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Japan in Venice: Collecting Tastes around the Birth of the Museo d'Arte Orientale

The relationship between Venice and Japan in the nineteenth century

In 1873, only seven years after the Friendship and Trade Treaty (Trattato di Amicizia e Commercio) between Italy and Japan, Venice became the seat of the Japanese General Consulate, thanks to its important position on the Adriatic Sea: after the grand opening of the Suez Canal in 1869, its harbor was considered strategic for relationships with Eastern countries.¹ In 1894, the physical contacts between Venice and Japan were simplified by the new monthly steamship service from Venice to Bombay. Connections from Bombay to Ceylon, China, Australia and Japan were then assured by British cargo-boat services.²

As Motoaki Ishii already demonstrated, in the attempt to boost the growth of the town as a commercial centre, Count Alessandro Fe' d'Ostiani, plenipotential ambassador in Japan from 1871 to 1877, advised the Japanese Foreign Affairs Minister to install the General Consulate in Venice.³ Consul Nakayama Jōji arrived at the Guiccioli palace on 4th March 1873 with Miwa Sukeichi.⁴ In May, the Consul was bestowed with the royal *exequatur* by the Italian King and received the diplomatic mission led by Iwakura Tomomi. With this international mission, the Japanese aimed to officialise the relationships with the visited nations, abolish the unfavorable clauses of the bilateral agreements with the Western countries and, at the same time, learn what might be useful for the modernisation of Japan, from industrial production to legal system. In Venice, Iwakura visited the Ducal Palace, Saint Mark's Basilica, the State Archive, and the glassmakers of Murano.⁵

Even before the arrival of the Iwakura Mission, the Consul received other delegates of the Japanese government, such as Kawamura, the second Minister of the Japanese Navy, Akamatsu, the General Director of the same Ministry and some noblemen, including Fujiwara, Matsumata, Ishikawa, Narushima and Ono.⁶

In 1873, the presence of the Consulate encouraged the creation of the first Japanese language course in the Reale Scuola Superiore per il Commercio (Royal Advanced School for Commerce). The School was founded in 1868, in the hope that Venice would assume a leading role in the Adriatic Sea, and Arabic, Greek and Persian languages were taught. Thanks to the proposal of Count Fè d'Ostiani a new Japanese language course commenced, with the help of mother tongue teachers.⁷

The interest in Japanese culture was ever increasing in 1881: at the Esposizione Internazionale Geografica (International Geographical Exposition), a section, coordinated by Guglielmo Berchet, was dedicated to Japan. The objects shown never returned to Japan, but were given to Italian museums.⁸

Moreover, the presence of Japanese artists, like Naganuma Moriyoshi and Kawamura Kiyo, at the Accademia di Belle Arti (Fine Art School) in Venice in the second half of the nineteenth century, showed how the town attracted Japanese interest.⁹

The Japanese collection of Henry of Bourbon, Count of Bardi

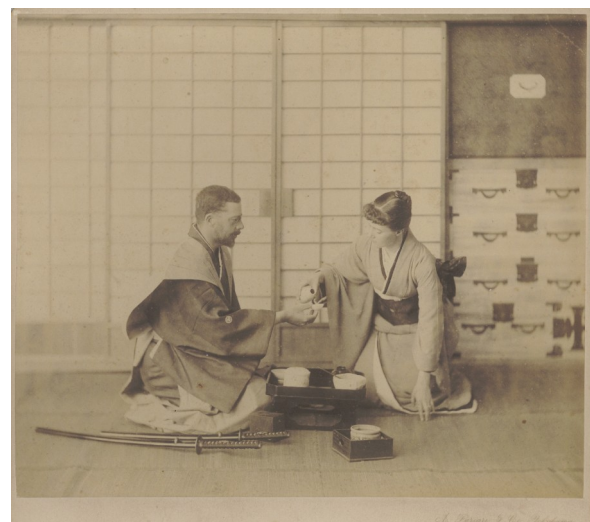


Fig. 1 Adolfo Farsari, Henry and Adelgunde in Japan, 1889, albumin photograph; Venice, Museo d'Arte Orientale.

The penetration of Japanese culture was, however, still relatively slow when, in 1889, 1,500 crates with oriental artworks started to arrive in Venice. Their owner was His Royal Highness Henry of Bourbon, Count of Bardi, who bought more than 30,000 objects during a two-year journey in East Asia (fig. 1). His tour has already been well described by Fiorella Spadavecchia:¹⁰ Henry, his wife Adelgunde and their entourage visited South East Asia, China and Japan, where they bought *byōbu*, *kakemono*, prints, books, lacquerware objects, weapons and textiles from the best antiquarians and curio shops, largely belonging to the most important families, like Tokugawa, Asai, Datē, Toyotomi, Tachibana and many others.

Henry decided to send the crates, which were stored in Trieste, to his Venetian residence, Vendramin Calergi Palace.¹¹ Every week for several months, the Lloyd steamboats from Trieste carried the precious wares.¹² With the help of his servant Rossi¹³ and the antiquarians Antonio and Giambattista Carrer, Henry set up his huge collection (fig. 2). During



Fig. 2 Henry of Bourbon's collection in Ca' Vendramin Calergi, 1907 ca.; Venice, Museo d'Arte Orientale.

the year of 1890, he was completely absorbed with unpacking and stayed in Venice for several months.¹⁴ In 1891, 247 crates were still in Trieste. Adelgunde was very worried about the economic situation of the family because her husband had spent nearly all their assets during the journey. She wrote:

"Je ne pourrai pas aller à Vienne ou à Brombach quand il faudra y penser 10 fois avant de faire acheter des serviettes de toilettes qu'il

faut absolument à Venise et qu'il y aura les milles petites misères parce qu'il n'y a pas le soin dans la maison. Tout cela pour le plaisir de savoir qu'il y a des belles étoffes dans les caisses de l'antichambre de Venise, qu'on ne pourra pas même faire monter, parce que le tapissier couterait trop cher. Ou pour le plaisir d'avoir tant de pots verts ou bleus au second étage du Vendramin".¹⁵

Thanks to historical photographs, we know how the collection was displayed in the fourteen rooms on the second floor of Vendramin Calergi: a private museum that was open to Henry's relatives and friends who came to stay in Venice¹⁶ and, if requested, to the interested public (figs. 3, 4).



Fig. 3 Henry of Bourbon's collection in Ca' Vendramin Calergi, 1907 ca.; Venice, Museo d'Arte Orientale.

The Bourbon's collection included high quality pieces: some of them were precious presents from Japanese public figures and personalities, or purchases made following the advice of Japanese and European experts, like Professor Kichise,¹⁷ the antiquarian Beretta, Heinrich von Siebold and others. The latter was a sort of broker, and unbeknownst to Henry, asked a high commission from the sellers: for this reason, Henry paid a much higher price for the objects.¹⁸

Henry's collection was different from other contemporary European collections. The latter often mirrored a Western taste, nourished by the Japanese export policy of traditional artworks – above all textiles – decided by the Meiji government to support the econ-

omy and face what was perceived as a Western attempt of economic colonisation. The practice of selling old artwork, especially from the Edo period, was only partially restrained by the intellectual debate that started during the 1880s in Japan, about the importance of cataloguing national properties and preserving them from indiscriminate exportation. Only in 1897 a the preservation law for temples and ancient sanctuaries was enacted,¹⁹ thanks also to the engagement of Ernest Fenellosa and the intervention of Okakura Kakuzō²⁰ who, since 1884, had convinced the government to record and control its national treasures.



