify the projects for which I was welcomed here and understand their possible place within the broader community of scholars.

My research on Catholic treatises on the sacrament of confession and the Shakespearean tragedies proceeded in a most advantageous and stimulating ambiance at the Italian Academy. In the first place, Butler Library offered me an extraordinary range of rare and/or difficult-to-find books that constituted the basic ground for my research field: from Luther's works to Erasmus's, from sixteenth-century translations of Italian and Spanish devotional and theological treatises into English to the works of English, Spanish and Italian Jesuits, from the Protestant and Catholic controversial literature to the most recent historical studies on sixteenth-century religious debates, from primary to secondary works on confession and its history. The availability of such books made it possible for me to map out a network of European intellectuals who were responding to the sacramental crisis opened up by Luther's protest in 1517. Such a crisis forced Europe to re-draw its geo-political design.

The transition from the unity of the Christian Republic to the rise of the national states and religions did not occur smoothly: it implied the overturning of the traditional religious and devotional habits of the European populations, and caused harsh political and ideological

confrontation between Rome and Geneva that ended with bloody religious wars. Within such political, ideological, and social upheavals, the discussion on and the changes of the sacrament of confession took a relevant place. A crucial tangle of the polemics between Protestants and Catholics, and the most combative response of the Catholic reformation to Luther's doctrine of justification by *sola fide*, the sacrament of penance underwent conspicuous revision during and after the Council of Trent. At the center of the reform were the role and the qualification of the confessor as a judge and/or as a physician. He was conceived as a judge by the Council of Trent and by the Tribunal of Inquisition that used and abused the sacrament as a coercive instrument of its anti-heretical action. He appears as a physician in the literature on penance of the Jesuits and Dominicans (from Cajetan to Francis Xavier). Here the confessor is urged to acquire a special technique (*scientia*), capable of listening to, of interrogating, of extracting the words of the penitent, of soliciting her/his memory, of making her/him overcome resistances such as shame or forgetfulness. On the other hand, the sacrament of confession was vehemently attacked by Luther, Calvin, and the English Protestant on

both political and doctrinal grounds.

Although intended to instruct confessors to discipline and to convert, the immense manualistic literature about confession in the sixteenth century Catholic countries testifies to the Catholic Church's acknowledgement of the emergence of the State by assuming the *cura animarum* as its specific and only task, and to the slow separation of ethics from canonical law. While doing so, the literature on confession was inevitably driven to investigate the inner and invisible deviations, obstructions, contradictions of the soul it meant to conquer, thus re-drawing the nature, all the more circumstantial and all the less theological, of sin. In this literature sin progressively becomes a disease or a passion and the penitent slips into the role of the patient. No longer a collective ritual marked by liturgical time, confession is now promoted as a therapy of the soul, and definition of sins gradually leave room to focus on private verbal intercourse between the qualified confessor and the unsettled penitent.

At the cross of psychological, moral, legal, and political issues, the animated debate on the sacrament of confession that invaded the European book market in the sixteenth and seventeenth centuries seems to have provided the vocabulary and the syntax of Shakespeare's most famous tragedies. From Hamlet to Macbeth, from Othello to King Lear, the source of the unprecedented profundity of Shakespeare's major characters is not to be found, as has often been said, in Fran-

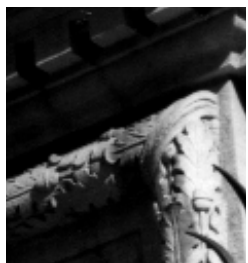
cis Bacon's or Michel de Montaigne's essays, nor in the Protestant moral literature. In their grandiose inner conflicts, Shakespeare's tragic characters resonate of the theological debate on the relationship between salvation and the human will, on the nature of sin, on the distinction between sin and crime, and between guilt and sense of guilt that engaged Catholics and Protestants alike in their competition over European souls. The tragic nature of Shakespeare's characters seems to borrow less from Greek or Latin models than from the descent of the vast and contradictory universe of Christian metaphysics into the narrow space of one's self. The consequences of such a descent, something that is now called the secularization of Christian theology, are presented by Shakespeare as tragic. The modern self is described in Shakespeare's characters, as well as in treatises on confession, as in need of a psychological cure.

During my year at the Italian Academy I have written two articles on Hamlet and confession. An article in Italian is now in print as part of a volume dedicated to the interpenetration of religious and literary languages in sixteenth- and seventeenth-century Europe. I submitted a second article, in English, to *Shakespeare Quarterly*. I completed two chapters on my book on the sacrament of confession and Shakespeare's tragedies, whose working title is: *From Disease to Therapy: the Performance of Listening in Shakespeare's Tragedies*. A paper delivered at one of the first seminars at the Italian Academy, in



September 2002, helped me to assess the direction of my research. Lively and stimulating, the following discussion, guided by Prof. David Freedberg, touched the many issues concerning Catholic and Protestant anthropologies and identities, the political and cultural outcomes of the Counter-reformation in Italy and of the

Reformation in England, the moral and psychological differences and similarities between Jesuits and Puritans. The Fellows were generous in their comments, raised illuminating questions, and pointed out inconsistencies and contradictions that needed to be qualified, corrected, or elucidated.



## PELLEGRINO D'ACIerno

I came to my year at the Italian Academy Janus-minded. I was divided between the anxiety of having to complete a number of old projects that were threatening to turn themselves into stone and the prospect of breaking ground on a completely new work, *Spectacle Culture(s): The Aesthetics of Exorbitance from the Baroque to Postmodernity*, a madly ambitious project – perhaps a *folle volo* – that was inspired by a cross-disciplinary course co-taught at Columbia last spring. To maintain the momentum gained from teaching the course, I tried to use the completion of the old projects to position myself to write *Spectacle Culture(s)*. I was able to complete most of the work on the two most pressing projects early on in the first semester: *(In)Visible Cities: From the Postmodern Metropolis to the Cities of the Future*, the acta of a conference, co-sponsored by the Academy, that I directed several years ago; and *Thirteen Ways of Crossing the Piazza: Rome as Cinematic City*, a draft of which I presented to the Fellows at one of our weekly seminars and then, throughout the remainder of the semester, reworked and expanded into final form. Both works treat issues central to *Spectacle Culture(s)*: the

spectacularized city (Rome, in particular) and architecture as spectacle, the cinematic representation and production of urban space, and, above all, the problem of cinematic spectatorship in city films which involved working the paradoxes in the following formula – the spectator as “mobilized voyeur” and as “immobilized voyager.” This preliminary attempt to define the figure of the spectator led to the problem that preoccupied me throughout the Fellowship year: a re-thinking of spectatorship, starting from the divide between Benjamin and Debord and with reference to the proliferation of totalizing theories of spectatorship – psychoanalytic, Marxist-economic, semiotic, feminist, and, on the other side, cognitive – that have emerged since the 1970s.

*Spectacle Culture(s)* is a book-length study of the mechanisms and ideological effects of spectacle culture and the aesthetics of exorbitance that governs its textual productions and its attempt to spectacularize all dimensions of the life-world from the environment to self-fashioning. It attempts to elaborate a critical history of “modern” spectacle culture as it first manifests itself in the baroque period, achieves its definitive articulation in

twentieth-century mass-mediated culture as the so-called society of the spectacle, and is intensified by the new technologies of the contemporary information age. Although my inquiry treats a variety of cultural texts and phenomena, it places special emphasis on “reading” cinema and architecture/the metropolis as a way of deriving a comprehensive but not unitary theory of spectatorship, one that attempts to go beyond Guy Debord’s epochal critique (*Society of the Spectacle*, 1967) by exploring the critical function of certain spectacle texts and by respecting the agency of the empirical spectator as well as the discrepancy between the real spectator and the “spectator” as theoretical construction.

The “spectacle” remains a key concept for analyzing the status of art, cinema, and architecture in the era of the mass media. It is important to stress that, in Debord’s Marxist critique of advanced capitalism, the spectacle is not simply a reference to the media but a totalizing figure that describes the entire ensemble of social, political, and cultural relations under capitalism. According to Debord, the society of the spectacle reduces visuality to a form of domination, and as a result, spectatorship is immediately equated with passivity and the false subjectivity of consumption. Whereas Debord locates in the spectacle’s distraction an absolute form of *alienated spectatorship* that separates spectators from one another and from lived experience which, in its spectacular representations,

becomes the ultimate commodity in the circulation of capital, Benjamin posits the notion of *distracted spectatorship*, which moves us partly away from the scopic and toward the haptic/tactile and habitual /empirical consciousness. Benjamin valorizes distracted spectatorship, regarding cinema as a way of generating a mass audience that is critical, and this is the direction I take. The theoretical – and polemical – thrust of my book is to go beyond Debord and his avatars (namely, Baudrillard) and to rethink the mechanisms of spectacle culture in terms of the capacity of spectacle to have a critical and even liberating effect. Crucial to such a tack is the elaboration of a more articulated account of spectatorship, one that not only accounts for the eudemonic of spectatorship – pleasure/bliss, voyeurism/fetishism – but also for the tasks of spectatorship which involve an active response to enunciative positioning, and which may also take the form of interactive and (counter-)participatory responses expressive of resistance and opposition.

