



Giorgio Morandi at Grizzana, August, 29th 1955

CESARE BRANDI

MORANDI

EDITED BY
MARILENA PASQUALI

WITH THE CORRESPONDENCE BETWEEN
BRANDI AND MORANDI

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Translators' note

While the prose may read as somewhat dated, and in the case of Brandi, hermetic to a point which occasionally strains comprehension (see Brandi's own comment in the postscript to *Morandi's Personal Journey*), and then is suddenly disarmingly simple, it has been decided to leave it virtually intact, in keeping with the poetics and modes of address of the period.

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CONTENTS

PUBLISHER'S NOTE	7
MORANDI'S WORKS IN BRANDI'S COLLECTION	9
MARILENA PASQUALI EIGHTEEN YEARS AFTER	17
ESSAYS BY CESARE BRANDI	29
MORANDI'S PERSONAL JOURNEY	31
POSTSCRIPT TO «MORANDI'S PERSONAL JOURNEY»	53
MORANDI AND PLACE	63
MORANDI AS ENGRAVER	65
EUROPEANISM AND CULTURAL AUTONOMY IN ITALIAN MODERN PAINTING	67
THE REVOLT OF THE BOTTLES	71
HORTUS CONCLUSUS	72
MORANDI AND DE PISIS	75
EXHIBITION OF MORANDI'S ENGRAVINGS	77
A TOAST TO MORANDI	79
ENGRAVINGS BY MORANDI	81
ON MORANDI'S BEHALF	85
NOTES FOR A PORTRAIT OF MORANDI	87
THE MORANDI MIRACLE	99
MORANDI: A RECOLLECTION	103
MAGNANI'S MORANDI	107
MORANDI AT CLOSE DISTANCE	111
WHEN PAINTING DISAPPEARS	125
MORANDI'S DRAWINGS	129
GIORGIO MORANDI	135
MORANDI: THE CASE FOR A MUSEUM IN THE CENTRE OF BOLOGNA	143
MORANDI IN THE MORAT COLLECTION	149
A PASSION FOR MORANDI IN THE BLACK FOREST	153
LETTER TO SAMARANCH	157
THE FLEETING MOMENT	159
IS A MUSEUM FOR MORANDI TOO MUCH TO ASK?	165
VITTORIO BRANDI RUBIU BRANDI AND MORANDI (1990)	171
VITTORIO BRANDI RUBIU BRANDI, MORANDI, AESTHETICS AND OTHER MATTERS	177
MARILENA PASQUALI THE MEANING OF A DIALOGUE (1990)	181
LETTERS MORANDI-BRANDI 1936-1964 (WITH LETTERS FROM CESARE BRANDI AND ANNA, DINA AND MARIA TERESA MORANDI)	191
APPENDIX	358

PUBLISHER'S NOTE

For the twentieth anniversary of Cesare Brandi's death it seemed fitting to review all Brandi's work on Morandi together with their very frequent correspondence, testimony to the very close bond between two of the major protagonists of Italian culture.

It was clearly necessary to complete the documentation published by Editori Riuniti in 1990 with the considerable amount of critical and documentary material which has been amassed over the last eighteen years.

Vittorio Rubiu Brandi's interesting proposal was thus gladly accepted: the result is the present volume, a compendium of old and new documents from a wide range of sources, all chronologically arranged and critically revisited from the most ample viewpoint possible. It was decided to publish all the material which had come to light, both articles and letters, in the conviction that many details and small aperçus, if not wholly significant to present scholars, will be significant to future colleagues.

Lastly, it was also decided to republish the essays accompanying the 1990 edition, with the two 'afterwords' by the authors themselves, retrospective readings and revisitations of their past positions.



Giorgio Morandi, *Paesaggio di Roffeno*, 1934
oil on canvas (V. n. 181), Siena, Vignano, Villa Brandi



Giorgio Morandi, *Natura morta con zuccheriera, limone e pane*, 1921-1922
engraving (V. Inc. n. 9)
Roma, Galleria Nazionale d'Arte Moderna
Donazione Brandi-Rubiu, 2001



