



Quel che resta di ATENE

Introduzione

gli «Elgin Marbles»

Il British Museum

BEETHOVEN

CANOVA

FOSCOLO

KEATS

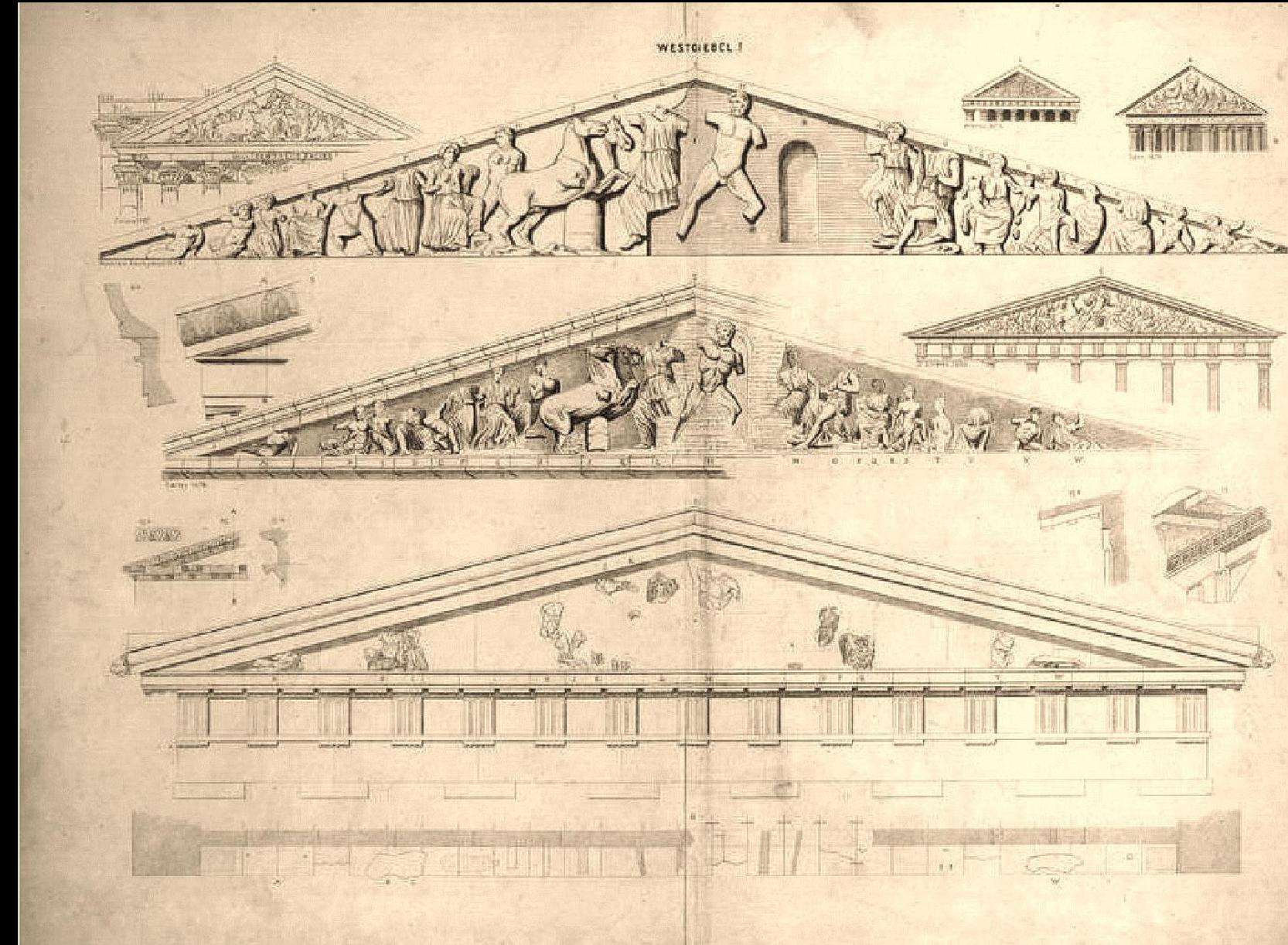
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CRONOLOGIA