The book is structured into itineraries and around clusters of investigation. This organization attempts to present the reader with a *randomnée* that, for all its randomness, does set out a genealogy of spectacle culture(s). I conceive the text as a form of traveling and, in its way, as cinematic, subject to a constant mobilization by which my writing and thinking reproduce the very movement that is the object of my critical analysis. This writer-

ly movement is intended to reproduce the theoretical attempt to move among and to affiliate a wide variety of phenomena and bodies.

I have completed work on about half of the book I presented two of the chapters as public lectures: “For and Against Debord With a Bis for Benjamin” (SCI-Arc in Los Angeles, October 2002) and “The Celluloid Bible According to DeMille and Pasolini” (public lecture held at the Istituto Canossiano in Venice over the intercession). These chapters are the building blocks of the book’s methodology which is that of dialectical criticism, e. g. the dialogue with Debord. But in structuring the work I also try to dialogize texts and counterpoint chapters: e.g., “Celluloid Bible” reads Pasolini’s *La ricotta* against DeMille’s *Ten Commandments* as a way of counterpointing spectacularizing strategies in mainstream texts and the de-spectacularizing tactics of more marginal texts that use the spectacle against itself and for critical purposes.

Throughout the year, the most challenging moments – those that involved me

in the difficult task of “deutero-learning” – were those presented by the discussion of recent developments in neuroscience /neurophilosophy/cognitivism as they bear upon aesthetics and humanistic studies in general and provide a specific framework for understanding how cognition and emotion interact in our experiencing of visual art from the position of plenary subjects with embodied minds and genre memory. The part of this year’s very rich and wide discussion that was concerned with the new cognitivism had the impact of a Sirens’ song upon me, unsettling and rewiring my own project and its approach to cinematic spectatorship. The problem I was struggling with – the rethinking of the semiotic-psychoanalytic model of spectatorship as a way of moving beyond the gaze-driven theory that still dominates cinema studies – and the solution I had envisioned – a more haptic, spatial, kinaesthetic, body-centered account of spectatorship – were both modified by my contact with recent work on the role of emotions and cognition in aesthetic response.



The focus of my research at the Italian Academy was canon-formation in Italy and the making of a national identity: the idea was to expand on the process of “canon-formation” in Italy after 1945, tracking down the main intellectual lineages through which the making of a public identity has been achieved. I wanted to understand the functioning of an ideological machinery that, through the linking of a series of “great memories,” has succeeded in building up a model of identity which Italians have taken to be a true reflection of themselves.

Most history books published in Italy over the second half of the twentieth century have explored national identity by trying to provide a workable past for the major streams of political discourse and practice with currency in the public domain. This exercise in sense making has not yet come to an end: Italians refuse to understand the underlying motives, moral as well as instrumental, underpinning the construction of a national identity and seem to resist all efforts made by professional historians to unveil unpopular historical truths. My interpretation is partly inspired by a famous exploration of the process of identity-making in post-war Germany. In writing *Gesellschaft und Demokratie in Deutschland* – a first

imposing assessment of German democracy just after Adenauer’s withdrawal in 1963 – Ralf Dahrendorf aimed at highlighting the nexus identity-recollection, by showing to his fellow-citizens the route they had to go through in order to get rid of the “germs” of a haunting historical past: it was, Dahrendorf explained, a difficult route, and to go ahead would have entailed taking “one’s leave from some old love affairs.”

My objective was to explore this process of amending the cultural memory of a nation. This process consists of a series of interventions in the public, national “treasure” of great memories; it seems to me worth noting what Elias Canetti writes in this respect, namely that it is difficult for a nation to visualize itself “when all its cities are haunted by greater memories.” These monumental memories have the same memorial and celebrative function as public monuments: in his influential book on cultural memory Jan Assmann maintains that the concept of what is “monumental” represents a *universal* phenomenon, in so far as a monument is, in every culture, the organising device of “cultural memory,” and “the central medium of a making-itself-visible and stabilising one’s political and socio-cultural identity.” My research

consisted in a periegetic “tour” around the monuments most central to the Italian identity. I focused particularly on what is in my judgement one of the most distinctive monuments of the Italian moral and cultural identity, namely the tradition of the Italian Renaissance books of manners. The main object of my interest was the key text of this tradition, that is to say the *Galateo* of Giovanni della Casa. Over the first two weeks at the Italian Academy I mainly worked on my paper, “Canon-Making in Italy and the Italian Tradition of Moral Enquiry.” I analysed the many ways the text had been read and classified over the last fifty years in Italy: my aim was to show that the text could be taken as an indicator of the canonization politics which had currency in Italy after WWII. I wanted to show that the difficulties we still have both with the reception and the organization of a discourse on the *Galateo* is symptomatic of how the Italian canon in general has struggled to place this recalcitrant text in its own literary framework. In other words, why has the *Galateo* remained foreign to the moral and literary texture of the canon? On the one hand I wanted to emphasize the difficulty of making the canon more hospitable towards a recalcitrant text; on the other, I pointed out that the text actually belongs to a specifically Italian “tradition of moral enquiry.”

The final draft of the paper is a key chapter of a book I plan to write on the “Italian canon,” namely, on that stock of books *eminente citabili* which have

been accorded a special condition of authoritativeness in the curricula. If we assume that a canon is a cultural artefact whose construction depends on specific policies of inclusion/exclusion, my thesis is that in the making of such a cultural construction as an Italian canon, the *Galateo* seems to have been confined to a rank which in part brings to the fore its literary eminence, in part purges the text of its significance for moral philosophy. This process of marginalization of the text, which has been explored in the second section of the essay, undermines the moral teaching the text aims to convey. Eventually I will argue that the “loss” of this text, in other words, the dwindling of its condition of eminence as a piece of moral philosophy, entails a loss in our ability to make sense of some of the ways – ways I deem highly valuable – by which people might be encouraged to interact with each other in society. What we have lost is both a moral vocabulary and a set of practices, namely, those modes of workable moral speech which give us the moral options we can have, by giving us the means (the moral vocabularies) we can have of performing them. I argue that this loss represents a breach in the process of construction of an Italian civic identity: my thesis is that Italian moral culture has been deprived of a meaningful supply of speech acts and practices.

I have examined the various ways in which the *Galateo* has imposed itself on the attention of its “public” (first Italian and then more widely European). Next I

have shown how the tradition of moral enquiry which originates from this text managed to survive through subterranean channels of influence and reception. As suggested by the title, I did this with the eye of a student of the canon and canon-making process as well as with the eye of a moral philosopher. To my talk I invited two guests: professor

Daniel Javitch (literature) and professor Nadia Urbinati (political theory). I received feed back from all the Fellows, as well as from my guests. I profited immensely from the discussion, which helped me to clarify some of the tenets of my research, such as the influence on the Italian public “discourse” of other traditions of moral enquiry.

## LUCA FIORITO

The object of my research at the Academy – which I undertook together with my colleague Pier Francesco Asso – was to describe whether and to what extent Italian economic thought reached a significant degree of diffusion and influence in the United States between the advent of marginalism and the interwar years.

When this research project was started, I noticed that the existing literature had not produced a clear verdict on the relevance and popularity of Italian economists in the United States. On the one hand we knew, from Schumpeter, that in the interwar years Vilfredo Pareto enjoyed a limited vogue, particularly after the American edition of his “Treatise on Sociology” had been published. In more general terms, from the reading of Joseph Dorfman’s encyclopedic enterprise, we learned that, after 1890, American and European economic thought became so closely connected that one could speak of “a strong interrelationship and mutual influence.” Also from a quantitative point of view, recent work by Goodwin and Meardon again drew our attention to the circumstance that Terence Hutchison made familiar almost fifty years ago, namely that in the United States, “the century opened with a strikingly high level of internationalization

based mainly on the sense of dependency felt by American economists on authorities overseas and on the need they had to obtain advice on a wide range of policies for a rapidly growing and industrializing nation.”