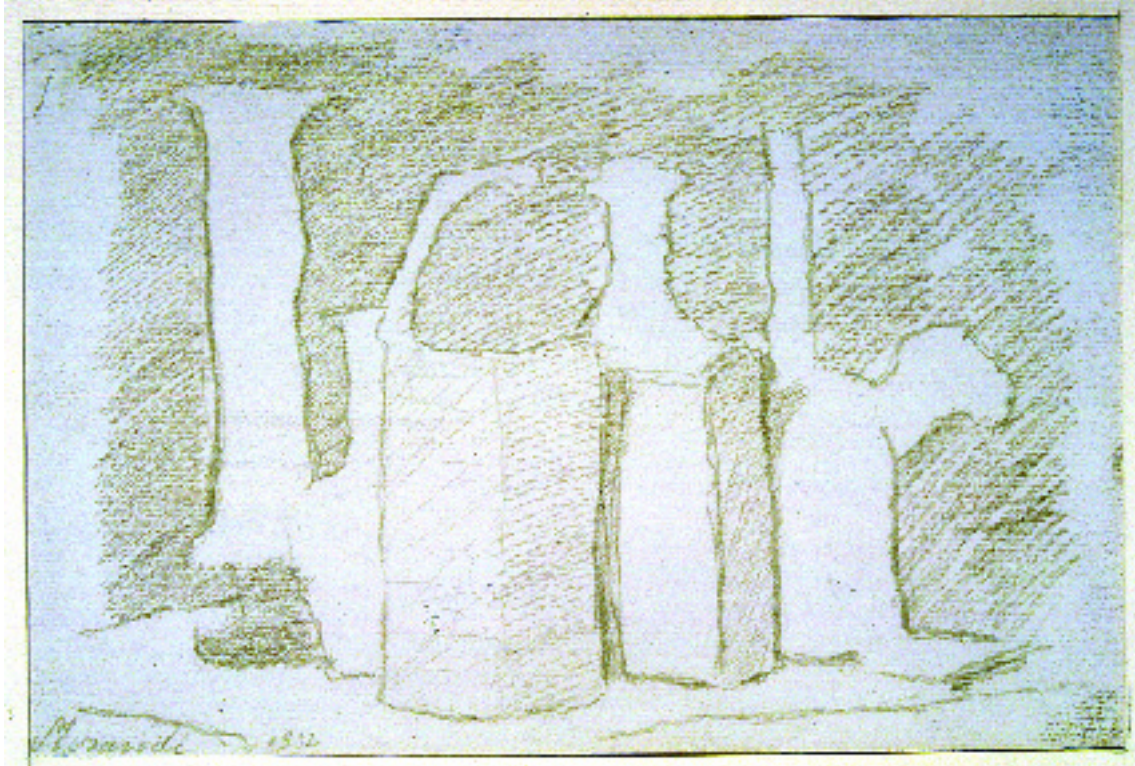
Giorgio Morandi, *Fiori*, 1939
pencil on paper (T.-P. 1939/1)
Roma, Galleria Nazionale d'Arte Moderna
Donazione Brandi-Rubiu, 2001



Giorgio Morandi, *Natura morta*, 1957
oil on canvas (V. n. 1046)
formerly Brandi Collection



Giorgio Morandi, *Natura morta*, 1957 ca.
oil on canvas (V. n. 1081)
Siena, Vignano, Villa Brandi



Giorgio Morandi, *Natura morta*, 1932
pencil (T-P. 1932/7)
Roma, Galleria Nazionale d'Arte Moderna
Donazione Brandi-Rubiu, 2001



Giorgio Morandi, *Paesaggio*, 1959
watercolour on paper (P. 1991, 1959/55)
Roma, Galleria Nazionale d'Arte Moderna
Donazione Brandi-Rubiu, 2001

MARILENA PASQUALI
EIGHTEEN YEARS AFTER

I have had, and have, the good fortune to know great artists, and have learnt much more from them than from works of aesthetics, but no-one has taught me the pure, simple lesson I learnt from Morandi

Cesare Brandi¹

To revisit an essay after so many years virtually means to rewrite it. The hope is that a more mature eye will be brought to bear on the subject of the research, and that it will be possible to apply more recent critical tools and documentary evidence both to amplify specific points and give a more focused, contemporary light to the whole.

This was most certainly the case with the present republication of all Brandi's writings on Morandi, and the correspondence between them. The result is a new volume to all effects, not only amplifying and reviewing the 1990 publication, co-edited with Vittorio Rubiu, but actually transforming it.