- 1811: Beethoven compone *Die Ruinen von Athen (Le rovine d'Atene)* op. 113: Ouverture e musiche di scena per il dramma omonimo di August von Kotzebue
- John Nash, su commissione del Principe Reggente, progetta il Regent's Park di Londra e gli edifici circostanti
- 1812: Canova incomincia a lavorare al gruppo scultoreo «Le Tre Grazie» (ora all'Ermitage)
- Foscolo scrive gran parte de «Le Grazie», dedicato a Canova. Il poemetto non verrà mai terminato
- Lord Elgin, ambasciatore ad Atene, con l'aiuto del pittore Italiano G. B. Lusieri termina la rimozione di gran parte dei marmi del Partenone
- 1814: John Russell, Duca di Bedford, commissiona a Canova una copia de «Le tre Grazie» per la sua casa di campagna (è la versione che si trova ora al Victoria and Albert Museum di Londra)
- 1816: Gli «Elgin Marbles» vengono acquistati dal governo britannico e posti in esposizione al British Museum
- John Keats visita l'esposizione e scrive il sonetto «On Seeing the Elgin Marbles»
- 1819: John Keats scrive l'ode «On a Grecian Urn»
- 1821: Comincia la guerra per l'indipendenza della Grecia dall'Impero Ottomano (terminerà nel 1832)
- 1822: Beethoven rimaneggia «Le rovine di Atene», sostituendo l'ouverture, per le musiche di scena del dramma di Carl Meisl *Di Wehie des Hauses* (La Consacrazione della Casa), op. 124.
- 1823: Thomas Smirke progetta la nuova sede del British Museum in «Greek Revival Style»

In the 15th and 16th centuries, the attention focused on Rome. It is only from the 17th century onwards that travellers began to visit Greece regularly.

In 1678 Jacob Spon published *Voyage d'Italie, de Dalmatie, de Grèce et du Levant*, translated into English, German, Dutch and Italian. Embassadors at the «Sublime Porte» sent artists to Athens to make drawings of the famous monuments of classical antiquity. In 1674 Jacques Carrey drew all the sculptures of the Parthenon, the two pediments, the metopes and the frieze 1. These drawings show the sculptures before they were mutilated by the Venetian attack of 1687.



1812: Canova incomincia a lavorare al gruppo scultoreo «Le Tre Grazie» (ora all'Ermitage)



St. Petersburg, Ermitage

1814: John Russell, Duca di Bedford, commissiona a Canova una copia de «Le tre Grazie» per la sua casa di campagna (la versione ora al Victoria and Albert Museum di Londra)



London, Victoria and Albert Museum





1812: scrive gran parte de «Le Grazie», dedicato a Canova.
Il poemetto non verrà mai terminato

UGO FOSCOLO: «LE GRAZIE»

Però che quando su la Grecia inerte
Marte sfrenò le tartare cavalle
depredatrici, e coronò la schiatta
barbara d'Ottomano, allor l'Italia
fu giardino alle Muse, ...





1812: Lord Elgin,
ambasciatore ad Atene,
con l'aiuto del pittore
Italiano G. B. Lusieri
termina la rimozione di
gran parte dei marmi del
Partenone



1816: Gli «Elgin Marbles» vengono acquistati dal governo britannico e ed esposti al British Museum

John Keats visita l'esposizione e scrive il sonetto «On Seeing the Elgin Marbles»



On Seeing the Elgin Marbles

My spirit is too weak—mortality
Weighs heavily on me like unwilling sleep,
And each imagined pinnacle and steep
Of godlike hardship tells me I must die
Like a sick eagle looking at the sky.

Yet 'tis a gentle luxury to weep
That I have not the cloudy winds to keep
Fresh for the opening of the morning's eye.
Such dim-conceived glories of the brain
Bring round the heart an undescribable feud;
So do these wonders a most dizzy pain,
That mingles Grecian grandeur with the rude
Wasting of old time—with a billowy main—
A sun—a shadow of a magnitude.