However, on the other hand, we had in mind what the doyen of American economists, Francis Amasa Walker, had solemnly stated in his Presidential Address before the American Economic Association, when he denounced the lack “of vital communications with the economic thinkers of Europe.” As far as Italian economics was concerned, we also had more vivid recollections of Bob Coats’ several inquiries into the Continental transmission of economic ideas towards the U.S. Nowhere did they mention the possibility of a significant Italian connection, even though U.S. economists “were receptive not only of German teachings; they also adopted Austrian marginalism and English neoclassical economics.” Therefore, as far as the Italian case was concerned, Dorfman’s emphasis seemed to be quite misplaced: as a matter of fact, no Italian economist deserved to be mentioned in his five-volume work, apart from a passing reference to Pareto’s law of income distribution.

At the end of my work I feel confident



enough to say – with no fear of exaggeration – that the picture looks quite different and that our anticipations were wrong. From a variety of sources, both published and unpublished, we managed to collect a good deal of evidence which shows that the knowledge of Italian economic thought was particularly widespread and not limited to the leading figures. More significantly, theories, concepts and “tools” which Italian economists had elaborated were rather influential in stimulating a restricted but qualified cluster of research projects which were launched by U.S. economists between the two centuries.

In this research three main channels of integration have been explored in order to reconstruct the pattern of diffusion of Italian economic thought in the United States between 1890 and 1940. First I have examined the degree of openness which American economics guaranteed to the importation of Italian economic ideas. I have found in this respect that the American market constituted an ideal environment for efficient interactions and that most barriers to cultural exchanges were gradually relaxed. Italian economists were often invited to present their research to the American public, while different sorts of academic connections were established and developed. Moreover the fact that the two groups shared common preferences for a pluralistic and pragmatic approach to economics stimulated a real wealth of contacts and scientific initiatives.

Secondly, I have briefly sketched the peculiarities of this network of knowledge. Using different sources, we showed that American economists had an enviable awareness of what their Italian colleagues were doing in both theoretical and applied fields. Throughout these five decades, the number of book reviews published by the leading American journals is impressive as well as the amount of correspondence and other exchanges on specific aspects of contemporary economic life and research. Quite significantly, this network of knowledge was not biased by such partisan presentations as the ones provided by Rabbeno and Loria at the beginning of our period. Their attempt to demolish the Italian contribution to marginalism or public finance produced no great damage, and leading American economists never seemed to follow their suggestions.

Thirdly, I have analyzed the degree of influence which Italian economists managed to exert on their American colleagues. Strong Italian connections were established on applied statistics, and particularly on the discussion of alternative methods for the derivation of demand curves. Fisher, Moore, and Schultz were among those who looked with interest at the Italian mathematical school, and critically examined its contributions to general equilibrium theory and market structures. The early debate on the integrability conditions represents another interesting – albeit quite isolated – case of successful diffusion and knowledge of

Italian economics. The active participation of Italian economists to the Economic Society Movement is another result which goes in the same direction.

In terms of influence, however, my research gives mixed results. On the one hand, Italian economic thought is often depicted as being old-fashioned and surpassed by more modern professional standards. As Wesley Mitchell put it in his characterization, what was coming from Italy could be classified as “erudition without originality,” as systematic but backward looking, as useful but not innovative. Such critical judgments we have found to be quite widely shared within American economists. It is quite likely that they became responsible for the many “missed opportunities” which in

the end diminished the rate of scientific influence. Pantaleoni’s early reception, particularly for his studies on dynamics, is probably the most important case; but also the demolition of De Viti’s *Principles of Public Finance* or the surprising neglect of Barone’s works on value and distribution were two further casualties of this prevailing interpretation.

Pareto, however, remains an important exception: his writings were quite influential, his method was highly praised, while some of his analytical tools were made the object of some technical refinement and inductive verification. Also Pareto’s sociology had a favorable impact on American studies, both for its new categories and the methodological implications of his message.

In the course of my semester at the Italian Academy for Advanced Studies in America, I pursued my studies in the field of the relation between art (especially music), perception and cognitive sciences. I concentrated on the functioning of patterns of tension/relaxation in the process of psychoacoustic and cognitive influences. Perceiving such patterns is essential, in music, to reinforce listeners' spontaneous brain activity, to foster the comprehension and appreciation of music, and in order to explain and understand music as a complex system, or collection, of psychoacoustical events which needs to be continuously challenged by the arousal of attention.

During the semester I gave a number of lectures in addition to my talk at the luncheon-seminar titled "Subliminal Perception and Music: A Brief Survey." In them, I explored the notion of acoustic *energy* (as the potential of human cortical information-processing, with reference both to information theory and to thermodynamic systems. I examined the interaction between acoustic energy and the main characteristics of attention and motivation. This question, supported by long-time studies in the field, seems to me to be fundamental to both writing and listening to music. My aim was to set up a

model of interaction between a given energy level and different kinds of arousal.

Another topic investigated was the possibility of gaining a better understanding of diverse ways of listening in diverse habitats. My approach combines cross-cultural research with EEG and BIT (Brain Imaging Techniques, including MRI). There is some evidence that people will prefer types of music that are most likely to produce optimal levels of arousal. Also, there is an important psychoacoustic and cognitive link between the way some common patterns of tension and relaxation are commonly perceived by listeners and the change in hormonal levels (especially for the neurotransmitters adrenaline, serotonin, dopamine and oxytocine) in the blood, as well as in the brain localisation of acoustic events.

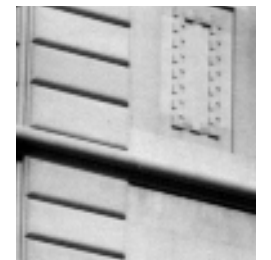
During my stay at the Italian Academy I also worked intensively on the *inner* sense of hearing, by means of which we not only detect the smallest differences between temporal, tensional, semantic related structures in a piece, but also anticipate further events according to larger frames of *expectation*. I then focused on the possibility that the brain is activated outside the subject's aware-

ness. In listening to music there is some evidence of forced-choice responses after subliminal presentation. fMRI gives proof that some neocortical areas are active during unconscious as during conscious data processing (yet at a lower level of activation). I am presently completing an essay on this subject.

In addition to my scientific work, I also worked on the composition of a huge new work for solo piano, which will probably lead to my *Fourth Piano Sonata* (time will tell if this large-frame project

will end up with a completely new work).

The concentrated atmosphere of the Italian Academy and its various facilities and academic interactions have represented for me and my projects a unique opportunity. It has granted me the unique experience – relevant in its applied and practical aspects for a social psychology of culture – of a "global community" within a given space: a space both individual-oriented and community-oriented.



The Italian Academy made this spring tolerable. Otherwise, it was just one long slog through pages and pages of manuscripts describing all sorts of things: Arab weights and measures, ancient Roman cameos, Merovingian coins, the eye of a wale, optical illusions, eclipse observations, clerical processions, royal weddings, a cardinal's funeral, and meetings of the English Parliament and the French Estates General. In short, a semester in the Peiresc archive.

In the first month of my fellowship things were simpler. I returned to a half-finished study of Peiresc's interest in Ethiopia, Ethiopic and things Ethiopian and delivered it as my lunchtime talk.

Nicolas-Claude Fabri de Peiresc (1580–1637) was famous across Europe for his learning, and for his commitment to its advancement. His work ranges from astronomy to zoology, but perhaps his most lasting contribution was to the beginning of oriental studies in Europe. It is here that his particular combination of intellectual inclinations – he was one of Scaliger's heirs – and social skills – a humanist secretary who spent seven years in Paris at the courts of Marie de' Medici and Louis XII – bore the richest fruit. Many of those who unlocked the languages and literatures of the Near

East in the first half of the seventeenth century were in his debt: Claude Saumaise, John Selden, Jean Morin, Gilles de Losches, Samuel Petit, and Athanasius Kircher.

And no study of Peiresc's work on the Levant – the Orient of China would have to wait for the second half of the seventeenth century to really come into focus, and India the second half of the eighteenth century – can be separated from a study of Peiresc's relations with Italy. This subject has been admirably treated in a marvelous work of scholarship from the previous generation, Cecilia Rizza's *Peiresc e l'Italia* (1). Contemporary work on learning and patronage in the Barberini household, most recently Ingo Herklotz's *Cassiano dal Pozzo und die Archäologie des 17. Jahrhundert* (2000), and David Freedberg's volumes in the series on dal Pozzo's *Museo Cartaceo* have illuminated in great detail the context in which Peiresc worked, albeit at a distance and through letters. For the broader view, Alasdair Hamilton's studies of Eastern Christianity and Islam in the seventeenth century map out part of the wider landscape in which Peiresc worked.

