

(1)

To-morrow, dear Fritz, we
leave Palermo. I am well and, perhaps,
I have never in my life ^{been} so calm and
glad during sixteen days as I have
been here.

GOETHE to Fritz von Stein
(Palermo, ~~1787~~ April 17th, 1787)

ITINERARY I

(Quattro Canti, Palazzo Pretorio, Martorana, St. Ca-
taldo, University, Casa Professa Church, Municipal
Library, St. Anthony Church).

The Quattro Canti or Vigliena Square takes its name
from the Viceroy Marquis of Vigliena who "on De-
cember 1st (1608), the day of St. Thomas ^{the apostle}" according to
an ancient chronicle "gave the first stroke for the
building of the four corners of the streets."

To this octagonal square four straight lined streets
converge. The four facades are adorned with three
orders of statues, the first Doric, the second
Ionic, the third of ^{various} order. In the first
are four fountains which represent allegorically the

(1) Vigliena Square, Vigliena Cross, (2) Town Hall, (3) Martorana Church.

four seasons; in the second some Spanish kings (Philip II, III, IV and the Emperor Charles V); in the third the saints Oliva, Christina, Nympha and Agatha.

In the Sixteenth Century this square was the heart of Palermo, and, though now traffic is carried on elsewhere perhaps more intensely, yet it is always the centre of Palermo by way of antonomasy. In a Guide Book by Gaspar Palermo, published in the early years of the Nineteenth Century, it is hinted at its movement. "All those who want servants or coachmen", he says, "come to this square, because all those who are unemployed gather here".

A little farther from the Quattro Canti, to which the centuries have given a characteristic picturesque patina and added something majestic, the Palazzo Pretorio rises: it rises almost when entering Maqueda St. (from the name of the Viceroy who, in the sixteenth century opened it). It stands at one of the sides of Pretoria Square: by the entrance-gate is still seen the historical bell

~~Oratorio di S. Lorenzo, Piazza Marina, S. Maria
della Catena, Villa Giulia, Porto Botanico, Kalsa, via
Aloro, La Gancia, La Regione)~~

LETTORATO DI

difficult and very interesting work.

Handwritten notes in the left margin, including the word "H." and various numbers and symbols.

which announced the meetings of the Senate. High, in a niche, a statue of St. Rosaline watches over the Town. The monument to John Meli, in the inner yard, is of little value; at the foot of the state stairs, in the left corner is the Genius of Palermo (XV century) on a column of porphyry. A few years ago the Palace has been considerably enriched owing to the transfer that has been made from the Palace Sciafani to the Bala delle Sandi (Hall of the Memorial Plates) of the celebrated fresco Triumph of Death. The fact that the uncertainty on the personality of the author lasts, does not lessen the value of the work. In the scene, which occupies almost the whole of a wall stands out Death on horseback in the act of fiercely throwing into disorder and striking the mirthful, ~~whereas~~ on the left, the old and the unhappy, uselessly beseech Him to turn against them. His deadly darts. The curious studious tourist must not forget to make ~~occasional~~ detailed inquiries about the difficult and happy transfer of the fresco from one place to another. The Superintendent to the Monuments (Royal Palace) is in condition to illustrate ^{the} phases of the difficult and very interesting work. (3)

stood on end, my skin wrinkled at the tremen-
dous howling that burst out, ^{from} the square. They
embraced one another, they kissed one another,
they pressed one another almost to suffocation.

Thanks! Thanks! ~~all~~ the whole of the crowd shout-
ed raising their hands towards the General. Y. too,
sent him a kiss.

The square was then and is still now peopled
with numerous statues that surround a monumental
fountain. The architectural whole, a work of the
Florentine Francis Camilliani and Michel Ange. Ma-
cherini, may be traced back to the XVI century,
and cost, at those times, the Senate twenty thou-
sand five-lira pieces. It is a forest of marble gods,
whose pagan nakedness, was formerly a motive of
scandal for the bequines. Every statue has some di-
stics suited to the god or goddess, which give the studious
cause to meditation not deprived of humour. For in-
stance, it is said for Diana: Me saxum sine ve-
ste vides, si numina temnes - Mutata cervus, fron-
te madebis aqua (You that perceive me naked in
this marble - do not look ~~at~~ saucily at my ~~divinity~~
divinity if you don't like to become a horned stag).