A few facts, to begin with. Regarding Brandi's own essays, a small number of very precious pieces have been added to those already known (listed in the annotated bibliography at the end of volume²). The ten pieces in the present edition³ (not least the very complex summary Brandi achieves in *Europeismo e autonomia della cultura...*, the superbly perceptive essay from 1966 'Morandi a breve distanza' in which he distils thirty years of analysis and reflections on his subject, and the article published in *Corriere della Sera* of 16 April 1986, one of the last things Brandi wrote, only a few months before his death, when he was already gravely ill, all contribute to a further understanding of not so much his critical exegesis as the constant, total involvement, and attention occasionally bordering on trepidation, with which he followed the fortunes of the art of

a friend who had died twenty-two years before him. The letters are a different matter. New light has certainly been shed, not least on the cause and effect of the various questions that arise and interest them, and the mutual, continuous contact and consultation in every significant phase of their life and work.

Recent finds among the “Morandi Papers” in the Brandi archive, and among letters from the archive conserved in the Centro Studi Morandi in Bologna and at Grizzana Morandi, have integrated and extended the general overview of the correspondence. It has been possible to verify and, where necessary, correct dates and items of news, and to give a near-perfect, uninterrupted account of thoughts and actions communicated the one to the other in real time, despite the concrete obstacle of distance (Morandi was almost always in Bologna, sometimes at Grizzana and, too often for his liking, away for reasons of work, like a ‘travelling salesman’⁴; Brandi constantly travelling, his work appointments taking him in all directions, at home and abroad, out of a sheer love of art and also to ensure its protection and conservation). This whole welter of documents, with the addition of other voices such as those of Gino Magnani, Giulio Carlo Argan, Francesco Arcangeli, Alessandro Parronchi, Gino Chirighelli, Giacomo Manzù, Mino Maccari, Francesco Paolo Ingrao, and, above all, of their mutual friend Giuseppe Raimondi, the Bolognese writer who was very close to both Morandi and Brandi⁵, now allows us to “read” the life of the two protagonists far more easily and with far more details and nuances.

The 1990 volume contains 99 sheets of correspondence. To these have now been added a further 94, for a total of 193 letters written over a period going from June 1936, the year Brandi left Bologna, after three years working at the Superintendency for Monuments, to 27 December 1963, the date of a Christmas card Morandi sent to his friend Brandi⁶ (in the last months of Morandi’s life the brief exchange of letters between Brandi and Morandi’s sisters, although none of them has come to light, is further touching testimony of the depth of their friendship, as he constantly enquired about Morandi’s state of health, and then grieved with them at his death⁷). A number of important contributions have emerged from Grizzana Morandi local council’s Centre for Documentation (2 letters and 6 postcards) and from the Morandi Museum. The Museum has a further 14 letters which, in the light of the more detailed picture now available, can no longer be defined as merely ‘dealing with strict-

ly personal matters which add nothing to the overall picture’, as I wrote in 1990⁸. The new documents published in the correspondence and in the notes help to shed more light on Morandi’s later years, beginning with 1957 and the contentious question of the painting award at the São Paulo Biennale in Brazil, and then the Sixties, when Brandi and Morandi had the affectionate habit of continuously exchanging postcards, short messages, and greetings of various kinds whether or not there were work projects to be discussed.

A determining factor in producing this near-complete overview was the reorganisation of all the material, published and unpublished, and its integration with all documents published by other institutions. So much has been clarified and explained, the many, diverse strands weaving a richer fabric to further our understanding of both culture and art. Both of these are of course the object of contemporary study, but are never completely grasped in their entirety, and in their relevance to the present-day (one small pearl among many: Morandi, with his usual pessimism, commented on one occasion: ‘things are bad on the Right, and far from good on the Left’⁹).

A number of important points are also confirmed by the new material. One of these is the evidence of so many ‘emergent’ intellectuals present in Bologna between 1933 and 1939 (approximately), all having come from various parts of Italy on account of the excellent standard of the university: young people who meet, develop friendships, exchange dreams and ideas, and set to work on them concretely. All of them are important names: the Bolognese Giorgio Morandi (the oldest at just over forty), Giuseppe Raimondi, Francesco Arcangeli, and Cesare Gnudi were joined within a few years by others such as Cesare Brandi (from 1933 to 1936), Roberto Longhi and his first, superlative but unfortunate pupil Alberto Graziani (Longhi held the chair in Art History from 1934-’35 to 1948, but left Bologna to live in Florence in 1937; Graziani, from Romagna, was called up and died tragically in 1943); Mario Tobino, who graduated in Medicine in 1936; Carlo Ludovico Ragghianti, who arrived there around 1940 and stayed until he was imprisoned for political reasons in April-July 1943, as the founder and active member of the *Partito d’Azione*¹⁰. They were joined by Giorgio Bassani, who came from nearby Ferrara to study at the university, Pier Paolo Pasolini, from Friuli, and Mario Luzi who would often

