

CAPRITUDE

n° 2

Chantecler

Campanella

LA CAMPANA DELLA PACE • GIANCARLO GIAMMETTI E VALENTINO GARAVANI
LE GROTTELLE • PALAZZO CERIO • LE DIVE CHANTECLER • CANFORA
CAPRI, L'ISOLA DELLE FIABE • CHANTECLER CONFIDENTIAL

The year 2024 marks the 80th anniversary of the birth of the Chantecler Bell. This anniversary is a moment of great emotion and renewed creativity for us, as it evokes family memories, values and friendly faces in a tapestry woven with infinite symbolism, creativity and aesthetic reflections.

The Bell first appeared in 1944, at the end of World War II, when Capri was home to a rest camp for US Army aviators stationed in Europe. They were sent to Capri to convalesce or to rest and regain strength.

The Bell made its debut as a major actor on the stage of history. A large-sized example, decorated with the iconic rooster and the winged figure of Saint Michael, was created in bronze at the behest of Pietro Capuano, aka Chantecler. It represented the hope for a new era of universal peace.

Capri reached out to the world with that good-will message, an invitation to find dialogue and friendship among peoples.

Through Colonel Carl E. Woodward, commander of the rest camp, the Caprese bell was offered as a gift to none other than the 32nd President of the United States, Franklin Delano Roosevelt. It was delivered to him in Washington D.C.

The American high-ranking official first called it the “Lucky Bell” in his letter of presentation to the White House, bringing joy and fortune, prosperity and brotherhood. A true talisman, that little bell, endowed with magical and auspicious. It was a ray of sunshine and a joyful jingle that cut through the darkness which, fortunately, would soon dissipate with the restoration of peace.

This is why it is important to emphasize the significance of this emblematic artifact as a symbol and good luck charm in the history of the Maison, which officially opened in 1947, three years after the appearance of the first bell.

Through time, the original bell, a solemn bronze bell that now sits at the Franklin Delano Roosevelt Presidential Library and Museum, in the state of NY, has spawned countless smaller and more precious versions. Some dressed in a sparkling constellation of stones, coral and gold. Others embodied in a pavé of diamonds, sapphires and rubies, or dipped in a rainbow of colored enamels.

Over the decades, the Chantecler bell has embraced and still embodies a thousand fascinating, fun, imaginative and unexpected metamorphoses. It has told a multitude of stories and suggestions that seemingly have no end. Above all, it has never stopped testifying to its value as a symbol of the Maison, nor to emanate that positive, reassuring and well-wishing energy, which it has carried as a mission and radiant message since its origin, in that distant 1944.