1819: John Keats scrive l'ode «On a Grecian Urn»



Ode on a Grecian Urn 1819.⁵⁵

Thou still unravish'd bride of quietness,
Thou foster child of silence and slow time,
Sylvan Historian, who canst thus express
A flowery tale more sweetly than our rhyme,-
What leaf-bring'd legend haunts about thy shape,
Of Deities, or mortals, or of both
In Temple, or the Dales of Arcady?
What men or gods are these? what maidens ^{both}
what love? what dance? what struggle to escape?
what pipes and timbrels? what wild ecstasy?

R

Heard melodies are sweet, but those unheard
Are sweeter, - therefore go soft pipes play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit-ditties of no tone;
Fair Youth, beneath the trees thou canst not leave
Thy song, nor ever saw those trees be bare,-
Bold lover, never, never canst thou kiss
The winning near the goal, - O, do not grieve!
She cannot fade, tho' thou hast not thy bliss
For ever will thou live, and she be fair!



Vaso Borghese (Louvre)



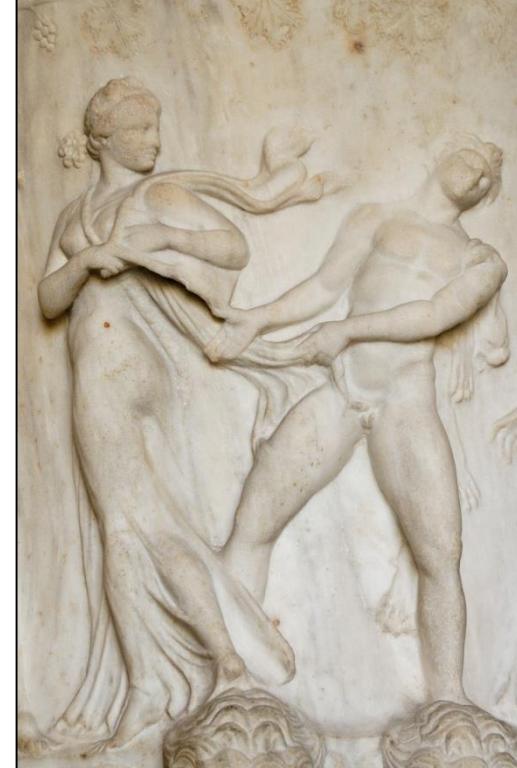
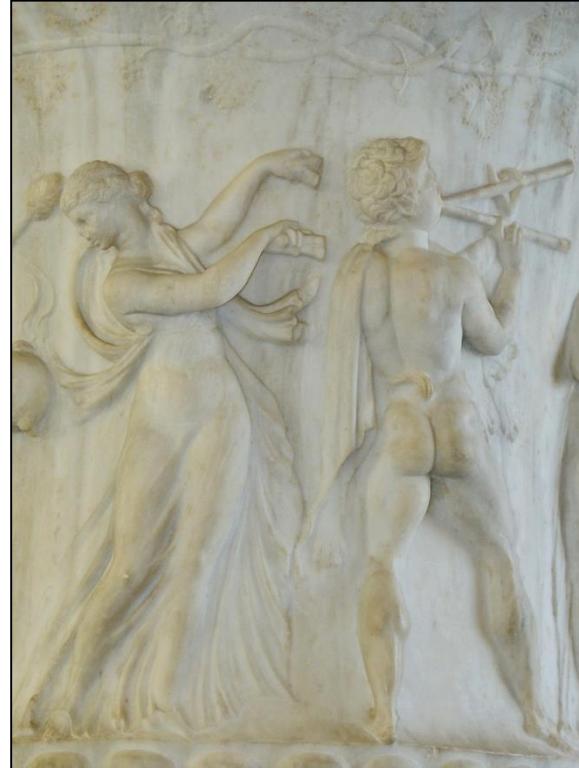
ODE ON A GRECIAN URN

II

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endeared,
Pipe to the spirit dities of no tone.
Fair youth, beneath the trees, thou canst not leave
Thy song, **nor ever can those trees be bare;**
Bold Lover, never, never canst thou kiss,
Though winning near the goal---yet, **do not grieve;**
She cannot fade, though thou hast not thy bliss
Forever wilt thou love, and she be fair!