come over to Bologna on Sundays from Parma, where he had just started teaching, to stroll under the shady porticoes and meet up with friends. All these intellectuals not only knew Morandi and called on him in via Fondazza: they also venerated him as a *maestro* and loved his painting with that exclusive love that is a form of complicity among the chosen few who understand and share the same passions, the same ideas. This small circle of intellectuals probably had no contacts with the daily or official life of the city, but already represented the important nucleus of Italy: its critical voice and inner strength and propulsion. What is needed is a specific study on this ‘fatal’ season of Bologna’s in the late Thirties: this hothouse which nurtured some of the finest intelligences in Italy. It would be no bad idea for the Bologna of today, an agglomeration of people, houses, and things, fast losing any identity, to rethink its not so distant past, take stock, and try to recreate it, to understand and rediscover it as a source for the sense of pride needed to counter its present decline.

But to return to Brandi and Morandi and the relationship of esteem, trust, and friendship which was fundamental for both, what Morandi found in the critic, his junior by sixteen years, was a sort of alter ego. Brandi shared his ways of thinking and was able to translate his images into words: or, more precisely, was able to produce a highly-refined verbal language which matched his own visual construct, of equal refinement and complexity (it was Brandi who described Morandi as a ‘difficult and secretive artist’). Raimondi, of course, was his everyday friend, sharing enthusiasms and dislikes, keeping him informed on everything, and galvanising him into action; Arcangeli, who was younger, was his brilliant ‘almost-son’, to guide with not a little apprehension; Maccari’s effervescent, dazzling irony cheered and consoled him, and endorsed the big decisions regarding life and work; Soffici and Longhi were powerful but distant points of reference. Brandi too was at some distance, of course, but their shared perspectives and objectives were such that the dialogue between them was constant, often almost daily, and in any case indispensable.

Morandi considered him the best interpreter of his work, and demonstrated his trust and appreciation on several occasions. In the early years, between 1938 and 1942, when Brandi first started to study his painting, the taciturn

Morandi would often speak warmly and directly in appreciation of him, though it was more common for him to use as mouthpiece the voluble and extrovert Raimondi¹¹. Twenty years later, when the Arcangeli crisis erupted, his admiration and respect were more forcefully expressed when he compared Brandi’s position as critic, and its flexible development over time, with the writings of Arcangeli: laboured, sometimes brilliant, unbalanced and contentious¹²: ‘I confirm that the first disagreement grew out of the absurd and unjustified polemics against yourself and Argan: in your case, particularly concerning the text of my Le Monnier monograph which, as you know, I have always endorsed, and still do, totally’. It was inevitable that Arcangeli should feel the need to measure himself against Brandi’s essay, whether in agreement (though always with a barbed over-emphasis of his ‘acumen’, his ‘piercing persistence’, his ‘intelligent, if arid understanding’, or, more frequently, disagreement with his ‘stylistic reading’ only ‘energised by the aesthetic moment’, which had used Morandi as ‘his illustrious guinea pig’. Arcangeli writes: ‘It is no love of polemics which leads me to quarrel with a man of Brandi’s stature, but the necessity of avoiding very substantial misunderstandings. Brandi conducts a high-level debate of a cathartic concept of art propagated in a banal version by too many other people; but until Italian criticism, and through criticism, culture, accepts that art can constitute its own object, not simply through the premeditated formal galvanising of a mediterranean heritage, but also by means of a more lightening scintillation, which may occur in the very moment it appears to risk precipitation into the natural or even into the material (an observation which, today, goes as much for Morlotti’s corn cobs as for Burri’s sacks) [...] until that day, I believe the road of misunderstandings will be long: indeed endless¹³.

In a word, Arcangeli accuses Brandi of a poetics which is ‘idealistic and metaphysical, besides being hermetic in its formulation’, while it is left to him ‘to meet the moral obligation not to rush to Arcadia, as all have so far done with you’¹⁴. These were Arcangeli’s words to Morandi in the heat of the battle which led him to refuse Arcangeli’s text, and cause their definitive estrangement, but Morandi never hesitated over taking the part of Brandi, whose philosophy, culture, and critical mindset he shared.