But there remains no detailed study of Roman scholarship on the languages and literatures of the Near East. For the first

half of the seventeenth century this means Eastern Christianity and its various languages, Coptic, Syriac, Ethiopic, and Arabic. While this is a huge topic and would obviously require a great deal of time in the archives of the Sacra Congregazione della Propaganda Fide, one small but telling chunk of this story can be told in New York. Peiresc's extensive correspondence with Francesco Barberini contains Peiresc's plan to have the Barberini – protectors of the Capuchin Order, among many other titles – to order the establishment of a Mission to Ethiopia to be run by Peiresc's friend, the ex-missionary Gilles de Losches. This would, at a stroke, make good Peiresc's lack of an institutional structure for his investigations, circumvent the different priorities of Pere Joseph, head of the French Capuchins, and put one of Peiresc's closest confidants in one of the most crucial institutional positions in the world of European oriental studies.

The story of the proposed Mission to Ethiopia not only uncovers a fascinating, buried tale of scholarship, but also makes a contribution to our understanding of attitudes to oriental studies in Rome and to the nature of Barberini power in the period 1632–36, the crucial years on either side of Galileo's trial.

Getting this story right was the easy part. For the next two months my attention was focused on Peiresc's art of describing. Looking over Peiresc's shoulder as he puzzled through the remains of antiquity, tries to make sense of conflict-

ing eye-witness accounts of the Wars of Religion in his native Provence, jots down notes on the anatomy of a chameleon's eye, or records the play-by-play of an eclipse observation, was a dizzying experience. For we see a scholar whose work in the most far-flung regions of the world of learning is bound up and bound together by the theory and practice of description.

Pierre Gassendi may have linked his friend the antiquary to the famed astronomer Tycho Brahe as twin genii of the New Science, and John Selden may have seen the publication of a new edition of the Jerusalem Targum as akin to the epoch made by Galileo's *Sideral Messenger*. But we tend not think of the practice of antiquarianism as the seed bed of the human sciences – this was of course Momigliano's brilliant, if passing, insight – let alone as a set of practices uniting these with the natural sciences.

Peiresc's polymathy rests upon a common set of tools, or approaches, including collection, comparison, observation. The phenomenon of collecting, in general, and Peiresc's collection, in particular, have been well studied and much of importance already brought to light. I have, elsewhere written about "comparison." "Description" remained.

One could, of course, try to write about this using Peiresc's copious correspondence, indeed a mandatory stop for anyone intent on exploring the early republic of letters. But it is actually his reading notes, memoranda, and field

reports that are the real treasure-trove. They take us right in to the scholar's study and let us learn what he meant by what he did, even when he did not say.

In the work I did this term I focused on this material and tried to get at the functional meaning of "description" by looking at how Peiresc actually did it. His essays on tripods and cameos are, at least, somewhat known. But there were many other things that he studied just as carefully. Peiresc took a great interest in political history, and seems to have assembled material for a continuation of his history of Provence that would carry through the civil wars. The eye-witness documentation that he collected provides us with another perspective on what observation meant. Peiresc also traveled fairly extensively; we have his reports on flora and fauna in Provence, but also on the wedding ceremony of Louis XIII, and on the opening session of the English Parliament – complete with diagrams. This is the antiquarian as cultural anthropologist. Peiresc's discovery of the

Orion nebula and commissioning of the first map of the moon has made his astronomical work justly famous. But the details of how he observed remain to be teased out of his journals and notes.

Finally, Peiresc was a naturalist: he studied plants, animals and people, watched carefully, performed dissections, and did experiments. Each of these was recorded and described.

"Observation" lies at the heart of the Baconian strand of the New Science. "Description" is the face observation presents to posterity. It is striking how few of Peiresc's accomplishments have entered into the historiography either of the human or natural sciences. More so, as we are increasingly viewing the epistemological breakthrough of the seventeenth century in precisely the kind of functional terms that his work represents so clearly. Beyond the obvious value in bringing all this information to light, these large themes will form the center of *Peiresc's Orient: Antiquarianism and Cultural History Before Burckhardt*.

## AMY S. MORRIS

The opening chapter to the book I began writing at the Academy is an introduction to being transmogrified by the experience of my own seizures and of neurosurgery, and an eerie sense of reliving Dante's pilgrim experience – though I'm not done yet. I feel a compelling familiarity with that experience – a similar dissection of sensory perceptions and a permutation of a kind of *nuova scienza*, and a consideration of the implications of how my experience mutated my understanding of self and culture before the moment of no return entailed by my surgery and before the post-surgical education in neuroscience.

I posed a number of questions in the opening chapter on the nexus of larger problems my own experience presents to me, summarized as follows:

Here's a complicated analogy: the humanities could argue that the narrative of science is just another narrative. Art history could argue that it (art history) alone embraces (or subsumes?) the visual. Science, including neuroscience, could argue that it's trying to use something other than left-temporal-lobe stories to think with, because there is something other than the story to (*dare to choose your verb here*) . . . "think about." The question as to whether the "visual" is totally distinct from the "narrative" and the

"semantic" remains, as does the *aporia* (for me) as to how to "represent" the concept of "imagery" (maybe a PET scan – created by circuitry with algorithmic functions of digital input?). Furthermore, what is cultural modeling doing with distinctions between "imagery" and "the visual"? (For neuroanatomy can map the distinctions in Brodmann's areas 18 & 19 – the "mind's eye" – versus the occipital lobe.) I also have powerful post-resection moments of neurological *aporia* – "proactive interference" of what I have just said (or thought in language) for what I am trying to "say" (or think). This is not a simple case of words somehow "missing," but a complicated one of interaction: *inhibit memory ≠ extirpation!* Does the same model apply to imagery? The analogies that occur to me – as questions – are whether mental operations in language (particularly declarative language) and imagery can also function as proactive interference with each other.

The larger project pursues them in more complex, historical detail.

Aby Warburg proposes a kind of cultural biology of art history; did he develop his sense of the *Bilderatlas* from Richard Semon's idea of the *engram*? Are they similar? Has the engram been understood as genetic and ontological, or as developmental and phylogenetic? What are the



consequences of those two tacks? Where does neuroscience – and culture – stand on the concept?

Certain endeavors of neuroscience work at the synaptic level – not the conscious “self.” At a conference, *The Self: From Soul to Brain* (Mt. Sinai Hospital, New York, 2002), a known argument was performed: Dan Dennett (among others) insisted that investigation at the cellular level simply does not, and cannot, address the “higher levels” of human intelligence. Eric Kandel responded, repeating Francis Crick’s position on the achievements of “selective attention”: if we focus on an indefinable concept like “the self,” we don’t make any *progress*. If we focus on “selective” examination of components, we move ahead. Ahead, even in segments, is better than stymied.

There is an historical, literary tradition of parsing out – “selecting” – sensory apparatus or emotions as characters (though several aspects of neuroscience are distinctly new and different.) Indeed, issues of entangled models of language, rhetoric and narrative not only remain, but, in a sense, are developing a new *genre* in neuroscientific research on how the brain “works.” Some endeavors in neuroscience are specifically interested in “narrative” as a model of aspects of neural function (see Damasio and Gazzaniga, among others). What “narrative” means to neuroscience is intriguing to me, whereas it seems to be threatening (or at least annoying) to some domains of philosophy and art history. This, also,

pertains to a long-standing tradition of the “position” of narrative as distinct from logic and language.

The Humanities’ insistence on staying in “natural language” (with “logic” and “explanation” thus also confined within it) is problematic – and, E.O. Wilson’s “consilience” notwithstanding, will remain problematic. Maybe we *won’t* have consilience. Indeed, maybe our endeavors do *better* without it. Dante is a paradigm of the search for consilience in every conceivable domain, but maybe it’s precisely the abandonment of that search that gets us down the road. *A noi conviene tener altro viaggio*. With my education and my left temporal lobe and my random mental imagery, I don’t feel Dante’s compulsion for an Einsteinian Unified Field Theory of it all. Furthermore, based on what some neuroscientists (Gazzaniga, for one) say about what the left temporal lobe does for a living – *make up* unified field theory – I am at least suspicious of *my* left-temporal lobe endeavors. The model of “suspicion” also has an historical tradition (discussed at certain specific points). But this argument involves a neuroscientific look at the problem, particularly in the case of construing narrative or argument or semantics out of the “visual” and out of the “imagistic.”

Perhaps the achievement of humanities in the arc of its endeavor is to stay at the Newtonian level and work in individual domains. Our theories of *how* larger systems work (as distinct from a provenance of what we survey) seem to want the cred-

ibility and rhetorical push of science, but often insist on Popperian “immunizing stratagems” against being held in any way measurable or accountable – they are and remain only *arguable*.