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The water-jets of former times are (6
now-a-days no more possible; the thirty-seven
statues of the square, covered with dust
and melancholic, have lost something of
their gaiety; the distics have lost too what they
had of wit; who wants to read the latin
words almost worn out? But the monumental
and ornamental whole remains, and it is
still much.

Through a short street at the left corner
of the Palazzo Pretorio, the visitor may get
into the Piazza Bellini (Bellini Square)
where are the following buildings:
a) the Teatro Bellini (Bellini Theatre), found
ed. in 1726 under the name of S Lucia (St.
Lucy), afterwards destroyed and built
again in 1808 under the name of Carolina.
Its importance has declined and it is seldom
open to the public, but in the eighteenth
century it was the elegant place of resort of
the Palermitan patricians.
b) the Chiesa di S. Caterina (St. Catherine
Church) with an annexed monastery.

Though the Church is a peculiar document of the (7
Sicilian baroque for its polychromic marbles
and its genial composition, for the works by Vito D'Anna,
Philip Randazzo and, above all, by Antonello Gagini
(to whom we owe the statue which represents the saint
to whom the Church is dedicated) that increase its value
the renown of the Church is due to the dolci di batia
(sweetmeats of the abbey) prepared in the monastery
surrexed and sought for by the refined Palermitan
public and by tourists. The war has damaged both
the Church and the Monastery and has made the
nun emigrate elsewhere. (. . . . Venezia . . . St.) 32)

The confectionery industry was a glory of the
monastery of St. Catherine and of other monasteries
of Palermo. Pitre has left us ~~the~~ lively and amusing
memoirs of the times when cloisters rivalled in
the art of confectionery. It is worth while reading
this page:

Every monastery had a dainty ~~peculiar~~ pie that
was its peculiarity. Indeed, not only the marble or
or wooden emblem over the gate of the monaste, a
ry formed its blazon, but also the peculiar
pie made in the monastery itself.

All the pastry-cooks of the town rivalled in (8)
composing every kind of dainties; but who
could equal the exquisiteness of the peddi (slices)
of the Cancelliere, of the putti (fruits) of sweet paste
of almonds of the Martorana, of the riso dolce
(sweet rice) of the Salvatore? All prepared
conserva di scorsunera (preserved scorzonera); but
nobody reached the perfection of Montevergine, as
nobody could reach that of the cucuzzata (pre-
served pumpkin) and of the bianco mangiare
(blancmanger) of St. Catherine. Many boasted their
pane di Spagna (bread of Spain: a kind of pat of
butter); but compared with that of the Pietà, that
which was made by a pastry-cook whatever was by
far inferior. Only the preeminence of the pane di
Spagna was contrasted by the monastery of the
Stimmate⁽¹⁾ for the beauty of the spinci annilati
(honeyed pieces of flour boiled in ^{butter} ~~oil~~) that also in
the same monastery rose to an incomparable ex-
quisiteness in the shape of the spinci fradici, a
composition of eggs and cream.

c) the Martorana or St. Maria dell'Ammiraglio, a Norman Church, among the most interesting, founded in 1143 by George of Antioch, a brave Admiral of King Roger. According to an outside inscription, it was dedicated to the Holy Virgin by the Antiochian « with much love, but little and unworthy ». Soon after the Sicilian Vespers it was the place of the assembly of the Sicilian Barons that resolved upon offering the crown to Peter of Aragon.

A short time after its building, in 1184, it was visited by an Arabian traveller, Ibn Jubayr. The centuries have not yet discoloured the fresh and much admired ~~idea~~^{vision} that the Oriental visitor brought with himself leaving the Island for other countries. Let us try to catch it together with the Palermo of the time when Christians and Mussulmans mixed together in the swarming crowd before the Church of the Ammiraglio and the red domes of St. Cataldo:

« One of the most imposing monuments of the Christians in this town is the Church called of the Antiochian. We saw it on Christmas day, that

is one of their principal festivals, so that (10)
there ~~was~~ a great crowd of people, men
and women, had gathered there. This building
offered us a sight whose description is impossi-
ble: words can~~not~~ convey no idea, ^{of it} and we are
obliged to pass it over in silence, but it is the
finest monument in the world. The inner walls
are gilt, or, rather they are all one piece of gold,
with ^{coloured} marble slates that it is impossible to see
the like; all are inlaid with gold mosaic,
crowned with leaves with and green mosaic;
on high there is a row of gold-coloured glass
windows that blanded our sight with the
gleam of their rays and excited in our souls
such temptations that we asked of God His as-
sistance. We were told that the founder of
this Church, whose name it has taken, has spent
in it quintals of gold. He was the vizier of
this polytheistic King's grandfather. This Church
has a steeple supported by many coloured marble
columns and surmounted by a dome supported by
other columns: they call it «Sauma 'at' as saxari»
[the steeple of the columns]. It is one of the most
admirable building ever seen: so may God

with His favour and power, ennoble it amongst
us, by the appeal of the muaddin! >>