There was a further reason, which was probably definitive. In my opinion the

key word to understanding Morandi's decision here is a concept Brandi was much attached to: the idea of the 'journey' (*cammino*). I shall attempt a brief history of its genesis. Roberto Longhi, in his lecture opening the academic year 1934-'35, had defined Morandi *un nuovo incamminato*, 'a new journey, thereby placing him within the finest tradition of Bolognese art, centred around the achieved artistic expression of the academy founded by the Carracci. The younger Brandi then took up the term, accentuating the dynamism of its origins, and followed the artist, step by step, on this 'journey', recording the development and maturing of his work, its minute, painterly progress, its innermost, constant mutation, its constant effort to anchor itself to permanence while leaving itself open to transformation, and never missing a chance to underline its uniqueness, down to his last important piece, the 'Fleeting Moment', written for the exhibition in Madrid and Barcelona in 1984. It begins: 'Morandi was radically different from everyone else, remaining so throughout his long journey', and ends 'His painting seemed to change, or be about to change, in the last fifteen years of his life, from about 1959 to 1964: suddenly, and not simply in the quick dash of the watercolours, the brush seemed to paint wide lines, unjoined, and refuse to bring the objects into any close interrelation, whether on the table or within a landscape. I remember very clearly how taken aback many of his very loyal admirers were, when they went to see him in Via Fondazza or in the house in the mountains, in Grizzana; without daring to make a comment or ask a question, they were clearly puzzled that the paintings seemed so unfinished ... why was he signing them? But they were extremely finished, in the sense that the freshness of image was fixed like a flower in dew. The sureness of his amazing brushstrokes – as extraordinary as Velazquez's (where nothing is plain close-to) attest and ensure, should anyone astonishingly doubt it – that Morandi's gifts stretch to the most painterly of painting: light touches, the graze of a brush, without losing a drop of the marvellous chromatic substance which was space light and colour in their fluid state, like a perfume or ethereal liquid. His vision was unchanged, but the appearing – almost apparition – of the image had become instantaneous and more vivid: the fleeting moment. And in that fleeting moment he died'¹⁵. All this is a very far cry, in tone and substance, from the 'admirable stasis' Arcangeli perceived in his mature work, from 1946-'48 onwards, and

for the next fifteen years, down to the last works, and to which, in his massive monograph, he dedicates no more than a tenth of the whole essay. Morandi was alert to the difference, and felt that Brandi was following him, understanding his evolution, appreciating his maturing, and, in a word, was totally in step with him, while Arcangeli reads him as a closed chapter: as if his painting after 1948-'50, 'the least adventurous of the last twenty years', had already exhausted its vitality, to settle into 'admirable formal variations'¹⁶. That adjective again, 'admirable': admirable, but no longer vital and competing with life. Morandi's choosing and continuing to prefer Brandi was no random matter, then. It is moving to see the marks – nothing more than a pencil line, varying in intensity – beside a number of passages in his copy of the 1942 monograph, sent to him by the author with a few sober words of dedication ('To my friend Giorgio Morandi / with admiration and affection' / Cesare Brandi. 'Friendship, admiration, and affection', even before the appreciation of his work: these were the feelings of the critic for the artist). Morandi initially concentrated on the additions made to the 1939 article, above all the introductory piece concerning Cézanne and his influence on Morandi in the 'painstaking constitution of the object', but afterwards preferred to concentrate on 'the period immediately after these early landscapes, and which in Morandi's case too passes as metaphysical, different as it is from De Chirico and Carrà' (I believe Morandi was in complete agreement on that 'passes as': he had very clear ideas as to the significance of his 1918-'19 painting within his overall trajectory). He underlined the enormously important reflections on the 'birth of the object', which in him is never 'a charade composed of figures', and 'shakes off any shadow of bourgeois intimacy' (a far cry from those who would have Morandi a *petit maître* huddled among dusty bottles!). Morandi also underlines the balanced relationship Brandi perceives between his engraving and painting ('Nor, apart from the fact of different manual techniques, do Morandi's engravings in any way express a different painterly conception'), the whole long passage on his *Landscapes* (pp. 24-26), the new, 'hard-won, lucid quality' of the paintings from 1938-1939 (p. 32) and, above all, the moving and very basic statement Brandi makes on the human quality and the being-in-the-world of Morandi's painting (p. 29): 'Nothing is less abstract, less detached from the world, less indifferent to pain, and less deaf to

joy than these paintings, which seemingly retire to the margins of life and, from the shadows, relish the dusty store-rooms of corners of the kitchen’.

Here Morandi’s pencil-mark is firm and clear, as if exclaiming: ‘this is someone who understands me, someone who understands me even without words, when I speak through painting’.