Fig. 4 Henry of Bourbon's collection in Ca' Vendramin Calergi, 1907 ca.; Venice, Museo d'Arte Orientale.

The first wave of *japonisme* in Europe influenced impressionists, post-impressionists, Nabis and symbolists. In the second half of the nineteenth century, the effects of the industrial revolution pushed many artists and designers to look for new inspiration in an idealised vision of the past and of Asian countries. When Japan, under the pressure of the United States, opened its borders after a voluntary isolation of over two hundred years,²¹ this country – again accessible

to Westerners – was perceived as innocent but also sophisticated.²² Initially, Japanese art attracted artists and experts, becoming an instrument for the artistic revolution of the avant-garde. Thanks to books and articles in magazines and journals, the interest in Japan gradually reached a much wider public. These publications described art works, techniques, decorative patterns, symbolic meanings and general information about a country that was still unknown to the majority of Europeans and for this reason even more charming. As a result, *japoneries*, bought in fashionable shops like the famous *Farmer & Rogers' Oriental Warehouse*, which opened in London in 1862, the elegant Parisian shops *La Porte Chinoise* and *L'Art Nouveau*, or in galleries like *Maison Bing*,²³ started to crowd the houses of the wealthy.

Moreover, the presence of Japan at the Universal Exposition of Paris (1867), Vienna (1873), London (1874), Philadelphia (1876), again in Paris (1889) and Amsterdam (1893) brought Japan closer in the collective imagination.

The Venice Biennale of 1897 and the perception of Japanese art and culture in Italy

Even if, according to Elio Zorzi,²⁴ Henry opened his house to those who wanted to see his collection, we can easily imagine the strong impact that the Japanese section had on the visitors at the International Art Exposition in Venice, the Biennale, in 1897. It was the first Italian exposition to house a section dedicated to Japanese art, followed by the Turin Decorative Modern Art International Exposition in 1902²⁵ and by the double Universal Exposition in Rome and Turin in 1911.²⁶

A certain number of travellers' reports appeared at the end of the nineteenth century allowing the Italian public to acquire some knowledge about Japan²⁷ but, for a long time, the country was imagined as an innocent and fabulous land, and the interest in Japanese art had an ephemeral and elitist connotation. Adelgunde herself read a book about Japan on her voyage from Hong Kong to Nagasaki, but wrote to her sister-in-law that she had lost any curiosity in Japan, after having heard so much about it:²⁸ for the upper class it was a fashionable destination. This perception of Japan as an exotic rarity and a status symbol for the elite was echoed in literary production, such as the ar-

ticles²⁹ and novels³⁰ by Gabriele D'Annunzio. Some artists were receptive of an artistic language coming from Japan, based on stimulating formal innovations.³¹ However, the delay in the dissemination of Japanese art in Italy, mainly through a few antiquarians and aristocratic travelers like Henry of Bourbon, is perceivable also in the Italian criticism, limited to the articles published in *Illustrazione Italiana*, and *Emporium* and to the voices of Ugo Ojetti and Vittorio Pica. Pica knew Japanese art in France, thanks to his French colleague Edmond de Goncourt.³² For Pica, who in 1894 published *L'arte dell'Estremo Oriente*,³³ as well as his peers, Japanese art was above all prints and applied art.³⁴

Pompeo Molmenti commented in *Gazzetta di Venezia* on 15th January 1896:

“chi conosca appena, o ignori, le floride e bizzarre fantasie di quell'arte, la sua vena decorativa, l'estro fecondo che al candor di uno spirito primitivo sa unire le più sottili trovate di una civiltà raffinatamente matura, non tarderà a persuadersi del fascino ch'essa potrà esercitare”.³⁵

From these few lines we learn that Japanese art was appreciated mainly for its decorative aspects.³⁶

Thanks to Antonio Fradeletto, the rules of the Venice Biennale were changed to allow decorative and ancient artworks³⁷ to be exhibited among contemporary paintings. At first, the Biennale committee contemplated the possibility of putting on a Japanese historical exhibition, but the *Nihon bijutsu kyōkai* (Japanese Artistic Society) would have sent copies of artworks rather than originals: the Japanese Government was becoming increasingly aware of the importance of its artistic heritage and the need to protect it.³⁸ Therefore, the committee asked Ernst Seeger, in Berlin, and Alessandro Fè d'Ostiani for some historical pieces. No artwork came from the Bourbon collection.³⁹

The reason should be sought in the difficult relationship the Prince probably had with Venice's municipal administration. Elio Zorzi and Filippo Pedrocco⁴⁰ speculate – though no written evidence has been found in Venetian archives – that Henry wished to display his collection in a public space in the Biennale

garden, but an agreement was not reached and Henry terminated his relationship with the administration.

Among the modern pieces at the Biennale, 42 out of the 94 Japanese objects were sold. Some of them were bought by Venetian hotels, some others by the Japanese ambassador in Rome. Henry himself bought two silver and bronze sculptures, a wooden sculpture and a porcelain vase.⁴¹

After the Venetian Biennale and the critical contributions of Ojetti and Luxoro, Pica's analysis showed a deeper understanding of the complexity of Japanese aesthetics, investigating also sculpture, religion and other cultural aspects. Times were changing and Japanese art was becoming a topic for research, not only an exclusive collectable interest of the upper classes.⁴²

The dispersal of Henry's collection and its role in the collecting taste for “things Japanese” in Europe

In 1905, when Henry died, Adelgunde contacted Justus Brinckmann, Hara Shinkichi⁴³ and another Japanese scholar – the identity of whom we don't know – to prepare the collection's catalogue.⁴⁴ The work was interrupted when she, who for years had been attributing to the *satanés bibelots* the economic ruin of the family, transferred the collection to the Viennese firm Trau, for one million francs and left Venice. After Brinckmann resumed work on the catalogue (that he never completed), the antiquarian Antonio Carrer wrote to the Ministry of Public Education requesting that they acquire the collection.⁴⁵ Gino Fogolari, the superintendent of Venice, who had hoped that Henry's widow might give the collection to the Italian State, wrote to congressman Antonio Fradeletto, to Margherita Sarfatti and to Ugo Ojetti in 1908 to solicit a parliamentary point of order for a special law and the issue of a special lottery to support the purchase.⁴⁶ The collection was valued at 1.8 million lire, which was beyond the financial reach of the Ministry.⁴⁷

In the meantime, Sigmund Singer and Franz Trau were selling the collection (fig. 5).⁴⁸ Some important lots went to European museums of industrial and decorative arts, such as the Museum für Kunst und Gewerbe⁴⁹ and the Museum für Völkerkunde in Ham-

burg,⁵⁰ the Übersee-Museum in Bremen,⁵¹ the Kunstindustrie Museum in Bergen⁵² and Dresden.⁵³ In Italy