(11)

The name of Martorana was given to the Church ~~place~~ owing to a contiguous monastery as signed to it by an Aragonese King and that had been built by the order of Blaise Martorana (1193). In the Guide-Book by Gaspar Palermo is hinted at the opportunity given to those nuns to be allowed to show themselves at the present Corso Vittorio Emanuele (Cassaro = Vittorio Emanuele Street) which was reached through an underground passage which has been much talked of. The author of the guide adds that the said nuns enjoy the privilege of being allowed, in several days of the year, to go out of the monastery to take a walk or to go and dine together into the country >>. This softened the rigours of seclusion as it is softened now-a-days for certain nuns that have made the same vows in other Palermitan monasteries. But there are no more nuns in the Martorana: for the community of the sisters is extinct since long.

The tourist must remark, among the mosaics of the inside, the one which represents George Antiochian at the foot of Mary, whose protection he invokes for building the

Church as we gather from the inscription near
Her. The visitor has to pay attention to the particular
that only the head and hands of the Admiral are
ancient. He has to observe too the frescoes which are
in the Western prolongation: they ~~are~~ have been made
by William Borremans, a Fleming who came to Palermo
in the eighteenth century, the head of a family of
artists that left ~~some~~ ^{considerable} marks of their art in the
city.

On high, claustral grates would give a sense of
imprisonment and weariness were it not for the
splendour of the work in wrought iron ~~with~~ which
excites admiration.

d) the Chapella di S. Cataldo (the Chapel of St. Cataldo)
which is adjoining to the Martirana and belongs also
to the Norman period. Restorings made towards the
end of the nineteenth century by Architect Patricolo
have revived its architectural original lines. It has
something oriental owing to its outside arcades and
the three little domes painted in red. The interior
is of a hieratic nudity and the floor is the
original: we have a certain datum of its antiqui-
ty: in 1161 it was already built, according to an

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inscription on the sepulchre containing
the bones of Mathilda daughter of Count
Silvester of Marsico.

Opposite to Bellini Square rises the Palace of the University. In it the Geological Museum is remarkable and worth visiting.

On the right of this Palace is the Via dell'Università (University Street). There, on the first day of the insurrection of 1848, fell Pietro Anonedi struck by the bullets of a Bourbonic patrol. He was one of the promoters of the revolution and his was the first blood shed.

Going along Maqueda St. we have on the right the Via Ponticello. Entering it, after a short walk we arrive at the Chiesa di Casa Professa (Casa Professa Church), belonging to the Company of Jesus. It is said that in this place rose, before the year one thousand, the temple of ~~St. Philip of Argiro~~ dedicated to St. Philip of Argiro by some Basilian monks. All this quarter has been damaged by air raids, and the Church itself has been heavily struck. The baroque decoration of inlaid work and marble statues, the success

of the vaults, the frescoes have been damaged.

(14)

Close by Casa Professa is the Biblioteca Comunale (Communal Library) whose main entrance of Piazza Brunaccini (B. Square) is now blocked up by ruins, so that the present entrance is from the atrium of Casa Professa. The library was founded in 1760 through the initiative taken by a group of patricians who made a present of their books and ~~the~~ ^{through} ~~the~~ ^{protection} ~~of~~ ^{of} the ~~former~~ ^{of} ~~governors~~ ^{of} Viceroy Fogliani. Among its librarians it is to be mentioned Joachim Di Marzo (1839-1916) one of the greatest learned men the Island ~~has~~ ever had.