The relationship was as fundamental and instructive for Brandi as it was for Morandi, and quite literally, since it was on the basis of his study of Morandi that Brandi based his aesthetics: Morandi was his ‘point of departure’¹⁷, as acknowledged by him on a number of occasions¹⁸, and there would perhaps be no point reiterating it, other than to emphasise two concepts which are carried over directly from the essay on Morandi into the writings on aesthetics: the first is, again, the ‘constitution of the object’, elaborated in 1940-’41 in the analysis of the influence of Cézanne on Morandi, here developed in more detail; the second is the other fundamental concept of ‘position colour’, in *Carmine*; this was first published in 1945, but was actually written in the early years of the war¹⁹. Even at a considerable distance in time – for example, in the *Teoria generale della critica*, from 1974 – Brandi goes back to key expressions formulated in his early study on Morandi. In the early forties he had written, in a passage understandably marked in the margin by Morandi: ‘The object, however, far from becoming enigmatic, or the abstract component of a charade of figures, still bears the marks of removal from its natural context of belonging...’²⁰ in the *Teoria generale* he observes of the expressive and semantic structure of collage: ‘Collage, however, differs from *bricolage* since from the field of semiosis it aspires to that of *astanza**’, and leads us to the phase which when formulating the creative process thirty years ago I termed the *constitution of the object*. The constitution of the object involves subtracting the object from its habitual context, in which it has a particular use and function. An empty, dusty bottle, as in Morandi’s case, is isolated and proposed within another context where it

* Brandi’s famous term for the epiphany, in a Joycean sense, of pure, manifest form, as opposed to *fla-granza*, the presence of the object as received through the senses, direct, non-conceptualized experience. Put slightly reductively, *flagranza* is the object itself, *astanza* its mental or artistic epiphany (trans. note).

has no use at all: indeed, an alienation of use is effected, and only relations of colour, light, and plasticity now obtain. The bottle remains a bottle, as, in a *collage*, a tram ticket remains a ticket: but is as if struck by lightning, unused, i.e. neutralised and suspended from its “utensility”, and thus from the corresponding meaning²¹. The concepts of decontextualisation, disorientation, alienation, and suspension are of seminal importance to contemporary art, not least that of the present day. Brandi, with his profound sensitivity, put them to the test for the first time almost seventy years ago for the ‘well-used, familiar forms of [Morandi’s] objects’ and has been totally validated since²².

If Morandi’s suspended *astanza* belongs to the present, the same can be said for Brandi’s critical sensibility and logic of theory. Their continuing relevance has recently been endorsed by one of the greatest living poets, perceptive essayists, and astute readers of the written and visual sign, Philippe Jaccottet. In a recent essay on Morandi, *Le bol du pèlerin*, he wrote²³: ‘I have excogitated a more precise, if not more legitimate parallel, from a phrase of the critic Cesare Brandi’s which was floating around in my mind. Brandi observes that, in Morandi’s painting, objects seem to reach us from the depths of space, as memories surface from the depths of time. He then adds: “Like the dot, far out at sea, which gradually becomes a ship”²⁴. It was impossible not to recall the astonishing moment, in Canto II of the *Purgatorio*, which describes the arrival by sea of the angel, in a blinding intensification of light: «Ed ecco, qual, sorpreso dal mattino, / [...] cotal m’apparve, s’io ancor lo veggia / un lume per lo mar venir sì ratto /che ‘l muover suo nessun volar pareggia. / [...] Lo mio maestro ancor non faceva motto / mentre che i primi bianchi apparver ali...» [And lo! As sometimes at the approach of day / [...] I saw a light come speeding o’er the sea, / So swift, flight knows no simile therefore. / [...] Now all this time my master spoke no word / Till plain we saw, those first two whitenesses / Were wings²⁵]. Now, however excessive this may seem, those ‘first whitenesses’ which then become wings had appeared to me in certain watercolours of 1959, where it was impossible to tell whether, in rising up like a pair of immaculate white wings, they were tall white bottles or intervals, gaps...’.