I find myself a limboed humanist in the *selva* of neuroscience, but, unlike Dante, I don’t feel behind enemy lines. Now, for me, *adventurus esse*.



This year in residence at the Italian Academy has allowed me to make crucial progress in the writing of my book on the discourse of national character in Italy from the *Risorgimento* to the present. In the last few years I started to collect a considerable amount of primary and secondary sources on the topic and wrote drafts of a couple of chapters. I also published two articles illustrating some aspects of the project, articles that are the basis for both the introduction and the concluding chapter of the book. Yet my demanding teaching obligations did not allow me to make more substantial progress on the project. Thanks to the freedom from these obligations that I enjoyed as a Fellow of the Italian Academy, in the past academic year I was able to complete three chapters and to begin the outline of a fourth one, which should be completed by the end of the summer. I hope to complete the book, with a total of six chapters (besides the introduction and the conclusion), in the next academic year.

The book, tentatively entitled *A Genealogy of Italian Vices: The Politics of National Character from the Risorgimento to the 'Second Republic'*, attempts to shed new light on some long-term characteristics of modern Italian patriotic and nationalist discourse through an his-

torical account of the recurrent theme of Italian character and in particular of a subset of this theme, namely the political "vices" of the Italians. By relying on the insights of the theoretical literature on nationalism and of post-colonial approaches, the book provides a new reading and contextualization of a large number of well-known and less known texts (mainly political, historical, social-scientific, and journalistic) which discuss the issue of Italian character from a variety of perspectives. Beginning with the *Risorgimento* and the development of a modern nationalist movement in the peninsula, the book examines how Italian character became a political issue and was deployed in the political struggle with different purposes and goals. The book charts the transformation of traditional ideas on Italian national character into more complex ideological constructions and devotes particular attention to the contribution that the new social sciences which emerged in the late nineteenth century (from anthropology to collective psychology) gave to the reconceptualization of the issue. It also follows the development that the discourse had in the twentieth century when the traumatic experiences of war (in its various dimensions), Fascism, and uneven socio-economic change generated

a lot of soul-searching among Italian intellectuals.

In the chapters of the book, which are organized in a chronological sequence, I systematically analyze the main tropes, conceptualizations, approaches, and argumentative strategies utilized in the body of texts I have assembled and relate them to the political and intellectual factors that shaped them as well as to the politics of their authors. At the same time I examine the uses to which the discourse of character was put in the past and its legacy in the present. By focusing on continuities and changes in the discourse of national character, I am able to show the genealogy of certain self-stereotypes and images that are still an important component of the political culture of today's Italy, but also point out what has disappeared or has been marginalized and not fully pursued in the debate.

By approaching the theme of national character in this fashion, I do not intend to deny that Italians have some peculiarities of their own, but only to problematize a number of self-representations which support what I consider a questionable exceptionalist reading of Italian history. I also intend to question the very idea of national character which, however obsolete in most academic milieux, continues to thrive in popular/journalistic discourse and is destined to reacquire status at all levels with the re-emergence of muscular nationalist politics in the post-Cold War

era. Because of the wider issues to which it speaks, the book should provide a critical contribution not only to the history of Italian culture, but also to the larger and growing literature on the elusive notion of national identity.

Given the long time span covered by the project and the numerous individual authors and intellectual movements examined, this study requires consulting a very large number of primary and secondary sources. The libraries of Columbia University, along with the New York Public Library, offer an ideal place in the U.S. to do research on Italian topics: thanks to the bequests of a variety of scholars of Italy, they have rich collections of Italian printed material for both the nineteenth and twentieth centuries (see for example the Paterino library collection at Columbia). The Archives of Columbia University and the Rare Book and Manuscript Library have important collections of relevant documents (for example the private papers of some of the authors I consider in my book such as Guglielmo Ferrero and Giuseppe Prezzolini) as well as rare printed material. I also greatly benefited from the efficient inter-library loan service of Columbia University. This has allowed me to have quick access to a large amount of secondary literature and primary sources and even to some rare books of the first half of the nineteenth century that in Italy would not circulate at all outside library walls, thus greatly facilitating my research.



Finally, it has been a pleasure to work in the excellent facilities provided by the Italian Academy, surrounded by an extremely friendly and helpful staff.

The crucial progress I have made on my book project this year has also been favored by the stimulating climate of intellectual exchange and discussion that developed among the Italian Academy Fellows. This was due in part to the congenial character of the Fellows themselves, but even more to the interdisciplinary (as well as international) make-up of the group combined with the fact that several Fellows specialized on Italy (a rather unique feature as far as research institutions go): I especially profited from discussion with those Fellows who were working on projects with similar problematics concerning Italian culture, but approached them from a different disciplinary background and with different methodological and theoretical insights. For a historian working on a project of cultural-intellectual history, it is particularly important to be able to exchange ideas with scholars from literature departments. The institution of the weekly seminar lunches favored this exchange by providing an arena for a more formal presentation of each Fellow's work and for a critical discussion of the Fellows' projects. A structured institutional environment providing regular exchanges and feedback is especially useful at the writing stage and in this respect I profited also from interaction with other Italianists at Columbia.

Given its location and resources, Columbia is indeed the best place in the U.S. for the establishment of an institution fostering rigorous and interdisciplinary research on Italian culture and society. As no other institution of this kind exists for Italianists in the U.S. or elsewhere, I hope that Columbia University will continue to support the Fellows program of the Italian Academy in the present form.

Besides writing my book on the discourse of Italian character, I also used part of my stay at the Italian Academy to complete a number of other projects. First of all, I wrote an invited paper for a workshop that took place at the European University Institute in Florence in December 2002 and gathered an interdisciplinary and international group of scholars to discuss the theme of "Governing Through Networks." My paper relied in part on research I had previously done for my first book on the history of statistics in nineteenth-century Italy and examined the formations of a supranational community of statisticians in nineteenth-century Europe. Secondly, I organized a panel on "Nationality, Multi-Ethnicity, and Citizenship in Modern Italy" to be held at the annual meeting of the American Historical Association which will take place in Washington in January 2004. The panel – featuring scholars from both Italy and the US (among whom Alberto Mario Banti and Adrian Lyttelton) – has just been accepted. Thirdly, I wrote an entry on Italian historian and politician

Pasquale Villari (also a character in my book) for the Routledge Encyclopedia of Philosophy On-Line which will appear in September 2003. Finally, I presented and led a discussion on a film by director N.

Moretti in the series "Beyond Cinecittà: Highlights of Italian Cinema from 1980 to the Present" organized here at the Italian Academy.



## LEIDE PORCU

Since I had just completed my PhD in May 2002, my Fellowship at the Academy gave me space to envision my new steps in the academic world while consolidating the work I had already accomplished. After the intense solitary work of dissertation writing, the fellowship offered me a new opportunity for intellectual enrichment and expansion. This involved exchanging ideas about common topics with colleagues, following the Italian film series and the art exhibits, participating in the luncheon talks, and attending the numerous conferences that took place at the Academy and around campus. During these two semesters, some of the time was spent in reaching out and in considering different ideas and new topics, sometimes loosely related to mine, while the major part of the time was spent in the quiet of my comfortable office space, where I could elaborate my research and writing.

While at the Academy, I completed the writing of an article on humor that has been submitted for publication in a specialized scholarly journal. My major task was the reshaping of my dissertation manuscript into book form, and the comments and encouragement of the Fellows have proven crucial to this process of revision. I plan to submit the manuscript for publication by the end of the summer. In

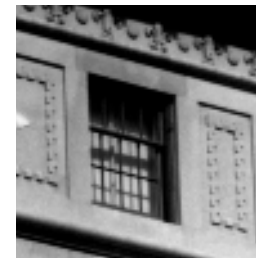
the fall semester I presented a paper, "The Operation of the Eye: Trickery and Humor at the Fish Market," at one of the weekly luncheons at the Academy. The presentation allowed me to share with the Fellows and guests some of the theoretical issues surrounding my fieldwork and provided me with a real litmus test for the viability of my "thick description" of the negotiating tactics at work in the fish market. The response was positive and helpful.

At the beginning of the spring semester, I was notified about my upcoming summer teaching appointment in the Department of Anthropology at Columbia University. By way of preparing, I audited an introductory class in anthropology given by Professor Rosalind Morris and went on to conceptualize my syllabus. During the year, I attended for the first time the American Anthropological Association Conference in New Orleans, where I networked with colleagues and prospective employers and came away with a real sense of the current state of the discipline and the new directions in which it is moving.