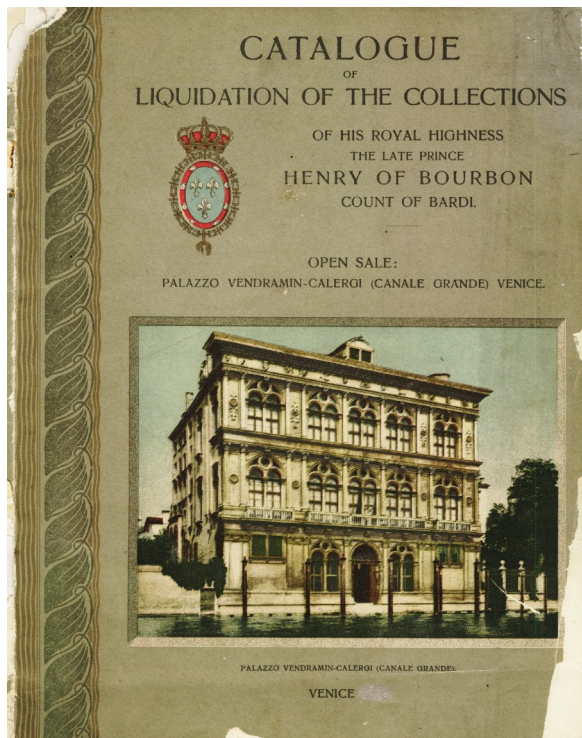


Fig. 5 *Catalogue of Liquidation of the Collections*, 1907.

the only museums that bought objects from the collection were the Museo Correr in Venice⁵⁴ and the Regio Museo Nazionale Preistorico Etnografico (Royal National Museum of Prehistory and Ethnography) in Rome,⁵⁵ which received a grant of 20,000 lire from the Italian State. Luigi Pigorini went to Venice to appraise and choose the objects.⁵⁶ Over 500 pieces were given to Vienna, to Trau's firm and to *Au Mikado*, the important emporium of art and oriental products that managed the sale of Siebold's collection in 1909.

Fogolari asked Corrado Ricci, the General Director of Antichità e Belle Arti (Antiquities and Fine Arts) of the Ministry of National Education, to send some guidelines about the exportation of the collection: the fine art export office of Venice continued to receive export requests and Italian law⁵⁷ did not have the foresight to block artwork considered as foreign and modern.⁵⁸ As a lucid and far-seeing intellectual, Fogolari understood the importance of such objects in Venice.⁵⁹

At the beginning of the twentieth century, Venice

was the most internationally sought-after destination. Novels by Proust, James and Mann, made the town even more attractive – an inevitable stage for a new literary Grand Tour.⁶⁰ The “nordic obsession”⁶¹ brought to the city writers such as Ezra Pound, Rainer Maria Rilke, and Robert Browning, who stayed in Venice around 1908, as did the painters Odilon Redon, Paul Signac, John Singer Sargent and Gustav Klimt. The town was an international stage, a favorite resort for European high society, for the Secessionist artists as well as the theosophical and esoteric societies. Robert de Montesquieu, Ernesta Star, Maurice Barrès, Hugo von Hoffmannsthal, were all attracted by the decadent atmosphere of the town and by the new touristic Lido.⁶²

It is not surprising to read in Trau's sales notebooks (fig. 6) important names like Freeborn F. Raymond from Boston,⁶³ who bought nearly 250 pieces, or Stoclet, the art sellers from Bruxelles.⁶⁴ The names of some buyers are recorded several times between 1908 and 1914: those who discovered Trau's mine of artwork and curiosities often returned again and again.

While Henry wanted to recreate a sort of catalogue of Eastern culture in his house and a real museum with display cases, like a tardive *Wunderkammer*, Trau's customers probably had other reasons to own Japanese objects.⁶⁵ Prince Borghese, for example, bought one single *netsuke*.⁶⁶ a common habit among the upper classes to showcase their privileged status by owning something exotic, like the noblemen who took porcelain and other decorative pieces to furnish their living rooms.⁶⁷

Nevertheless, artists recognised the revolutionary impact of Japanese art and its innovative force. Among them, Italic Brass,⁶⁸ Konstantin Somov,⁶⁹ Bridget Keir⁷⁰ and Paul Vera⁷¹ from Paris are recorded in Trau's customers' books. Some of them were interested in the development of applied arts and crafts, even to improve industrial work, like Sigismund Oeder,⁷² founder of the Industrie and Gewerbeausstellung in Düsseldorf. In Venice, Michelangelo Guggenheim, another of Trau's customers who bought above all textiles, was a collector and a producer of artistic furniture.⁷³ The Scuola Veneta d'Arte Applicata all'Industria (the Venetian School for Decorative Art Ap-

plied to Industry) bought books, bronzes and Chinese jewels.⁷⁴

2/12	Sonstige	berührt	10.-
11.258	5 Körbe		
1/12	Gerard	Yaco	10
14670	1 Kunst		45.-
13977	1 Bronzestatue		16.-
4477	1 Bild		30.-
			91.-
2/12	Salem	120	360.-
14322	3 farbenlose		38.-
			324.-
			320.-
2/12	Kunstindustriemuseum Bergen		
62	1 Schreibtisch, leer		900.-
92	1 "		1500.-
104	1 "		1500.-
167	1 Kiste		90
608	1 Tisch		180
12345	1 Futon		180
12509	1 "		90
12327	1 "		120
13305	1 Tisch		90
13432	1 Tisch		500.-
12412	1 Tisch		500.-
13358	1 Tisch		500.-
5276	1 Tisch		45.-
			61.95
	für die runde Lampe von L. 6000.-		

Fig. 6 Trau's sale book, 1907-1914; Venice, Archivio del Polo Museale del Veneto.

On the other hand, the painter Gustavo Sforzi considered Japanese painting a pure art and useful to discover our origins. While in Venice to visit the Biennale, he bought some *kakejiku* at Trau's.⁷⁵ He wrote in his Diary:

"I Giapponesi hanno scoperto la vita, le abitudini, le passioni e i movimenti di certi animali, le parti del volo degli uccelli".⁷⁶

Mariano Fortuny, with his wife Henriette, bought prints, textiles, lacquerware, as well as Chinese and Japanese furniture.⁷⁷ Their interest in Chinese and Ja-

panese objects, in the dying and weaving technique, is evident in the printing technique they adopted for their creations, clearly derived from the *katagami* method.⁷⁸ Japanese textiles in the collection sparked the interest of firms that imported silk, made furniture and fabrics and decorative objects, like Jesurum in Venice,⁷⁹ Iklé in Saint Gallen,⁸⁰ Economo in Trieste,⁸¹ and Portier in Paris. André Portier bought 43 Siamese manuscripts in March 1914, and returned in May to acquire a huge quantity of dresses, paintings, weapons, masks, furniture, *byōbu*, lacquerware, porcelain, and musical instruments: 1060 pieces in total.⁸²

The art critic Margherita Sarfatti bought prints, books and a *kakejuku*.⁸³ Other writers who purchased from Trau included Elsa Sophia Kamphövne (her husband, the collector and doctor Ernst Marquardsen, is recorded too),⁸⁴ Arthur Trebtsch and the American poet George Cooper.