Kindred spirits still come together, then, in splendid circularity, today as yes-

terday. This is probably the only reason it is still worth fighting, committing, studying, and writing, convinced that all this constitutes an invincible weapon, invincible because forged of very different material compared with the triumphant mediocrity of a present in which even those in theory responsible for the safeguarding and promoting of art and culture allow themselves the luxury of disregarding former commitments and turn deaf ears to the elderly Brandi when, in 1986, only a few months before his death, he finds the energy and inclination to rap the Bologna institutions over the knuckles for their deliberate short-sightedness towards one of the greatest artists of the twentieth century. Well, in 1993 we finally managed, after eleven long years, to open the Morandi Museum which Brandi, with ‘several critics’, had so fervently fought for (and not in ‘some old Bologna *palazzo*’ but actually in Palazzo d’Accursio, still today the beating heart of the city). What would Brandi say, today, when faced with that same class of civil servants in a city which has now become precisely that ‘spent match’ he spoke of, and which is doing its utmost to deprive the museum of life and meaning, with a view, perhaps, to closing it as soon as possible and transferring Morandi’s paintings alongside those of the naturalistic or post-impressionist painters he so deplored?

Sadly, Brandi was right: there is indeed ‘nothing more depressing than this climate of cultural decline’.

2008

1. See Cesare Brandi, *Appunti per un ritratto di Morandi* (‘Notes for a Portrait of Morandi’, in “Palatina”, Parma, January-March, 1960).

2. See *Annotated Bibliography*.

3. The ten pieces here published for the first time, or taken from publications difficult to access, are: *Morandi incisore* (“Comunità”, Roma, 6 October 1946, an almost word-for-word version of his section on Morandi’s graphic production in the *Poscritto* 1952 to *Cammino di Morandi*); *Europeismo e autonomia di cultura nella pittura moderna italiana. II* (“L’Immagine”, no. 2, June 1947), *La rivolta delle bottiglie* and *Hortus conclusus* (“L’Immagine”, I, no. 3, July-August 1947; in the 1990 edition, the first of these two appears in note 2 to Morandi’s letter of 21 July 1947, p. 221-222); *Morandi e De Pisis*, by Vittorio Rubiu, *L’immagine dell’arte*, Nuova Alfa Editoriale, Bologna 1989; *Mostra delle incisioni di Morandi* (“L’Immagine”, II, no. 10, August-December 1948); *Per conto di Morandi*, the text of the speech Brandi gave on Morandi’s receiving the First Prize at the São Paulo Biennale, Brazil, 8 November 1957; *Morandi a breve distanza*, the text of Brandi’s lecture to the Archiginnasio in

Bologna, 29 October 1966; *Morandi nella Collezione Morat*, in the exhibition catalogue *Giorgio Morandi (1890-1964)*, Freiburg im Breisgau, Morat Institut für Kunst und Kuntwissenschaft, 1984; letter to Josè M. Samaranch, della Caja de Pensiones, Barcelona, 13 January 1983; and *È troppo un museo per Morandi?*, “Corriere della Sera”, 16 April 1986.

4. See note 4 to Morandi’s letter of 7.8.1947.

5. The two were in absolute confidence, even if, unlike the other two men, Morandi continued to use the polite *lei* form with Brandi. Raimondi, holidaying in Viareggio, wrote to Morandi on 23 July 1947: ‘Have you [*hai*, the familiar, *tu* form of the verb: trans. note] printed the etching for ‘our friend Cesare?’ (unpublished letter, Villa Brandi, Vignano). More poignant still are the words Raimondi uses in 1946 to summarise his relationship with Morandi: ‘They will stay together, his work and my few papers, for the remainder of our lives’ (see Giuseppe Raimondi, *Anni di Bologna (1924-1943)*, Edizioni del Milione, Milan 1946, p. 104).

6. Morandi was always solicitous in this way. See his letter to Gino Ghiringhelli, 21 December 1958, in which he reminds the gallerist to send Brandi that year’s printed Christmas card with a watercolour *Landscape* (P. 1991, n. 1958/24), belonging to their mutual friend Gino Magnani (see Lorella Giudici, *Morandi. Lettere*, Abscondita, Milan 2004, p. 87).

7. To the 99 letters published in 1990 have been added 48 pages published in 2007, edited by Vittorio Rubiu, in ‘Il gusto della vita e dell’arte’, *cit.*, and a further 33 documents, all hitherto unpublished, found in Vignano, Bologna and Grizzana.

8. See my essay ‘*Il significato di un dialogo / The Significance of a Dialogue*’, 1990, here on p. 181. On the dating of the letters in the Morandi Museum, see L. Sella, *La biblioteca di Morandi*, note 145, in *Museo Morandi. Catalogo generale*, III edizione (cataloguing, updating, and revision of material by L. Sella), Silvana, Milan 2004, p. 68, which, rather than publishing them, simply lists the letters as archive material.