Since my interests pertain to both Anthropology and Psychoanalysis and involve the consideration of the way in which the two disciplines can be integrat-

ed, part of my time was spent in psychoanalytic training. I also had the opportunity to go for the first time to the International Psychoanalytic Conference and participate in the current debates. Now that my dissertation manuscript is almost ready for publication and I am in the process of writing my Readiness for Con-

trol Exams for Psychoanalysis, new projects for research are taking shape in my mind. I am extremely grateful to the Italian Academy for granting me the opportunity for this year of growth and research and writing, for all the interesting discussions that took place in this building, and for the kind availability of the whole staff.



While at the Italian Academy from January to April 2003 I wrote the essay “Whose *Primavera?* Song as Site of Ideological Conflict in Italy 1943–45” which examines the origins, uses, and social impact of two songs (the Fascist anthem, “Giovinezza,” and the *de facto* official song of the Resistance brigades, “Fischia il vento”) that represented ideological poles in the late World War II period. I contend that the songs performed important, if not crucial, cultural work and that their central images of *la primavera di bellezza* and *la rossa primavera* constructed the notion of *primavera* as the chief site of political contestation in the tumultuous twenty-one months from Mussolini’s forced resignation on 25 July 1943 to the German surrender in Italy on 2 May 1945. I build on the work of Italian ethnomusicologists, historians, and literary critics who have performed the monumental tasks of salvage, transcription, recording, analysis, storage, and scholarship with regard to the Resistance and Fascist song repertoires. Implicit in their work is the claim that these repertoires should be classified dually as both historical documents and as musical artifacts. I offer this study as a response to their historiographical challenge. By analyzing the songs within

Mabel Berezin’s “politics of emotion” and Simonetta Falasca-Zamponi’s “aesthetics of power” I locate “Giovinezza” and “Fischia il vento” within the “imaginative worlds” that, as Jeffrey Schnapp contends, helped to transform political ideology into a “personal calling.”

In its present form this essay will be included as a chapter in the book *Music and Power* that I am now editing for Routledge (forthcoming, 2004). With contributions from fourteen authors (mainly ethnomusicologists) from eight different countries, this volume considers music as a tool of hegemonic and counter-hegemonic practices in a variety of historical and social contexts. These range in subject matter from the uses of choralism in colonial South Africa to strategies of subversion in contemporary Iranian pop music and examine case studies from Nazi Germany, Fascist Italy, present-day Korea, and the People’s Republic of China. Other essays consider the musical assertion of ethnic and racial identity and gender equity in Bolivia, England, Mexico, and the Caribbean. An extended version of my essay – revised to include a second ethnographic section – will be included in a different book project, *Music, Fascism, and Resistance in Mussolini’s Italy: Four Sites* which examines the operations of music in selected politicized

sites during the Fascist era: film, opera, popular song, and radio broadcasts.

While writing “Whose *Primavera?*” at the Italian Academy I benefited greatly from ongoing discussions with my colleagues. Early in the semester after I had presented an overview of the project and its intended ethnographic component to the other Fellows, Leide Porcu, an anthropologist, suggested that I test some of my assumptions concerning music and cultural memory by interviewing my Italian colleagues at the Academy. I took her suggestion, devised a set of questions, and conducted informal interviews with Leide, Luca Fiorito, Rosanna Camerlingo, Silvana Patriarca, Roberto Farneti, Francesca Nespoli, and Paolo Parigi.

These conversations were richly informative and served as a valuable test of the interview instrument that I will use in further, more extensive interviews in Italy.

On April 16<sup>th</sup> I presented “Whose *Primavera?*” to the Director and my colleagues at our weekly lunchtime meeting. Also in attendance were three invited guests who had also read my essay in advance: musicologist Suzanne Cusick (New York University), ethnomusicologist Steven Feld (Columbia University), and labor historian and anthropologist Alison Leitch (Columbia University). The questions that emerged during the discussion were extremely insightful and assisted me greatly in focusing my revisions.

On the stage several “madmen” and one “madwoman” hunt through a cardboard box; each item they retrieve is displayed, first to each other, then to the audience (though not intentionally, rather the audience observes each discovery as it is held up). Blue uniforms with the symbol of the United Nations, flags, berets, supplies, the equipment of peacekeeping soon litters the stage. The pilot who dropped the boxes obviously lost his or her way; this official material should not be in the hands of a few forgotten psychiatric patients in an abandoned monastery on the edge of Serbia. Yet even those sequestered in a freezing hospital, with little food and less water know the meaning of those blue uniforms.

For the remainder of the play the patients will band together, dressed in United Nations outfits, waving the UN flag and make their way to Strasbourg in order to offer themselves – the lame and the mad – as a peacekeeping force. Ultimately they will camp out, homeless, outside the European Union Court of Justice, and appeal for care and asylum.

How myriad the indications of national identity and of a vaguely protective transnational body in these scenes from *Il Colonello con Le Ali* performed at the Teatro India in Rome in June 2001. The

dire conditions of the patients mirror the dire conditions of the people caught in the conflict during the war in Bosnia. The Serbian setting of the play resuscitates arguments about intervention and the responsibility of Europe to itself – and to nations hoping to become part of the Union – particularly in the context of the history of World War II. Characters debate religion and the nationalisms suddenly revived and startlingly fierce even to those who find themselves under their sway. With the addition of an “international” peacekeeping force (or at least the idea of one) and the group’s sudden inspiration to march on Strasbourg, the different political strata in the representation are almost complete.

Theatre, however, not only creates a moving image – an active representation of something, someone, somewhere – it also stages that representation for an audience. Receiving and interpreting the signs of nation and the “new Europe” on the stage are the members of the audience who might be Italian, Croatian, American, Serbian, British or any combination thereof. Some of those audience members might also think of themselves as Europeans. “Europe’s current instability,” writes theatre scholar Janelle Reinelt, “together with its immense social stage,

makes it ripe for theatrical representation to play a role among other cultural practices in determining its future.” While acknowledging with Reinelt the circumscription of theatre by “institutional structures” and necessarily “limited audiences,” I have seen in the past years the unique role theatre in Europe plays “when seen in concert with other social practices such as public discourse in print and media, ceremonies, festivals, sports, and the other performing arts.”

Scholars and intellectual historians investigating nation formation and cultural identity of earlier centuries look to every aspect of national life, economic, social, political, popular, and artistic for clues about the development of a “national character,” a national identity. When scholars turn their attention to the present, however, political science becomes the primary discipline for interpretation. In postponing the examination of the ongoing influence of artistic, creative cultural media and their reception, we risk losing the heat of the moment of transition in which citizens look more to artistic work being created in the wake of change than to the governmental dictates about their role and proximate alliances. Festivals offer a cyclical world frequently defined by the political moment, whatever the organizers’ intention. An aesthetic constellation of the non-national/national space, an “international” festival exists to exhibit works from “elsewhere,” often made accessible to the nation where the festival is being held by the use of

surtitles and translation.

For Europeans, an Italian’s or German’s or Swede’s obligation to the state and the role of citizen is now doubled, however vaguely, in national elections and European parliamentary elections. As is clear from the pleading tone of EU publications prior to elections, the role of citizen of the “new Europe” is one rarely taken up with urgency, energy or indeed with any understanding of the process at all. When the theatre responds to this unification process (at the moment very much still in flux) it often does so on an individual basis: generally the drama represents individuals responding to the articulated obligations of nation and community, often the drama itself is written by an individual in response to his or her notions of nation, and it is received by individuals in a communal setting. These questions of identity and national affiliation occur not solely in new dramas written in response to the contemporary situation but also in the revival of traditional plays where these productions take on a doubled meaning: touching upon the history of theatre as it represents citizens and nation in the past while invoking through new interpretations of the old work the choices being made in the present moment.

Theatre is a performed event where the consequences of knowing and the actions taken in response to that knowing can be shown in a provisional space. In a sense, nation is an event of its own, made all the more visible by contemporary

media. Not simply in its commemorating moments – anniversaries, liberations, or wars – but in its redefinitions made by leaders and citizens alike according to need. What I seek to show in my project is the meeting in the moment of two unfolding events, the one made by the process of articulation and demonstration on the stage, and the one taking place for the participants as they identify with, reject or readjust the suggestions made by the performers about “who we are” and “who is we.” Audiences can watch (a potentially passive position, but also one where we might be moved to re-evaluate our role not least because we are in physical contact with other human beings) someone standing in proxy for them, hearing the player’s words given by an author or authors whose artistic creation might very well concern a community that is not our own, a suffering not immediately familiar to us. Yet the space where the event occurs allows us to reflect and possibly be persuaded to act. The skeptical participate with the non-skeptical in these events: those writing for the stage about the impossibility of the, potentially dangerous, notion of “European” as an overarching identity and the audience members who see the play from the perspective of a place in society that may suggest more complex identities than the ones they witness portrayed before them.