Among the directors and dancers we can underline the presence of Gordon Craig⁸⁵ and Isadora Duncan. Having seen the "tragic dancer" Sada Yacco in Paris in 1900, and visited the Musée Guimet in the same year, Isadora became interested in Japanese art.⁸⁶ On 19th August 1909, she bought two kimonos and a small amber elephant⁸⁷ and had them sent to the new Hotel Excelsior on the Lido, recently built by Sardi and furnished by Fortuny. Some days later, her companion Paris Singer bought from Trau's some other pieces to be sent to his sister Winnaretta's Palazzo Polignac.⁸⁸ Some kimonos, bought by Ascoli, were sent to Campo San Fantin, for the Teatro la Fenice, the Venetian opera house.⁸⁹

In the pages of Trau's sale book, we find the names of important noblemen like the princes Montebello,⁹⁰ Paolo Borghese,⁹¹ Max Lichnowsky,⁹² princesses Eleonora Massimo Brancaccio,⁹³ Anhalt,⁹⁴ Starhemberg,⁹⁵ counts Balbo Valier,⁹⁶ Hirschel,⁹⁷ Papadopuli,⁹⁸ Brandolin,⁹⁹ Giustinian,¹⁰⁰ Lázló Széchenyi, for his new castle in Oermezo, Hungary,¹⁰¹ countesses Paola De Blaas,¹⁰² Felicia Skarbek,¹⁰³ Sormani Moretti,¹⁰⁴ Hoyos,¹⁰⁵ Sordina,¹⁰⁶ barons Tossizza,¹⁰⁷ Rossi,¹⁰⁸ Von Plessen,¹⁰⁹ Economo de San Serff¹¹⁰ and Scaramanga of Trieste.¹¹¹ Countess Coudenhove-Kalergi, the daughter of Kihachi Aoyama, an antiques and oil dealer in Tokyo, was in Venice in June 1914

and bought 3 kimonos and one *obi*.¹¹²

People who could not miss visiting Vendramin Calergi were Madame Hériot, who bought 103 pieces for her villa in Cap-Martin on the Côte d'Azur,¹¹³ and Count Primoli, who had a passion for oriental art and *kakemono*.¹¹⁴ He had already been a customer of the Parisian oriental warehouses, like *Aux deux Orientaux*, and was linked to Edmond de Goncourt, faithful friend of his beloved aunt Matilde Bonaparte. In 1886, a correspondent of the *Tribuna* newspaper wrote about his palace:

“Sul rosso stanno sparpagliati mille ventagli di Yokohama, sulle pareti gli oggetti più curiosi: un *fukusa* ricamato d'oro circonda un piatto ispano-moresco, un pezzo di velluto veneziano è fermato dalla sciabola di un samurai”.¹¹⁵

Afflicted by a *Japonant* disease (as Sandra Pinto wrote),¹¹⁶ Count Primoli also created some European *kakemono*, written and signed by his friends.

In Trau's notebook we find the names of the collectors Lisa Gutherz-Ditmar;¹¹⁷ Philippe Berthelot;¹¹⁸ Bertha Potter-Palmer,¹¹⁹ a lover of impressionism; the paper producer Gerhard Schoeller;¹²⁰ the extravagant Californian Franck Colton Havens;¹²¹ the Romanian banker Alexandru Ottulescu; the rich Salem from Trieste;¹²² and Bernard Sancholle Henraux,¹²³ supporter of the Fine Art school in Serravezza.

The above-mentioned rich people stayed in hotels recently restored in Venice, like Danieli and the nearby Café Orientale, or in the new hotels on the Lido, like De Bains or Excelsior built by leaders in contemporary architecture such as Marsich, Sardi and Sullam.¹²⁴ If the latter corresponds to the buyer with the same name recorded in Trau's book,¹²⁵ his familiarity with Japanese linearism can be seen as an element of renewal in the international architectural liberty style.

This long list of names mirrors the role of the Bourbon's oriental treasure in the creation of a collecting taste at the beginning of the twentieth century not only in Venice, but also across Europe. At the same time, the presence of Japanese wares in Venice also influenced artistic production. The Ca' Pesaro painters, for example, were not free from this fascination, even if they did not buy anything: it is evident in the painting “Two women” (private collection) by Gino Rossi, son of Stanislao,¹²⁶ who was Henry's ser-

vant, and Guido Cadorin, who portrayed Alice Alhaïque in her kimono in 1914.¹²⁷

The last name recorded in Trau's list is the Marchioness Luisa Casati Stampa,¹²⁸ friend of Gabriele D'Annunzio¹²⁹ and eccentric muse of the futurists. In her beautiful Palazzo Venier dei Leoni, Japanese objects cannot be missed.

The birth of the Museum of Oriental Art in Venice

The sale of the collection was interrupted by the First World War. Franz Trau was Austrian and therefore an enemy subject. His properties in Italy were seized. The collection, reduced to nearly 20,000 pieces, was confiscated as compensation for the damages undergone by the Italian State during the war. To support the costs of the requisition and the occupation of Vendramin Calergi Palace during the war, the Italian State sold some of the artwork. These last buyers were the Carrer antiquarians, Gabriele D'Annunzio for his Vittoriale on Lake Garda;¹³⁰ Mariano Fortuny,¹³¹ who, after the war, opened the new factory on Giudecca island together with Stucky; and Italo Brass,¹³² who had been buying pieces since 1908, and created “una delle gallerie private più interessanti del mondo intero” (one of the most interesting private galleries in the entire world) in the Scuola Vecchia dell'Abbazia della Misericordia (Old School of the Abbey of Mercy) in Venice in 1918.¹³⁴



Fig. 7 Room V in Museo d'Arte Orientale, 1928; Fondazione Giorgio Cini, Istituto di Storia dell'Arte, Fototeca, 86348.

In 1925 the remaining part of the State collection was transferred to Pesaro Palace, where Eugenio Barbantini set up the Museo d'Arte Orientale, the first na-

tional Museum of Oriental Art in Italy.¹³⁴ From 3rd May 1928, the collection was no longer the personal dream of an eccentric nobleman: it became public heritage.