III

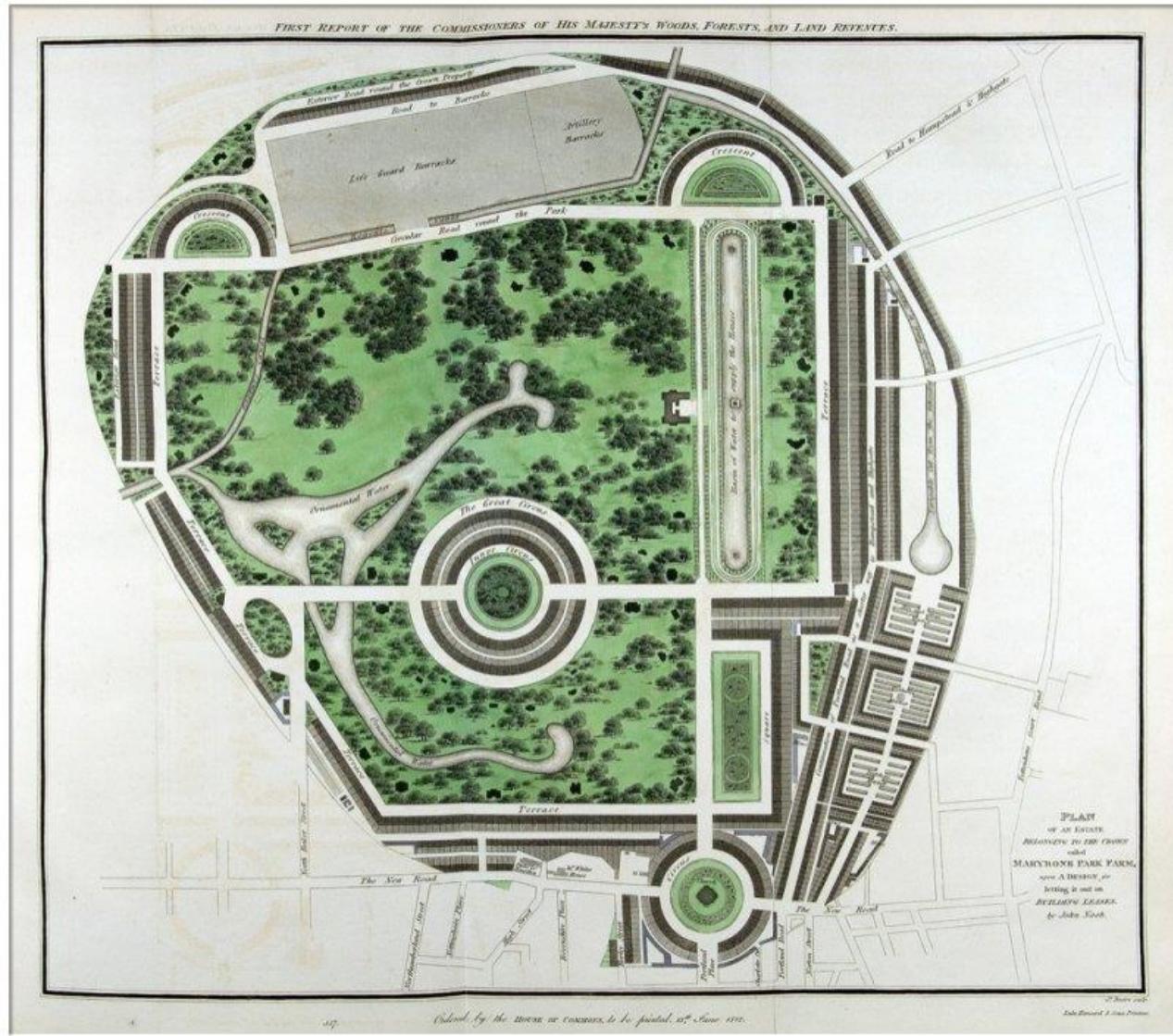
Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
Forever piping songs forever new;
More happy love! more happy, happy love!
Forever warm and still to be enjoyed,
Forever panting, and forever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloyed,
A burning forehead, and a parching tongue.