A little farther is the popular quarter of the Del Bergheria whose noisy centre is Piazza Gallarò (B. Square). It is a lively vegetable and meat market. Streets encumbered with little carts, baskets, benches, offensive smell from frying-shops, continual deafening bawling and crying, a real swarming of people; the quarter still keeps a genuine and popular characteristic to which the frequent runs ~~had taken due~~ to bombardments, have taken nothing. At the bottom of the square is the Church of the Carmine

whose origin may be traced back to 1626. 15

A little farther there is a narrow, short, dirty lane, ~~made~~ ^{of a group} of few houses, almost dark, almost lost in the labyrinth of narrow lanes, passages, small square that form the Albergheria; it has a name which evokes a whole history of amazing adventures: Count Cagliostro. There, ^{in the neighbourhood of the Via delle Offese} in the eighteenth century lived the Balsamo. The grandfather was a bookseller, a bankrupt merchant the father, and Joseph, an adventurer and an imposer, a trickster, the most famous of all times who ran all Europe as a magician, a swindler, a demon, while the fire of the French Revolution was on the point of ~~blazing~~ breaking out. In the month of April 1787 Goethe passed through these dirty lanes pushed by the curiosity of knowing the mystery of the birth and of the family of him who travelled through Europe with the high-sounding title of Count Cagliostro. And it was here ^{that Goethe} was informed that Cagliostro was a humble-borne man, in 1745 and that a certain Vincenzina Martelli (married Cagliostro) had stood as his god-mother; here he found Cagliostro relations in a dignified poverty and, above all, his mother who caused great emotion in her sorrow. Accompanied by a com-

plaisant scrivener the great German poet (16)
paid a visit to the adventurer's family, that
had but a vague news of their famous relative.
In his "Travel in Italy" Goethe has largely dwelt
upon these conversations and on his impressions. The
character of this work prevents us from relating,
as we would, this singular visit. We add only that
the ambient Goethe has handed us down is the same
now. The narrow lanes, the miserable ladders, the
women in the kitchen, the holy images in gilt
frames, the dark chest of drawers are the scene
in which ~~act~~, still now, protagonists talking their
genuine popular language, with their spontaneous
impulses, their invocations to the Saints, their
brilliant and often far off looks. Now, as well
as in the past, the mischievous and charming
shadow of the greatest adventurer of the century,
Joseph Balsamo, hovers on this ~~space~~.

Let us come back to Maqueda St. There is nothing
remarkable as far as Piazza S. Antonino (S. Anto.
nine Square). Some side palaces of the seventeenth
century are of little value; among them the one
where the offices of the Prefecture are established.
On the contrary, in the said square, do not forget

to visit the Church of St. Antonine which (17
possesses a ~~Old~~ Crucifix carved by friar U.
mile Pintorno of Petralia Soprana, a Franciscan
who lived in the seventeenth century, and, under
many points of view, to be compared to the Beato
Angelico. He came from his mountains and dedi-
cated to Jesus Christ his simple art; he carved
more than thirty figures of the Saviour on the
dolorous Cross, among which, many of a tragical
evidence. His Crosses are scattered in many churches
of Sicily. The Crucifix of St. Antonine Church is
not one of the best, but it is rendered more sug-
gestive by the fact that the seraphic sculptor has
his last rest a little farther. It is to be remarked
that ~~the~~ his coffin had got lost and it was
found in ~~a~~ passage, all wet, worm-eaten and
when the remembrance of his having been buried
in this church had been forgotten. It was taken
from dampness and oblivion and now is worthily
situated.

Close to the Piazza di S. Antonino is the Piazza
le Giulio Cesare (Julius Caesar Square). Before the
Palace of the Stazione Centrale delle FF. SS. (the

State Central Railway Station) is the (18
monument of Victor Emmanuel II on horseback,
a work by Benedict Civiletti.



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LE MUSEE ETHNOGRAPHIQUE PITRE

Le Musée Ethnographique Sicilien, qu'il y a dix ans était rélégué dans les tristes locaux de l'"Assunta", trouva enfin son ~~siège~~ ~~définitif~~ dans les Annexes de la "Casina Cinese" dans le lumineux Parc de la Favorita. Dès lors rien n'a été négligé afin que le Musée puisse acquérir une plus grande ~~et~~ souplesse et un avenir meilleur.

Ce Musée, centre propulseur d'études, est enrichi par un Séminaire Scientifique, mais peut-on dire que seulement aujourd'hui il commence à ~~avoir~~ voir une systématisation définitive. Et peut-on aussi ajouter qu'il se présente comme un ancien ~~ami~~, rugaillard, qui dira à nous tous l'amour pour notre terre, si riche en légendes, en symboles, en croyances, en traditions...