The displaying criterion of the new museum was “polysyndeton”: everything was shown and the accumulation of the objects created a beautiful, suggestive scene. Two long rows of armours and spears (*yari* and *naginata*) welcomed visitors by the side of a wooden staircase; a wide, half-lit room preserved the secrets of Buddhist priests in the room of religion (fig. 7), the gold-painted *byōbu* told the ancient battles of the samurai: for the main part, the museum was the charming setting of a mysterious tale. Despite the suggestive impact of the display, Barbantini personally was not a captive of exotic enchantment; he was fully aware of the cultural value and importance of the collection. In 1928 Fogolari asked the Ministry to prepare a work contract for him writing that, thanks to Barbantini, the Museum was established not as a simple collection of precious objects, but as an institute for the study of the Far East.¹³⁵

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- Motoaki Ishii, *Venezia e il Giappone. Studi sugli scambi culturali nella seconda metà dell'Ottocento*, Roma 2004, p. 21-48.
- The journey has been described in Fiorella Spadavecchia Aliffi, *Museo d'Arte Orientale. La collezione Bardi: da raccolta privata a museo dello Stato*, (Quaderni della Soprintendenza ai beni artistici e storici di Venezia, vol. 16), Venezia 1990; Fiorella Spadavecchia, *Un principe nel Giappone Meiji. Enrico di Borbone, note di viaggio: febbraio-novembre 1889*, in: *Italiani nel Giappone Meiji (1868-1912)*, ed. Teresa Ciapparoni La Rocca et al., Roma 2007, p. 131-142; Fiorella Spadavecchia, *Da Kyoto a Tokyo, 1889. Il Giappone di Sua Altezza il principe Enrico di Borbone*, in: *Hiroshige. Da Edo a Kyoto. Vedute celebri del Giappone. La collezione del Museo d'Arte Orientale di Venezia*, ed. Fiorella Spadavecchia and Marta Boscolo Marchi, Venezia 2014, p. 13-23.
- Maria Luxoro, *Il Palazzo Vendramin-Calergi (non nobis Domine...)*, Firenze 1957, p. 128-138; Filippo Pedrocchi, *Ca' Vendramin Calergi*, Venezia 2004, p. 139-142.
- Elio Zorzi, *Il Museo Nazionale d'Arte Orientale "Marco Polo" che si inaugura oggi nel pomeriggio a Venezia*, in: *Gazzetta di Venezia*, 3 May 1928, p. 5-6.
- He was the father of the painter Gino Rossi.
- Archivio dell'Ordine Costantiniano di San Giorgio in Parma, box 208, Letter of Adelgunde de Bragança to Margherita of Bourbon, Venice, 14 April 1890.
- "I cannot go to Wien or Brombach if I need to think ten times before buying the towels that we absolutely need in Venice. A great deal of misery could hit us because there is no one taking care of the house. And all this for the pleasure of knowing that there are some fine textiles in the crates of the anteroom of Venice, that we cannot set up because the upholsterer is too expensive. Or for the pleasure of having many blue or green vases on the second floor of Vendramin". Archivio dell'Ordine Costantiniano di San Giorgio in Parma, box 208, Letter of Adelgunde de Bragança to Margherita of Bourbon, Venice, 1891.
- Like Carlos, Duke of Madrid or Lord Ashburnham. See Archivio dell'Ordine Costantiniano di San Giorgio, Parma, box 209, Letter of Adelgunde to Margherita of Bourbon, 21 June 1887 and 7 February 1891.
- Quoted in Alessandro Zileri dal Verme, *Note di viaggio*, manuscript, private collection, folder X, p. 46.
- Archivio dell'Ordine Costantiniano di San Giorgio in Parma, box 209, Lettera of Adelgunde to Marguerite of Bourbon, Hangōmura Asama, 7 June 1889.
- Motoaki Ishii, *Italiani in Giappone e giapponesi in Italia*, in: *Giapponismo. Suggestioni dall'Estremo Oriente dai Macchiaioli agli anni Trenta*, eds. Vincenzo Farinella and Francesco Morena, Livorno 2012, p. 55-65. See also Donatella Failla, *La Fine dello Shogunato e il Periodo Meiji*, in: *Capolavori d'Arte Giapponese dal Periodo Edo alla Modernizzazione*, Milano 2001, p. 11-19.
- Ardath W. Burks, *The Legacy: Products and By-Products of Cultural Exchange*, in: *The Modernizers. Overseas Students, Foreign Employees, and Meiji Japan*, ed. Ardath W. Burks, Boulder / London 1985, p. 359-368. The opening of the borders was forced by the American expedition of Commodore Matthew Calbraith Perry in 1953-54. The military mission was recorded by Aaron Haight Palmer, *Documents and facts illustrating the origin of the mission to Japan, authorized by government of the United States, May 10th, 1851; and which finally resulted in the treaty concluded by Commodore M. C. Perry, U. S. Navy, with the Japanese commissioners at Kanagawa, Bay of Yedo, on the 31st March, 1854*, Polkinhorn, Washington 1857. A recent critical and historical reinterpretation of published texts and documents is in the huge work edited by William G. Beasley for the 150th anniversary of the United States Navy Commodore Matthew Perry's first visit to Japan: *The Perry Mission to Japan, 1853-1854*, ed. William G. Beasley, 8 vols, Richmond 2002. For a more general view see also George Feifer, *Breaking open Japan: Commodore Perry, Lord Abe, and American imperialism in 1853*, New York 2006.
- The opening of the borders was forced by the American expedition of Commodore Matthew Calbraith Perry in 1953-54. The military mission was recorded by Aaron Haight Palmer, *Documents and facts illustrating the origin of the mission to Japan, authorized by government of the United States, May 10th, 1851; and*