*Staging Europe* explores, predominantly from the perspective of Italy, how changes in identity depend upon revisions of common memory, amending and rein-

venting tradition to perpetuate the past in a way that can be serviceable to the future. The utopian ideal of the new Europe is built on a paradox, how to encourage the collective identity “European” while maintaining the history and autonomy of each individual nation.

Already in early 2003 even the not-very-utopian goal of unification seems tenuous because of the split in the EU over the United States and Britain’s decision to invade Iraq. Suddenly this past winter the newspapers and the talk-shows replaced the familiar question, “Can Europe work?” with the equally broad and impossible “Is there a united Europe?” As the governments of most of the prospective member states gave their support to the US (though their people did not), the hope of collaboration and a unified foreign policy for the EU disappeared. Even as I write the European Convention debates the wisdom of having a foreign minister appointed to speak for “Europe,” obviously intended here to be a transnational entity that can speak against the US. This summer’s festivals throughout Europe will, I have no doubt, see theatre made in response to the prevailing language of the US as empire. The theatre will reflect, for example, what it has meant to be French or German over the past six months, the split between the decision of governments to support the war and the will of the people, and the definition of “European” against the entity “US.”

In the project I have seen representa-

tions of the conflicts in the unification process played out through representations of race and immigration, the aging population with memories of bitter feuds between nations now necessarily allied if not reconciled, and the confusion of different languages. To take the last example, the division of languages in the EU offers a vivid illustration of the paradox: on the one hand, the new Union needs a common language or at the most two common languages, on the other, the Union wants to encourage the preservation of languages and dialects particular to region as well as nation. The many theatre companies currently experimenting with the incorporation of audience incomprehension in the performance – many languages used in performance or a repetition of key words in several different languages – use the stage to show the frequent episodes of awkwardness in the process of unification, as well as to resist the homogeneity enacted in the

selection of one over many.

The book *Staging Europe* is divided into five chapters. 1) Dramatic Integration: a consideration of the productions in the last years in festivals from “traditional” canons and new drama that directly addresses European integration and future expansion; 2) Surtitles: The New Fourth Wall – about the use of simultaneous translation and its effects on the dramatic representation; 3) “That’s Very French” – an analysis of the seemingly insurmountable representation of national type within the companies and within the productions; 4) The New (Young) Europeans – addressing the concerted effort in funding and in collaborative festivals for transnational youth; 5) Borrowing Trouble – about the importation of racially charged drama from countries outside the EU to address the gradual awareness of immigration and racism within the EU.



I was awarded an Academy Fellowship for 2002–03 not long after publication of my book on a *longue durée* of historical and artistic evolution, *Italy: The Enduring Culture*. My new project was to be a quite differently thematized study entitled *Lineages in Italian Cultural History*. This is a work tackling such different topics as traditions of viewing, of justice, passion, reputation, fantasy, and urban style, mostly over discrete intervals of time between early modernity and the present. In addition, I wished to fill out my earlier studies on cities with a chapter comparing the royal capitals, Naples and Turin, in the latter decades of the *ancien régime*.

I arrived in Columbia with drafts of three chapters – those on “Modes of Viewing from Vasari to Film and Television Culture,” on “Lines of Justice in the Italian Enlightenment Tradition,” and on “Passion, *Italianità*, and the Development of the Operatic Aria.” While at the Italian Academy I have managed to research and write three more – “Overlapping and Contrasting Traditions of Fantasy, Science and Hyperreality,” “Capital Contrasts: Naples and Turin a Century before Unification,” and “Reflecting Again on Italy’s Romantic Reputation.” I have in addition done a small amount of the research towards my final chapter, on

Urban Style in fashion and architecture between Belle Époque and the advent of Fascism. I expect to have completed an advanced draft of the entire book before the end of summer 2003, and to polish it into final form during a further term’s fellowship at the Australian National University in Canberra between September and December.

The resources of the Butler Library have proved to be well beyond my expectations and have made possible certain angles of perception that have surprised and delighted me. Used as I am to living very close to one of Britain’s foremost copyright libraries, I had imagined that at best I was coming to a library of similar standing. But the Cambridge University Library is a copyright library only for books published in Britain. For my specific purposes it seems not to buy books on Italian cultural topics nearly as deeply amongst U.S. publications and those from Italy as does Columbia. In addition, Columbia’s holdings in earlier centuries, partly on account of the Paterno collection, but also, for my purposes, rare books from centuries earlier than the nineteenth on art and architecture held in the Avery section, have been exhilarating to work with.

The first chapter I tackled here was on

a lineage of fantasy connecting Ariosto to Galileo and Leopardi. I felt that if Calvino had been correct in identifying such a lineage and the key figures in it, as he had done in an early television interview, then we in turn, considering the kinds of writing that he himself was engaged in for most of his life, could include him as an important latter-day exemplar. There is a known link from Calvino back to Ariosto, so much did the modern author display love of his literary ancestor in redeployment of chivalric-romantic themes and procedures in his own fictions; in multiple references to and occasional essays on aspects of Ariosto; as well as in his editing with synoptic commentary of an abridgement to the *Orlando Furioso* for popular appreciation in Italy. However, the important lineage here, by Calvino’s own reckoning, also takes in Galilei and Leopardi, in what is essentially an intertwined tradition of literary and scientific speculation. In such a tradition science and literature have not yet, and indeed do not ever fundamentally split: they may not ever be one and the same thing, but they can operate in discursive unison, and in particular have enduring elements of the fantastical in common. Centuries before Calvino, Galilei too had adored Ariosto and annotated his poetry with gusto. Leopardi in turn adored Galilei’s dialogues and treatises. There is a lot of follow-up writing to Galilei’s in several of Leopardi’s own prose works, which I use for exemplification in this chapter.

My next discrete area of research was

the chapter comparing Naples and Turin over the course of the eighteenth century. I wanted to consider these very different capitals of independent royal kingdoms during a drawn-out threshold moment in history; namely, while undergoing the ferment of ‘modern’ ideas welling up from enlightenment thought and technological or institutional advances, but nonetheless *before* deep-structural changes had yet been wrought in the old political and material dispensation of Europe, still in essence so profoundly feudal. I study the place of figures such as Vico in Naples and Alfieri in Turin, but also what is revealed about the Neapolitan and Turinese cultures by significant outside visitors such as the Mozarts (father and son) in the case of Naples, and Montesquieu in his writings upon both cities. The size of the two kingdoms – relatively unmanageable in terms of ideals for enlightened reform in the case of Naples; small enough in the case of Turin for reforms to have been more effective – is part of the key to the chapter. It is written with consideration of how the problem of poverty and social or economic distress was handled by the developing administrations of the two court-based cultures. I also hold onto our retrospective knowledge that one of these powers (the smaller) would eventually – ironically if looked at from the perspective of the *ancien régime* period itself – launch the campaign for Italian Unification that enveloped and brought to a close the independent Bourbon kingdom of the other.

My intention in the third chapter was

to reconsider some of the primary configurations of Italy's Romantic Age; in particular notions of Italy and of Italian-ness promulgated by certain key writers in the French language (de Staël, Sismondi, later Stendhal), or opinions held by Italians themselves, Leopardi preeminently. The Romantics generally (by no means the French and Italians only) establish contours for Italy's enduring reputation. Many of these contours do not change as to essentials down to our own times. Romanticism in other words largely bequeaths us what is still felt to be romantic (with a small r) about Italian life, art, landscape and history. I consider some of these emphases. Whilst I include important and largely negative accounts of contemporary Italy offered by non-fiction writers such as Sismondi and Leopardi, the rest of my argument is strung between the very difficult interpretations of Italy offered in two fictions, *Corinne ou l'Italie* of Mme de Staël (1807) and Stendhal's great final novel, *La Chartreuse de Parme* (1839).

I turn in closing to some important and entirely positive general considerations. Let me first of all take this opportunity to say that time spent at the Italian Academy on this Fellowship has been for me the happiest and most productive research period in a lengthy career to date. I should like therefore to make some specific comments upon the current nature of the Academy. Professor Freedberg as Director has created conditions for intensive research within an optimum environment, this year in the stimulating company of a

large and well-selected Fellowship. The very diversity of interests was especially important to me, as someone writing books on Italian culture from a wide variety of angles. This made for a particularly exciting Wednesday-lunchtime seminar series of papers, presented by individual fellows or by Premio New York artists. I have been able to exchange ideas and topical information on books or resources with virtually every member of the fellowship, giving and receiving help on an ongoing basis throughout the eight months. The permanent administrative staff and their student assistants have been unstinting in their efforts to ensure our day-to-day well-being and the highest standards of work environment.