Le fondateur du Musée Ethnographique Sicilien, ~~M^r~~ Giuseppe Pitré fut le défenseur le plus acharné de l'importance des études folkloristiques italiennes. Et, même lorsque le Musée se trouvait encore dans les locaux de l'Assunta, il écrivait ainsi: "L'aide nouvelle que la science du folklore nous offre pourrait rendre des services éminents à cette partie de l'histoire que des savants n'ont pas écrits, mais que le peuple a laissé dans ses moeurs, dans ses habitudes, dans ses croyances et dans ses rites. Il faut savoir lire cette histoire; et les objets du Musée, couches différentes d'anciennes civilisations, représentent beaucoup de pages de l'histoire de l'île."

Maintenant "l'histoire de l'île" est toute à relaire, sous plusieurs points de vue, mais surtout sous le point de vue ethnographique. - C'est déjà beaucoup, toutefois, que sa préhistoire ait trouvé en Paolo Orsi un historien averti et intelligent à qui va le mérite d'avoir établi, à travers ses recherches, que les Sicanes et les Sicules vinrent ~~de~~ ~~de l'Afrique~~ ^{et qui sont les} ramifications de la même souche indigène-iberique. Les premiers en effet auraient été les aïeux des seconds.

Nous savons, d'autre part, que la Sicile peut être considérée comme un pont entre l'Orient et l'Occident. La race méditerranéenne a son berceau en Afrique. La Sicile en effet est toute prolongée vers l'Afrique. De l'Afrique

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sont venus ses premiers habitants. L'archéologie a mis
auprès lumière un passé qui est d'un poids considérable dans
l'histoire de la civilisation. Les Sicules nous ont elle-
eurent, ^{deux fois} trois phases dans leur civilisation, la conaba-
tion dans de petites cabannes.

Il suffit de regarder l'une de ces petites cabannes
que l'on construit encore en Afrique pour se rendre compte
qu'elles s'identifient avec ces meules que les laboureurs
dressent dans ~~les~~ campagnes.

Dans le Musée Pitré, la première salle, celle des
habitations, nous offre différents genres de ces meules.
Nous voyons aussi ~~les~~ les motifs décoratifs qui embel-
lissent les batons de nos bergers ou les colliers des
chèvres ou les verres en cornes ou les cuillères en
bois (le Musée Pitre en possède une collection importante
te) et enfin toutes les céramiques en couleurs ou les
dessins entrelacés s'imposent à notre regard. La clef
de tout cela est en Afrique; et, par conséquent, dans les
anciens habitants de la Sicile. ~~Les~~ Les nécropoles
nous ont en effet laissé des points de repère ~~qui~~
pouvaient encore donner lieu à des hypothèses arbitraires
ou à des affirmations scientifiques, mais qui aujourd'hui
représentent une conquête de la paléontologie. ~~de~~
~~ceux-ci~~.

Il serait certes arbitraire de vouloir ouvrir toutes
les portes avec les clés que l'Orsi nous offre. Si la
civilisation même ~~des~~ Sicules, d'autre part, reçoit une pro-
fonde évolution à cause de l'accroissement des courants
transmarines venant de l'Egypte, il est ~~sur~~ tout naturel
que cette évolution ait laissé des marques dans la tra-
dition ^{Sicules} d'aujourd'hui. ~~de~~ Sicules. Et par conséquent, par
exemple, dans la céramique, où la décoration à couleurs
bruyantes s'efface et elle est remplacée par des dessins
géométriques.

L'âme de notre race se révèle à travers sa descendance
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polychromie étincelante, que les anciennes di-

vinités de la Grèce ^{nous} parlent encore aujourd'hui dans nos fêtes et dans nos rites, pendant que l'ex voto, ~~est~~ ~~sur la première expression de l'art grec,~~ qui fut la première expression de l'art grec, accompagne toujours ~~les~~ fêtes et sert de commentaires ~~à nos~~ rites. Nombreux ex voto d'origine grecque-sicile ~~ont au~~ Musée National de Palerme.

Si l'on enlève, surtout, ~~avec~~ le symbolisme religieux, qui passa de l'art à la vie du peuple, peu après l'occupation grecque, peu de chose Rome nous laissa, et tout au plus son influence devait s'imposer seulement.

Une influence plus grande au contraire ~~est~~ est à signaler en ce qui concerne les Arabes: pendant leur domination la place de la Sicile, comme pont entre l'Orient et l'Occident, nous apparaît toujours plus importante.