- which finally resulted in the treaty concluded by Commodore M. C. Perry, U. S. Navy, with the Japanese commissioners at Kanagawa, Bay of Yedo, on the 31st March, 1854, Polkinhorn, Washington 1857. A recent critical and historical reinterpretation of published texts and documents is in the huge work of William G. Beasley edited for the 150th anniversary of the United States Navy Commodore Matthew Perry's first visit to Japan: *The Perry Mission to Japan, 1853-1854*, ed. by William G. Beasley, 8 vols, Japan Library, Richmond 2002. For a more general view see also George Feifer, *Breaking open Japan: Commodore Perry, Lord Abe, and American imperialism in 1853*, Smithsonian Books, New York 2006.
22. Clare Pollard, *Lo splendore orientale: la collezione Wurts di arte asiatica*, in: *Le Vie d'Italia. Il collezionismo internazionale nella Roma del Vittoriano*, ed. Emanuele Pellegrini, Roma 2017, p. 255-265.
 23. Siegfried Wichmann, *Giapponismo. Oriente-Europa: contatti nell'arte del XIX e XX secolo*, Milano 1981, p. 8-11.
 24. Elio Zorzi, *L'Arte dell'Estremo Oriente in un Nuovo Museo Veneziano*, in: *Le Vie d'Italia*, vol. XXXIII no. 6, 1927, p. 657-666.
 25. Vittorio Pica, *L'Arte Decorativa all'Esposizione di Torino del 1902*, Bergamo 1903, p. 281-294.
 26. Piergiorgio Balocco, *L'Esposizione Internazionale di Torino del 1911*, Torino 2011, p. 52.
 27. Elena Lazzarini, *Tra japonisme e japonserie: spunti di ricezione critica dell'arte giapponese nella cultura italiana tra Ottocento e Novecento*, in: *Giapponismo*, eds. Farinella and Morena 2012, p. 46-54.
 28. Archivio dell'Ordine Costantiniano di San Giorgio in Parma, box 209, Letter of Adelgunde de Bragança to Margherita of Bourbon, Nagasaki, 23 February 1889.
 29. For example in Gabriele D'Annunzio, *A casa Primoli*, in: *La Tribuna*, 25 marzo 1886 in: *Scritti Giornalistici 1882-1888*, vol. I, ed. Annamaria Andreoli, Milano 1996, p. 509.
 30. Gabriele D'Annunzio, *Il Piacer*, Milano 1889.
 31. Roberta Boglione, *Il Japonisme in Italia. Parte prima 1860-1900*, in: *Il Giappone*, vol. XXXVIII, 1998, p. 85-114.
 32. Pica always referred to Anderson, Chesneau, Goncourt, Gonse and Duret. Among the titles of his library when it was sold, there was just the volume by Louis Gonse, *L'art japonais* (probably the second edition that appeared in 1886). *Beaux ouvrages illustrés, monographies [...] composant la bibliothèque Vittorio Pica*, Antiquariato Toscanini, Milano 1933, p. 16.
 33. Vittorio Pica, *L'arte dell'Estremo Oriente*, Torino / Roma 1894. See also Davide Lacagnina, *Vittorio Pica japoniste: critica militante e collezionismo fra letteratura e arte*, in: *Annali di Ca' Foscari. Serie orientale*, LV, 2019, p. 539-553.
 34. Motoaki Ishii, *La ricezione dell'arte Meiji in Italia: arte pura o arte applicata?* In: *1868 Italia e Giappone*, ed. Caroli 2008, p. 59-86.
 35. "Those who barely know, or are ignorant of, the prosperous and odd fantasies of that art, its decorative aspects, the fertile inspiration that can unite the innocent simplicity of a primitive spirit and the subtle expedients of a mature civilisation, will quickly realise the charm that it can exercise".
 36. Ishii 2008, *1868 Italia e Giappone*.
 37. About the concepts of pure and decorative art see Ishii 2004, *Venezia e il Giappone*, p. 13-15.
 38. Donatella Failla, *La Fine dello Shogunato e il Periodo Meiji*, in: *Capolavori d'Arte Giapponese dal Periodo Edo alla Modernizzazione 2001*, p. 11-19.
 39. Zorzi 1927, *L'Arte dell'Estremo Oriente in un Nuovo Museo Veneziano*.
 40. Filippo Pedrocchi, *Ca' Vendramin Calergi*, Venezia 2004, p. 140.
 41. Ishii 2004, *Venezia e il Giappone*, p. 253.
 42. Vittorio Pica, *L'Arte Mondiale a Venezia*, Napoli 1897, p. 279-299.
 43. About Shinkichi Hara see David Klemm, *Das Museum für Kunst und Gewerbe Hamburg. Von den Anfängen bis 1945*, Hamburg 2004, p. 60-62. For the Brinckmann's catalogue of lacquerware see Isao Kumakura and Josef Kreiner, *Notes on the Japanese Collection of Count Bardi at the Museo d'Arte Orientale di Venezia*, in: *Bulletin of the National Museum of Ethnology*, vol. XXV, no. 4, 2001, p. 641-668.
 44. Justus Brinckmann, *Museum für Kunst und Gewerbe, Bericht für das Jahr 1907*, in: *Jahrbuch der Hamburgischen Wissenschaftlichen Anstalten*, vol. XXV, 1907, p. 179-268.
 45. Archivio Storico del Polo museale del Veneto, Museo d'Arte Orientale, folder 31, file 1, Letter of the Public Education Minister to the Director of the Royal Gallery of Venice, 7 February 1908.
 46. Archivio Storico del Polo museale del Veneto, Museo d'Arte Orientale, folder 31, file 1, Letter of Gino Fogolari to Corrado Ricci, 14 March 1908.
 47. Archivio Storico del Polo museale del Veneto, Museo d'Arte Orientale, folder 31, file 1, Telegram of the General Director of Antichità e Belle Arti, 11 March 1908.
 48. *Katalog zur Liquidation der Sammlung Weiland sr. königl. Hoheit des Prinzen Heinrich von Bourbon, Grafen von Bardi*, Venice 1908.
 49. Franz Trau, *Registro di vendita*, 1907-1914, manuscript in Archivio Storico del Polo museale del Veneto, Museo d'Arte Orientale, p. 2, 17, 41. The acquisition is recorded in detail in Justus Brinckmann, *Museum für Kunst und Gewerbe, Bericht für das Jahr 1908*, in: *Jahrbuch der Hamburgischen Wissenschaftlichen Anstalten*, vol. XXVI, 1908, p. 157; 310-311; and in Justus Brinckmann, *Museum für Kunst und Gewerbe, Bericht für das Jahr 1909*, in: *Jahrbuch der Hamburgischen Wissenschaftlichen Anstalten*, vol. XXVII, 1909, p. 651.
 50. Trau 1907-1914, *Registro di vendita*, p. 27-29, 38. They bought Javanese puppets, masks, lamps, books, kriss, spears and many other objects. See also Kumakura and Kreiner 2001, *Notes on the Japanese Collection of Count Bardi at the Museo d'Arte Orientale di Venezia*, p. 647, 649.
 51. They bought 95 pieces: statues, bronzes, wayang kulit puppets, coins and above all Ainu objects. Trau 1907-1914, *Registro di vendita*, p. 56. See also Kumakura and Kreiner 2001, *Notes on the Japanese Collection of Count Bardi at the Museo d'Arte Orientale di Venezia*, p. 647.
 52. They bought vases and lacquerware. Trau 1907-1914, *Registro di vendita*, p. 40, 42.
 53. They bought above all porcelain. Trau 1907-1914, *Registro di vendita*, p. 43.
 54. Trau 1907-1914, *Registro di vendita*, p. 31, 41.
 55. Still called kircheriano in the documents. 66 pieces were bought. Trau 1907-1914, *Registro di vendita*, p. 53.
 56. Archivio Storico del Polo museale del Veneto, folder 31, file 1, Letter of Gino Fogolari to the General Director of the Antichità e Belle Arti, 9 febbraio 1908.
 57. Law 12 June 1902, n. 185, art. 252 and ff. about monuments preservation.
 58. Archivio Storico del Polo museale del Veneto, Museo d'Arte Orientale, folder 31, file 1.
 59. Corrado Ricci sent a telegram to ask to block the exportation in case the entire Trau's collection was to be exported. Archivio Centrale dello Stato in Rome, Direzione Generale Antichità e Belle Arti, folder 1117, 13 maggio 1908. Quoted also in Spadavecchia 1990, *Museo d'Arte Orientale. La collezione Bardi*, p. 36.
 60. Marilla Battilana, *Venezia sfondo e simbolo nella narrative di Henry James*, Milano 1987; Marilla Battilana, *Venezia elemento letterario: strategie di assimilazione in James, Mann, Proust*, in: *Henry James a Venezia (La linea veneta nella cultura contemporanea, vol. 5)*, ed. Sergio Perosa, Firenze 1987, p. 172-188.
 61. The definition is by Pica. Vittorio Pica, *L'arte mondiale alla IV esposizione di Venezia*, Bergamo 1901, p. 5. See also Alessandra Tiddia, *Vittorio Pica e l'«ossessione nordica»*, in: *Vittorio Pica e la ricerca della modernità*, ed. Davide Lacagnina, Sesto San Giovanni, 2016, p. 195-210.
 62. In 1912 Venice rail station recorded 790,000 passengers and another 68,840 visitors arrived by ship. After the First World War, in 1922, the foreigners almost doubled to 130,683 and the Italians slightly reduced to 786,744. Ferdinando Pellizzon, *Il movimento turistico di Venezia e il suo rendimento economico*, in: *Rivista di Venezia*, vol. VII, 1928, p. 78-84. See also Giandomenico Romanelli, *Le Arti*, in: *Storia di Venezia. L'Ottocento e il Novecento*, vol. 2, eds. Mario Isnenghi and Stuart Woolf, Torino 2002, p. 2001-2036.
 63. Trau 1907-1914, *Registro di vendita*, p. 68, 70, 95.
 64. Trau 1907-1914, *Registro di vendita*, p. 59. Part of his collection of Japanese prints was sold in 2004 in London by Sotheby's. *Important Japanese Prints, Illustrated Books & Paintings from the Adolphe Stoclet Collection*, London 2004.
 65. Flavia Arzeni, *L'immagine e il segno: il Giapponismo nella cultura europea tra Ottocento e Novecento*, Bologna 1987, p. 43.
 66. Trau 1907-1914, *Registro di vendita*, p. 105.