V

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity. Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty"---that is all
Ye know on earth, and all ye need to know.





1811; John Nash, su commissione del Principe Reggente, progetta il Regent's Park di Londra e gli edifici circostanti

John Nash: Plan of Regent's Park, 1812





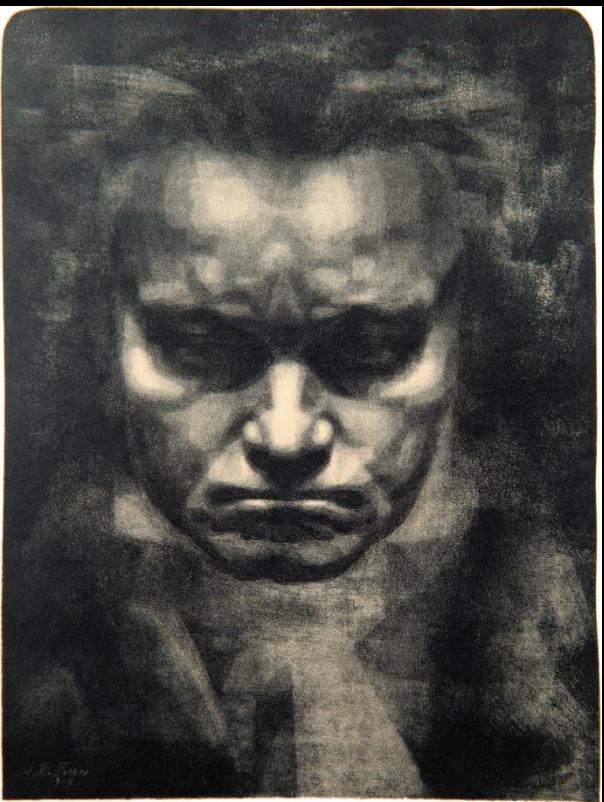
Carlton House Terrace





Cumberland Terrace

1811: Beethoven compone *Die Ruinen von Athen* (*Le rovine d'Atene*) op. 113: Ouverture e musiche di scena per il dramma omonimo di August von Kotzebue



The image shows two staves of musical notation for a piano. The top staff uses a treble clef and has a key signature of one flat. The tempo is indicated as eighth note = 8. The music consists of six measures, each containing a full set of chords. Measures 1-4 have slurs over groups of three notes. Measure 5 has slurs over groups of two notes. Measure 6 ends with a dynamic marking 'dim.'. The bottom staff uses a bass clef and has a key signature of one flat. The tempo is also eighth note = 8. It consists of five measures of chords. Measures 1-4 have slurs over groups of three notes. Measure 5 has slurs over groups of two notes. A dynamic marking 'p' (piano) appears above the fifth measure.