Après la tempête qui se déclina dans l'île avec les Vandales et les Gothes, les Arabes nous annoncent l'aube qui précédera un matin radieux.

Avec les Arabes, la littérature du peuple sicilien s'enrichit, dirais-je, de cette couleur qui ~~donne~~ ~~à~~ l'architecture de ses cathédrales et de ses châteaux. Les légendes parlent de magiciens et de trésors cachés. Les chants ~~s' s'enivrent au parfum des ~~jacques~~ oranges et de citrons, fruits ~~qu'ils~~ que les Arabes nous ont apporté. ¹¹¹⁵⁾~~

Les Normands accueillirent ce patrimoine ~~avec~~ et l'enrichirent par des traditions chevaleresques. Et, à ce moment, ~~se~~ se forma ~~avec~~ cette épopée que nous voyons dans ~~Wopraw~~ le théâtre des marionnettes (et dans le Musée il y en a deux) et dans les desseins des charrettes siciliennes.

Eclat d'armes et de guerriers. Sourire de chevaliers et de dames. Duels et aventures. Et, dans les armures reluisantes, des âmes ~~XXXXXX~~ de héros vibrent et des cœurs d'amoureux palpitent.

Sur les.

~~aux~~ traditions populaires Frédéric II se pencha, di-
rais-je, avec des principes scientifiques, et sa lé-
gislation est une greffe pratiquée sur le chêne
romain.

Les croyances ~~de~~ deviennent avec Frédéric II des motifs
profondement humains. ~~des~~ ~~sur~~ ~~avec~~ ~~occure~~.

Les préjugés deviennent des facteurs moraux. Et
toute sa législation, au fond, n'est que ~~cela~~ recherche
Recherche de l'âme sicilienne, valuation et compré-
hension de ~~cette~~ âme.

Et ~~avec~~ avec lui ~~ce~~ se forment les premières
phases de ce merveilleux processus évolutif dont le
noyau est ~~formé~~ ^{formé} par la Tradition Populaire, qui, bien
plus que les documents écrits, ~~mais~~ révèlent ~~avec~~ n/
passé et nous rappellent une série de gloire et de
malheurs, d'espairs et de déception, de vie agitée et
de vie calme, de vérités et d'erreurs..

Les Anjouins rien ajoutèrent à tout cela, si l'on
excepte le dialecte. une influence sur

Les Espagnoles ~~sa~~ ~~oeuvre~~, pendant leurs dominations
furent usage, surtout dans le rite et dans le spectac-
cles, d'un éclat tout extérieur; et, malgré cela, la
forme de notre pensée resta identique jusqu'à la rena-
issance.

Pendant la renaissance politique italienne, la vie
sicilienne se vide, à travers les traditions popula-
ires, de n'importe quel préjugé régional: à tel point
que les chants, par exemple, ^{ont} comme d'autre part tou-
tes les traditions, nous ~~révèlent~~ ^{ont} notre unité même
lorsque nous étions ^{ou} ~~divisés~~.

Désormais les différentes phases des dominations
écoulées ~~avaient~~ fusionnées dans une forme latine,
dominées ~~par~~ toutefois par le souffle créateur de ~~notre~~
race qui, dans tous les mélanges et dans tous les
croisements, avait trouvé sa force et sa personnalité.

La nouvelle organisation du Musée Pitré, outillé d'une

açon moderne et scientifique, nous montre sa grande importance et sa valeur incalculable. L'importance et valeur dont ~~est~~^{la} signification ~~est~~, sans doute, va ~~de~~ beaucoup au delà de l'exteriorité formelle et coréographique ~~que~~ les gens cultivés ~~se obtiennent~~^{utilisent} pour juger le patrimoine de notre peuple.

L'études des traditions populaires, force vivante dans la vie de la Nation, n'est pas une curiosité ou un amusement de gens qui n'ont rien à faire. Mais c'est une science qui demande préparation et responsabilité

Les traditions populaires, qui sont des dérivés de la vie historique, ne sont au fond qu'une forme historique de la pensée et sous cet aspect devraient être étudiées. Et surtout elles devraient être avant tout recueillies et cataloguées.

L'importance du Musée Ethnographique Sicilien s'affirme ainsi toujours davantage, et la vie sicilienne gagne en ce Musée une beauté ~~manière~~ et un charme tout à fait nouveau.

Giuseppe Cocchiari