67. *Si loin si proche. Objets d'ailleurs dans les intérieurs européens. Photographies 1870-2015*, ed. Sabine Crest, Roma 2015.
68. On 5th February 1908 he bought textiles, drawings, and books. Trau 1907-1914, *Registro di vendita*, p. 26.
69. Trau 1907-1914, *Registro di vendita*, p. 145. He was also in contact with Ezra Pound in Venice. *Venezia 1908. Ezra Pound and Italic Brass*, ed. Rossella Mamoli Zorzi, (Le alzavole, vol. 2), Mariano del Friuli 2004.
70. Trau 1907-1914, *Registro di vendita*, p. 95.
71. Trau 1907-1914, *Registro di vendita*, p. 62.
72. Trau 1907-1914, *Registro di vendita*, p. 87.
73. Alice Martignon, *Michelangelo Guggenheim e le arti decorative*, in: Saggi e memorie di storia dell'arte, vol. 39, 2015, p. 47-71; Stefania Moronato, *La collezione di tessuti di Michelangelo Guggenheim*, in: Bollettino dei Musei Civici Veneziani di Arte e Storia, vol. 30, 1986, p. 205-218.
74. Trau 1907-1914, *Registro di vendita*, p. 37.
75. Trau 1907-1914, *Registro di vendita*, p. 86, 93.
76. "Japanese artists discovered the life, habits, passions and movements of some animals, the stages of birds' flight". Margherita d'Ayala Valva, *La collezione Storni. Il «Giornale pittorico» di un mecenate fiorentino (1909-1939)*, (Studi della Fondazione Marchi, vol. 20), Firenze 2005, p. 72.
77. Trau 1908-1914, *Registro di vendita*, p. 17.
78. *I tessili Fortuny di Oriente e Occidente*, ed. Doretta Davanzo Poli, Torino 2008; Anne-Marie Deschodt and Doretta Davanzo Poli, *Mariano Fortuny. Un magicien de Venise*, Paris 2000, p. 46. Claudio Franzini, *Henriette e Mariano, le impronte degli iconauti*, in: Henriette Fortuny, *Ritratto di una musa*, ed. Daniela Ferretti, Venezia 2015, p. 81-91.
79. Trau 1908-1914, *Registro di vendita*, p. 45. On 12 June 1928, in a letter to Arduino Colasanti, Gino Fogolari talks about Miss lesurum who has an ethnographic collection, above all costumes. Archivio Storico del Polo museale del Veneto, Carte Vecchie IVC, file Corrispondenza personale 1929-1932.
80. Trau 1908-1914, *Registro di vendita*, p. 46.
81. *Ibid.*, p. 47.
82. *Ibid.*, pp. 142, 147.
83. Trau 1908-1914, *Registro di vendita*, p. 19.
84. For Villa Marquardsen in Bad Kissingen. Trau 1908-1914, *Registro di vendita*, p. 94, 113.
85. Trau 1908-1914, *Registro di vendita*, p. 133-134, 142. He bought 17 wayang kulit puppets for Arena Goldoni in Florence and some musical instruments.
86. Isadora Duncan, *La mia vita*, Roma 2003, p. 55 (1st American edition: Isadora Duncan, *My life*, ed. Horace Liveright, New York 1927).
87. Trau 1908-1914, *Registro di vendita*, p. 85.
88. Trau 1908-1914, *Registro di vendita*, p. 87-88.
89. Trau 1907-1914, p. 26.
90. Trau 1908-1914, *Registro di vendita*, p. 16, 53.
91. Trau 1908-1914, *Registro di vendita*, p. 58, 118.
92. Trau 1908-1914, *Registro di vendita*, p. 90.
93. Trau 1908-1914, *Registro di vendita*, p. 87.
94. Trau 1908-1914, *Registro di vendita*, p. 53.
95. Trau 1908-1914, *Registro di vendita*, p. 129.
96. Trau 1908-1914, *Registro di vendita*, p. 21.
97. Trau 1908-1914, *Registro di vendita*, p. 15.
98. Trau 1908-1914, *Registro di vendita*, p. 16.
99. *Ibid.*
100. Trau 1908-1914, *Registro di vendita*, p. 62, 63.
101. Trau 1908-1914, *Registro di vendita*, p. 38.
102. Trau 1908-1914, *Registro di vendita*, p. 16.
103. Trau 1908-1914, *Registro di vendita*, p. 105.
104. Trau 1908-1914, *Registro di vendita*, p. 35.
105. Trau 1908-1914, *Registro di vendita*, p. 65.
106. Trau 1908-1914, *Registro di vendita*, p. 108, 113.
107. Trau 1908-1914, *Registro di vendita*, p. 61.
108. Trau 1908-1914, *Registro di vendita*, p. 45, 51.
109. Trau 1908-1914, *Registro di vendita*, p. 69.
110. Trau 1908-1914, *Registro di vendita*, p. 47, 80.
111. Trau 1908-1914, *Registro di vendita*, p. 41.
112. Trau 1908-1914, *Registro di vendita*, p. 179.
113. She bought *netsuke*, altars, textiles, vases, jade sculptures and many other pieces. Trau 1908-1914, *Registro di vendita*, p. 51. The objects were sent to France but probably a part of them returned to Venice (or never left it) for Villa Hériot in Giudecca Island, where some weapons are still exhibited. Raffaele Mainella, who was the painter of Villa Cypiris in Roquebrune-Cap-Martin, planned also the beautiful residence of the Hériot family in Venice.
114. Trau 1908-1914, *Registro di vendita*, p. 61. Francesco Morena, *Giapponismo for ever, non importa se per forza o per piacere*, in: Giapponismo. Suggestioni dell'Estremo Oriente dai Macchiaioli agli anni Trenta, eds. Morena and Farinella 2012, p. 26-33.
115. "On the red background there are one thousand Yokohama fans, on the walls the most curious objects: a gold embroidered *fukusa* surrounds a Hispanic plate, a piece of Venetian velvet is held by a samurai's sword". Duca Minimo in *La Tribuna*, 25 March 1886. Quoted in *Giuseppe Primoli. Istantanee e fotostorie della Belle Époque*, ed. Daniela Palazzoli, Milano 1981, p. 31. See also *Un fotografo fin de siècle. Il conte Primoli*, ed. Lamberto Vitali, Torino 1968.
116. Sandra Pinto, *Giuseppe Primoli e il japonisme*, in: Frammenti di un salotto. Giuseppe Primoli, i suoi *kakemono* e altro, ed. Maria Elisa Tittoni, Venezia 1983, p. 20-25.
117. Trau 1908-1914, *Registro di vendita*, p. 88.
118. Trau 1908-1914, *Registro di vendita*, p. 65.
119. Trau 1908-1914, *Registro di vendita*, p. 94, 9 novembre 1909.
120. Trau 1908-1914, *Registro di vendita*, p. 108.
121. Trau 1908-1914, *Registro di vendita*, p. 133.
122. Trau 1908-1914, *Registro di vendita*, p. 41.
123. Trau 1908-1914, *Registro di vendita*, p. 61
124. Giandomenico Romanelli, *Dalla Storia alla Modernità. Materiali per un secolo di Architettura veneziana: l'Ottocento*, in: Bollettino dei Civici Musei Veneziani di Arte e Storia, vol. XXXI, 1987, p. 5-83; Franca Cosmai, "L'industria del forestiero": *Giuseppe e Giovanni Sicher e lo sviluppo del Lido*, in: La città degli ingegneri: idee e protagonisti dell'edilizia veneziana tra '800 e '900, eds. Stefano Sorteni and Franca Cosmai, Venezia 2005, p. 157-167; Patrizia Peron, *Profilo d'ingegneri. Nicolò Pietro Piamonte e Guido Costante Sullam*, in: La città degli ingegneri, eds. Sorteni and Cosmai 2005, p. 187-198.
125. The family name Sullam is recorded without a first name. He bought drawings, books, and *fukusa*. Trau 1908-1914, *Registro di vendita*, p. 17.
126. Flavia Scotton, *Note su Gino Rossi a Ca' Pesaro: gli anni 1905-1909*, in: Bollettino dei Civici Musei Veneziani di Arte e Storia, vol. XXXI, 1987, p. 100-105. See also *Gino Rossi, Olii tempere e disegni inediti*, ed. Giuseppe Marchiori, Preganziol 1978, p. 54 and 59.
127. Stefania Portinari, "Dissidenti" e invitati alle mostre del 1920. *Dibattito su una ricezione critica*, in: Gli artisti di Ca' Pesaro e le esposizioni del 1919 e 1920 (Storie dell'arte contemporanea, vol. 2), ed. Stefania Portinari, Venezia 2018, p. 161-180.
128. Valeria Palumbo, *Diva o eccentrica? Lo straordinario caso di Luisa Casati*, in: *Personaggi stravaganti a Venezia tra '800 e '900* (Le storie del Fai, vol. 2), eds. Adriana Arban and Paola Mildonian, Crocetta del Montello 2011, p. 87-103. See also the essays in *La divina Marchesa: arte e vita di Luisa Casati dalla Belle Époque agli anni folli*, eds. Gioia Mori and Daniela Ferretti, Milano 2014; Floriana Conte, *Monna Lisa col melograno: la marchesa Casati per l'arte del suo tempo*, in: Ricerche di storia dell'arte, vol. CXIV, 2014, p. 61-71; Judith Mackrell, *The Unfinished Palazzo: Life, Love and Art in Venice. The Stories of Luisa Casati, Doris Castlerosse and Peggy Guggenheim*, London 2017, p. 17-125.
129. Gabriele D'Annunzio was a friend of Luisa Casati. They met Isadora Duncan at Casati's house in Rome. Gabriele D'Annunzio, *Infiniti auguri alla nomade. Carteggio con Luisa Casati Stampa*, ed. Raffaella Castagnola, Milano 2000.
130. Archivio Storico del Polo museale del Veneto, Museo d'Arte Orientale, folder 1, Letter of the General Director of the Antichità e Belle Arti to the Director of Museo d'Arte Orientale, 20 November 1929.
131. Archivio Storico del Polo museale del Veneto, Museo d'Arte Orientale, folder 1, Letter of Fortuny to the Superintendent, 1 October 1924.
132. Archivio Storico del Polo museale del Veneto, Museo d'Arte Orientale, folder 1, Letter of Gino Fogolari to the director of Museo d'Arte Orientale, 5 September 1927.
133. Maddalena Malni Pascoletti, "Una delle gallerie private più interessanti del mondo intero". *Note su Italic Brass collezionista d'arte*, in: Italic Brass, ed. Maria Masau Dan, Milano 1991, p. 43-52.