Dem Fürsten Nicolaus von Galitzin gewidmet

Consecration of the House Overture

Op. 124

Maestoso e sostenuto

Ludwig van Beethoven

Flauti

Oboi

Clarinetti in C

Fagotti

1 u. 2

Corni in C

3 u. 4

Trombe in C

Timpani in C, G

Trombone Alto

Trombone Tenore

Trombone Basso

Violino

2

Viola

Violoncello

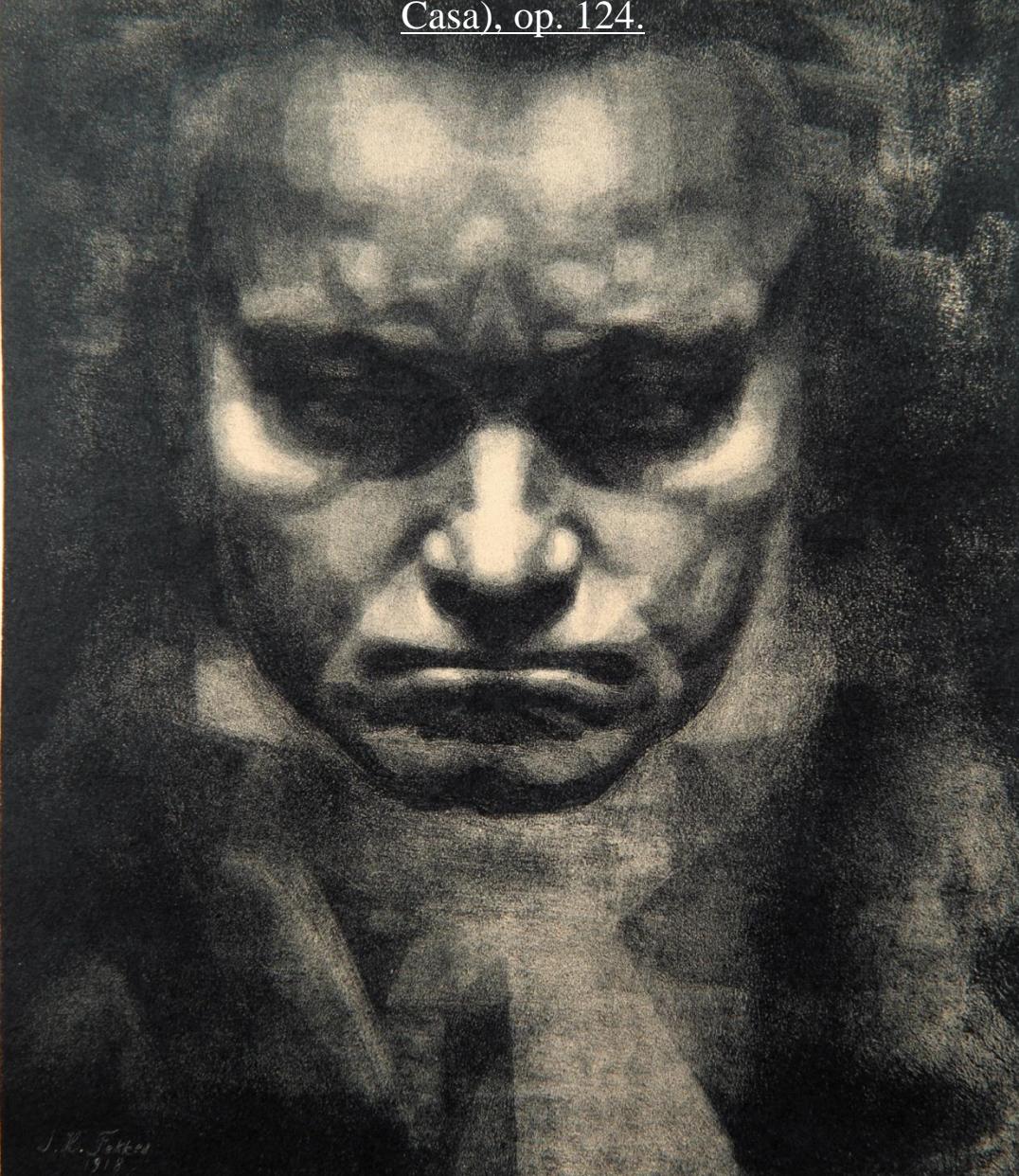
Contrabbasso



1822: Beethoven rimaneggia «Le rovine di Atene», sostituendo l'ouverture, per le musiche di scena del dramma di Carl Meisl *Di Wehie des Hauses* (La Consacrazione della Casa), op. 124.



J. R. Tokke
1918



1823: Thomas Smirke progetta la nuova sede del British Museum in «Greek Revival Style»

