

Studies on the Cicognara Library, Part 1 of a series

Guest edited by Jeanne-Marie Musto (New York Public Library)

‘The early years of Leopoldo Cicognara’s book collection’, the first of two articles by Barbara Steindl that follow, is a revised version of a paper presented in a session on ‘Historic libraries and the historiography of art’ that I chaired at the 107th College Art Association Annual Conference, New York, 2019.¹ This article forms a prequel to the second, ‘Collecting art books: the library of Leopoldo Cicognara and his bibliographic system’, which was first published in 2014 in Italian.² Translation of this article into English forms part of a larger project to expand the reach of the [Digital Cicognara Library](#). Funds for this project have been provided by a grant, sponsored by Princeton University, from the [Kress Foundation’s History of Art Grants Program](#). In addition to the Kress Foundation, special thanks are due to Holly Hatheway, Head of Princeton’s Marquand Library of Art and Archaeology, for her work in support of the grant, and to the Book Department of the Frick Art Reference Library for introducing me to the Cicognara Library.

Steindl’s studies of the Cicognara Library (and those of Elena Granuzzo, which will appear in subsequent issues of this journal³), are indispensable to a solid understanding of the history, scope, and organization of the Cicognara library – a historic collection that survives intact as the Fondo Cicognara in the [Vatican Apostolic Library](#).⁴ The collection provides a unique and profound view into the intellectual world of art history in early nineteenth century Northern Italy, which is underrepresented in narratives of the development of art history as a discipline. At the same time, the Cicognara Library offers insights into a broad range of cultural and political themes concerning Italy and the post-Napoleonic period. These articles

¹ This was the first of two sessions on this theme; other papers from these sessions have been published in the [June 2021](#) issue of this journal.

² Except for a few updated footnotes, and slight adaptations of the original, Continental, citation style for the purposes of clarity, this translation closely hews to the text of the Italian publication, ‘Collezione libri d’arte: la biblioteca di Leopoldo Cicognara e il suo sistema bibliografico’ in: *Riflessi del collezionismo, tra bilanci critici e nuovi contributi / Reflections of/on Art Collecting, between Critical Assessments and New Contributions. Atti del convegno (Urbino, Palazzo Albani, Aula Clemente XI, 3-5 ottobre 2013)*, edited by Giovanna Perini Folesani and Anna Maria Ambrosini Massari, 241-71. Florence: Leo S. Olschiki, 2014.

³ English translations of Elena Granuzzo’s ‘Leopoldo Cicognara e la sua Biblioteca: formazione e significato di una collezione’, parts I and II, and related studies by both Steindl and Granuzzo, are forthcoming.

⁴ Collection 25 in the list of ‘Collections Kept in the Internal Stacks’.

are offered in the hope that the Cicognara Library's contributions to intellectual history will become more widely recognized and better integrated into the historical record.

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