134. Detailed documents about the display at the third floor of Ca' Pesaro are in Archivio Municipale di Venezia, 1926-1930, folder VII, 11/11.
135. "Per opera del Barbantini il Museo vive non come una semplice adunata di cose preziose ma come istituto di studio dell'arte dell'Estremo Oriente [...] né io né altri qui dell'ufficio possiamo dedicarci sia pure ne avessimo la disposizione e la passione già, ripeto, alimentata da anni di studio del Barbantini" (Thanks to Barbantini, the Museum lives not as a simple collection of precious things, but as an institute for the study of the art of the Far East [...] neither I, nor anyone else in this office could take care of it, even with Barbantini's inclination and passion, already nurtured, I repeat, by years of study). Archivio Storico del Polo museale del Veneto, Museo d'Arte Orientale, folder 3, file. 2. Letter of Gino Fogolari to the Public Education Minister, Rome, 30 June 1929.

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Summary

In 1889, 30,000 Chinese, Indonesian and above all Japanese objects were collected in Vendramin Calergi Palace in Venice. Their owner was Prince Henry of Bourbon, who had just come back from a long journey in Asia. The desire to own and capture the spirit of local cultures through their products and artworks became a sort of obsession for Henry. When he died in 1905, his wife passed the collection to the Austrian dealer Trau, who sold nearly 10,000 objects from 1907 to 1914. The purchasers were not only

members of the international high society but also many European museums.

After the First World War, Trau's heritage was confiscated and the collection became a State Museum. It was opened to the public in 1928 in Ca' Pesaro, Venice: the first director was Eugenio Barbantini, who chose a very suggestive setting in order to astound the public.

In 1937 and 1942 some objects with a predominant anthropological interest were transferred to Padua University while the museum adapted the rooms to the new conservation criteria, creating a storage to recover the most delicate artworks and transforming the structure.

In 2016 a new historic building in Venice has been chosen by the government to house the museum. The architectural project and the new display of the collection will respond to the modern needs of enhancement and conservation, helping the Western public to approach a world that, despite fast-developing mass media networks and global travel, is still widely perceived as exotic and mysterious.

Author

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