9. See Morandi’s letter to Francesco Paolo Ingrao, 25 March 1953 (see M. L. Frongia, *cit.*, 2001, p. 86).

10. In 1939 Raimondi ended a letter to Brandi (26 March) as follows: ‘Nothing new here: Raggianti disappeared over the horizon, like Chaplin in his more plangent endings; Tobino regularly sends poems, on a nine-to-five basis; our other friends have disappeared’.

11. ‘As regards your [*suo*] “Morandi” [15 April 1939; Raimondi still uses the formal third person, moving to ‘*tu*’ shortly afterwards] I can only confirm my full assent. In stylistic terms it was superlative.’ (unpublished letter in Villa Brandi, at Vignano).

12. See notes 1 and 4 to Morandi’s letter of 6 February 1961.

13. See Francesco Arcangeli, *Giorgio Morandi. Stesura originaria inedita*, ed. Luca Cesari, Allemandi, Turin 2007, pp. 270, 432, 166, 261, 289, 265, 290.

14. See Arcangeli’s letter to Morandi, 6 November 1961, *ibidem*, pp. 655-659.

15. Here on p. 159.

16. See F. Arcangeli, 2007, *cit.*, pp. 455, 467.

17. See C. Brandi, *Poscritto*, in *cit.*, 1952, p. 37 (here on p. 53). The 1952 edition of *Morandi* also gives a detailed definition of ‘*position colour*, which after its theorisation in *Carmine* I later illustrated in Morandi’s painting’ (pp. 38 and, for its application to Morandi, p. 47). A clear and precise explanation of the concept is also to be found in Brandi’s opening words at the huge retrospective organised by Bologna City Council in 1966, later published under the title *Morandi a poca distanza in Morandi lungo il cammino*, *cit.*, 1970 (here on p. 107).

18. I remember, for example, the presentation of the new edition of the *Teoria Generale della Critica* (Editori Riuniti, Rome 1998) in spring, 1998, in Bologna, and the exchange between Pietro Bonfiglioli and the curator, Massimo Carboni. See too Arturo Carlo Quintavalle, *Cesare Brandi e la critica d'arte in Italia*, in *Cesare Brandi. Teoria ed esperienza dell'arte. Atti del Convegno (Siena 12-14 novembre 1998)*, Siena 2001, p. 102.

19. See Cesare Brandi, *Carmine o della pittura*, first edition, Enrico Scialoja, Rome 1945; second edition, Vallecchi, Firenze 1947, pp. 20 and 22-23.

20. See C. Brandi, *cit.*, 1942, p. 9 (here on p. 34).

21. See C. Brandi, *cit.*, 1974 (1998 edition, pp. 63-64).

22. See C. Brandi, *cit.*, 1942, p. 16 (here on p. 38).

23. See Philippe Jaccottet, *La ciotola del pellegrino (Morandi)*, Casagrande, Bellinzona 2007, pp. 43-45.

24. See C. Brandi, *cit.*, 1960, *cit.* (here on p. 96).

25. Dante, *Purgatorio*, II, vv. 13-26; English translation by Dorothy L. Sayers, Penguin Classics, Harmondsworth, first published 1971 (1955).

26. It is difficult, unfortunately, not to read in this light the project, announced at the press conference of 11 July 2008 by representatives of Bologna City Council and Modern Art Gallery, MAMbo, to transfer Morandi's study and books back to the Morandi house in Via Fondazza, and to transform the old apartment into a 'study centre, library, and of course museum', while the present Morandi Museum undergoes what is euphemistically described as 'organic restructuring' in view of the 'reorganisation of the Palazzo d'Accursio collections, to which will be added the nineteenth-century and early twentieth-century works from the Modern Art Gallery, GAM' (from the statements published on 12 July 2008 in local newspapers by Lorenzo Sassoli de Bianchi, President of the Modern Art Gallery's Institution, and the architect Massimo Josa Ghini, in charge of the project). As the President of the Modern Art Gallery explains, 'The area occupied by the study centre will be refurbished in contemporary style. The original dining-room will become a reference room, containing Morandi's books, and the area which also includes the kitchen, the personal kingdom of Morandi's sisters, together with their bedroom is to become a futuristic, multi-function room for events and temporary exhibitions'. In a word, Bologna proposes to open a new museum without the paintings (open, to boot, only on Wednesdays and weekends). The Morandi Museum to all effects disappears, with Morandi's works thrown in at random with all the others, while the study centre is to move elsewhere, and can never be a copy of the present museum for the simple fact that the present one will no longer exist. This is the surreptitious and would-be ameliorative means that has been thought up to demolish a monographic museum the Bologna administrative class never either wanted or accepted.