Professor Freedberg's own attention to each fellow's work in the Wednesday seminar series and his committed attendance at all of the sessions constituted impressive intellectual leadership. Most stimulating of all perhaps in this context was the publication – early during our time here – of his own years of work on Galileo and the early form of the Academy of the Lincei in Rome, *The Eye of the Lynx: Galileo, His Friends, and the Beginnings of Modern Natural History*. Here, for any Fellow capable of reaching towards higher standards of excellence, was an instance of the kind of historical detailing and exciting narrative unfolding to be aimed for, particularly by Fellows attempting other aspects of our common theme of cultural memory. There was even an interesting (if fortuitous) overlap between on the one

hand this book's study of the founding and early years of a major Academy of members with linked scientific interests, and on the other our own status as the first-year group of scholars to have been selected and gathered together during Professor Freedberg's directorship of this modern Italian Academy. Above all, I believe it is of the utmost value that under his guidance the Academy is now in a phase when it can fill its study rooms with Fellows in a year to year basis. If I am not mistaken this is the largest individual research Fellowship in the New York area. In "Cultural Memory" and "Art, Perception and the Neurosciences" it has toweringly important common themes of study for its present and forthcoming year-groups of scholars. Within a short space of time tens

of books should appear that have been made possible by such a high number of Fellowships, by the conditions of study provided to scholars while here, and by the intellectual leadership and stimulating scholarly example of Professor Freedberg as Director. In short, important as the Casa Italiana's past history has been, I believe that in its present and future form as the Italian Academy of Advanced Studies in America it has the opportunity to become – within a quite short compass of years if current policies for large and scrupulously chosen Fellowship groupings are persisted with – one of the great research institutions in the world; in terms of studies of Italian culture specifically, almost certainly the greatest.

# Description of Programs



# Fellowship Program



**I**N 2002–2003, the Fellowship Program at the Italian Academy continued to focus on issues relating to cultural identity, cultural transmission, and cultural memory. It has a twofold aim: to foster the conservation of the many aspects of culture that are increasingly being lost, and to forge genuinely new links between the arts, the sciences and the social sciences.

Applications were therefore invited for fellowships in all areas relating to the study of cultural identity, cultural transmission, and cultural memory, particularly – but not exclusively – with regard to Italy. Theoretical, monographic, and

positivist approaches were equally welcomed. Applications dealing with the scientific, sociological and technological aspects of culture and memory were encouraged. Thirteen fellowships were awarded in 2002–2003, with at least two reserved for the Academy’s ongoing Art and Neurosciences Project.

Preference was given to candidates who planned to work with scholars in relevant areas at Columbia, but other candidates were also be considered. In all instances, fellows were encouraged to work with departments and faculty members at Columbia.

# Premio New York / New York Prize

In April 2002, the Premio New York/New York Prize was established on the basis of an agreement signed by the Italian Academy and the Italian Ministry of Foreign Affairs. The Prize is awarded by the Italian Academy and the Directorate General for Cultural Advancement and Cooperation of the Foreign Ministry.

A jury of distinguished experts in the field of contemporary art choose between two and four of the most promising young Italian artists to spend a year or a semester at Columbia. Each artist is given an

office at the Academy and a studio at the Columbia School of the Arts, and is offered the possibility of having an exhibition of his/her work at the end of their period in New York. The aim of this distinguished prize is to offer the most promising young Italian artists the opportunity to develop their work under outstanding artists and in the context of the stimulating contemporary art environment of New York City. It is also to encourage the exchange of ideas between Italian and contemporary New York artists.

## Activities of the Academy

# The Italian Academy

## Film Series

“Visions of the South: Geography as Character in Italian Film” will be the Italian Academy’s fourth series in our ongoing and very successful film program. Our elegant and spacious Teatro is packed for each film with a devoted audience made up of not only the Columbia University community, but of the New York community at large. Before each film we serve an aperitivo to set the tone of the evening; we engage a speaker to present the film in order to enhance our audience’s viewing; and then afterwards we host a question and answer session for those who seek a deeper understanding of the film, its context, and its wider cultural significance. It is our aim to choose films that go far beyond the usual made-for-export fare

that portrays the clichéd, good-natured, pasta-loving, Latin lover or seductress. Our films are selected with the desire to allow our audience to experience Italy in as many of its manifestations and incarnations as possible. The incredible success of the film series so far has been both surprising and very exciting for us. The interest in Italian film in New York City, whether it be for a renowned classic such as *La dolce vita* or for a lesser known classic such as *I tre fratelli*, has been far beyond our expectations, revealing New Yorkers’ thirst for a fuller understanding of Italian culture that it is our pleasure and purpose to try to quench.

JENNY MCPHEE, *curator*

### FALL 2002:

*“Diva/Divo: Gender in a Generation of Italian Film, 1950–1980”*

*Loro di Napoli* by Vittorio De Sica  
Speaker: *Nelson Moe*

*Lo sceicco bianco* by Federico Fellini  
Speaker: *Alexander Stille*

*La dolce vita* by Federico Fellini  
Speaker: *Ingrid Rossellini*

*Bellissima* by Luchino Visconti  
Speaker: *Antonio Monda*

*Il sorpasso* by Dino Risi  
Speaker: *Isabella Bertolotti*

*Mimi’ metallurgico ferito nell’onore* by Lina Wertmüller  
Speaker: *Ruth Ben-Ghiat*

*Una giornata particolare* by Ettore Scola  
Speaker: *Annette Insdorf*

### SPRING 2003:

*“Beyond Cinecittà: Highlights of Italian Cinema from 1980 to the Present”*

*La notte di San Lorenzo* by Paolo and Vittorio Taviani  
Speaker: *Antonio Monda*

*Tre fratelli* by Francesco Rosi  
Speaker: *Leonard Quart*

*Ginger e Fred* by Federico Fellini  
Speaker: *Pellegrino D’Acerno*

*Palombella rossa* by Nanni Moretti  
Speaker: *Silvana Patriarca*

*Caro diario* by Nanni Moretti  
Speaker: *Richard Porton*

*Lamerica* by Gianni Amelio  
Speaker: *Dan Georgakas*

# Exhibitions

## FALL 2002

*“New York by Chiara”*

*Chiara Carocci, 2002 winner  
of the Premio New York*

## SPRING 2003

*“Miele”*

*Sara Rossi, 2002 winner  
of the New York Prize*

*“New Paintings”  
Marta Dell’Angelo,  
Premio New York*

*“Photographs of Sardinia”  
Leonard Sussman*

# Fellows’ Seminars

## FALL 2002

*“Tracing Lineages in Italian Culture:  
modes of viewing from Vasari to film”*

*Jonathan White*

*“Shakespeare and Italian Confessional  
Treatises: pestilent speeches, infected  
ears”*

*Rosanna Camerlingo*

*“‘The Real Italians’: on the discourse and  
politics of Italian character in the 1940s”*

*Silvana Patriarca*

*“Receptiveness, Influence, Knowledge:  
the spread of Italian economic thought in  
the United States”*

*Luca Fiorito*

*Film and Video Work*

*Sara Rossi*

*“Hadrian’s Stylus”*

*Noga Arikha*

*“Mnemosyne, Memoria and the Engram”*

*Amy Morris*

*“Thirteen Ways of Crossing the Piazza:  
Rome as cinematic city”*

*Pellegrino D’Acierno*

*“Sardinian Fishmarkets: the operation of  
the eye”*

*Leide Porcu*

## SPRING 2003

*“Music, Fascism, and Resistance in  
Mussolini’s Italy: six sites”*

*Annie Randall*

*“Canon-Making in Italy and the Italian  
Tradition of Moral Enquiry”*

*Roberto Farneti*

*“Peiresc and Ethiopia: Oriental Studies  
and the origins of Orientalism”*

*Peter Miller*

”Staging EUrope”

*P.A. Skantze*

“Reason and Emotion in the Early Enlightenment”

*Noga Arikha*

“Subliminal Perception and Music: a brief survey”

*Carlo Alessandro Landini*

“Receptiveness, Knowledge and Influence: the spread of Italian economic thought in the United States (1890–1940)”

*Luca Fiorito*



SET IN THE TYPES OF GIAMBATTISTA BODONI.  
DESIGNED BY JERRY KELLY, NEW YORK.