CHANTECLER



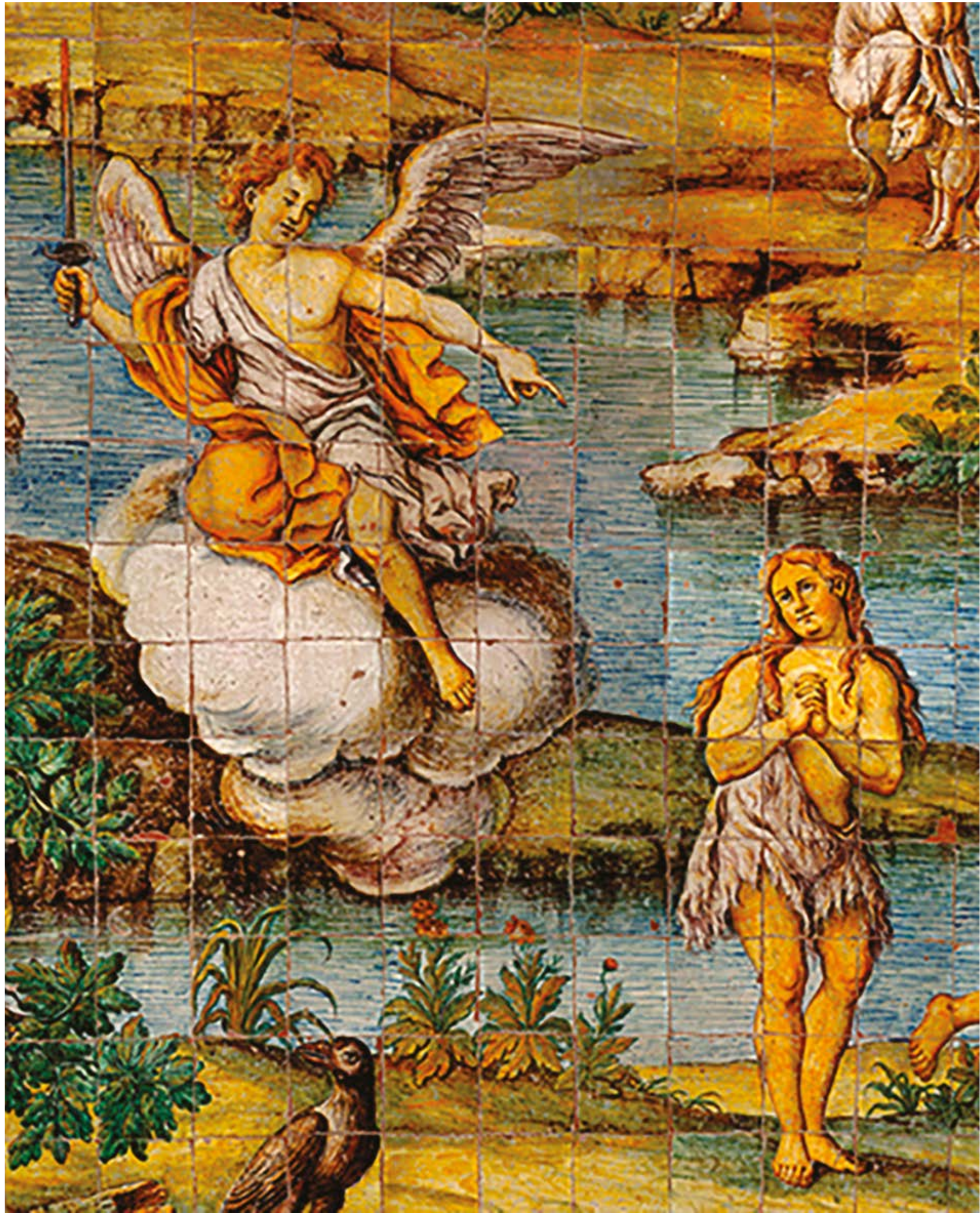
PEACE BELL DONATION CEREMONY. PORTRAIT BY LAURA GUISHANI

CAPRI CHANTECLER

The Bell of Peace

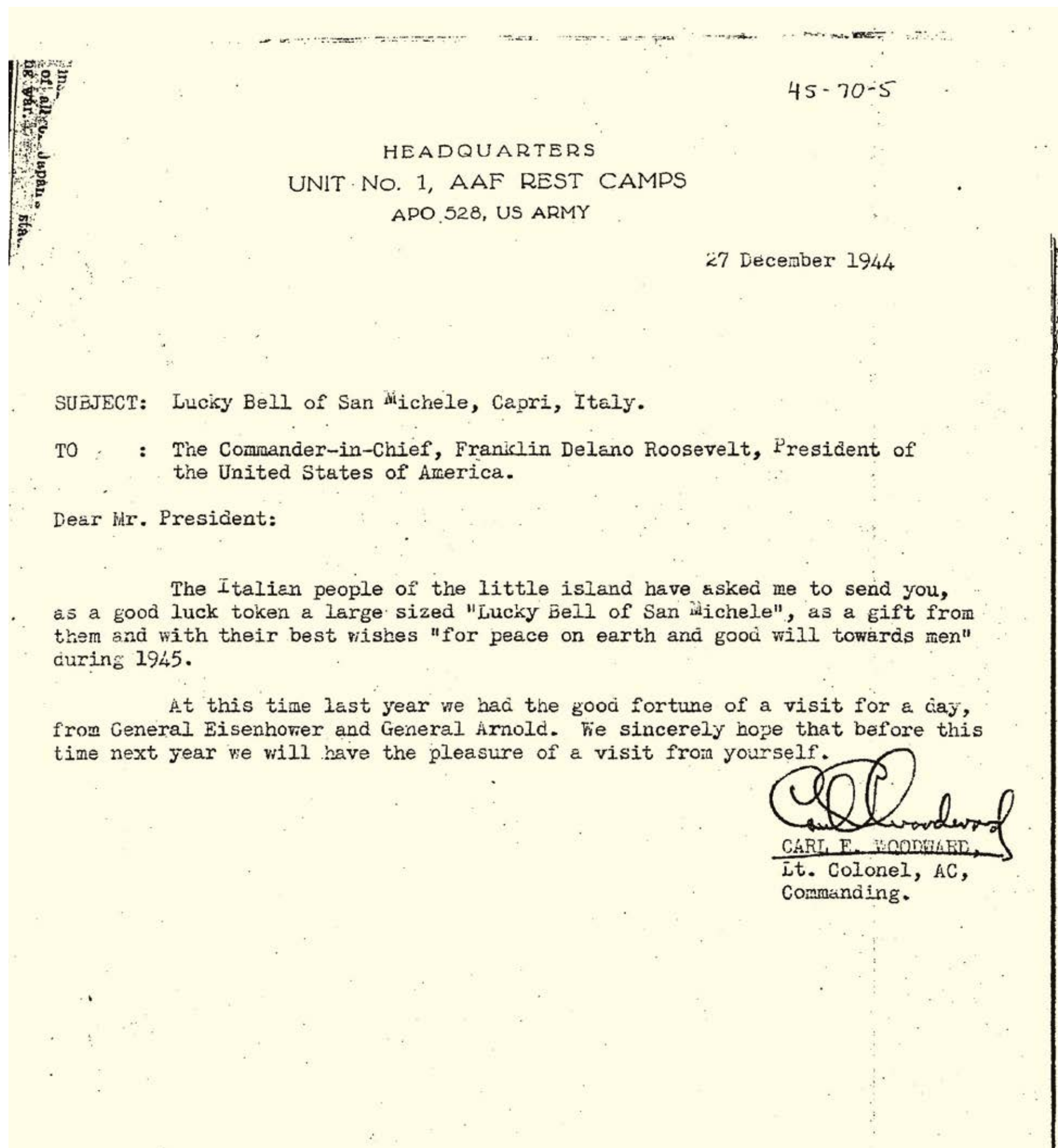
URNS 80

Chantecler, the multifaceted Neapolitan jeweler Pietro Capuano permanently settled in Capri in 1935. He never lost his proverbial good humor and taste for jokes and earned a reputation for his witty spirit, generous hospitality and irony, as well as his grace and his charming smile. He never gave up his aplomb, even in the darkest years of World War II, when all hope for a new future seemed irremediably lost. At the end of the conflict, exactly 80 years ago, in November 1944, with a symbolic gesture worthy of a magician and showman, Capuano even managed to exorcise that immense tragedy. He evoked an aura of hope, sparking the wish for a renewed dialogue and a newfound trust in human values. Capri, liberated by the Allies in September 1943, became the hosting site for the A.A.F. Rest Camp the following year, under the command of Colonel Carl E. Woodward. The camp was spread across various areas of the island, often in requisitioned residences. It was intended to accommodate US Air Force personnel on leave or in advanced convalescence. Libertarian and cosmopolitan by constitution, Capri had been culturally linked to the United States since the 19th century. Curzio Malaparte in his masterpiece *The Skin*, and British officer Norman Lewis, in *Naples '44*, described how the island had embraced the landing of the Allied army on the island with great joy and celebration. A cathartic and propitious landing, which put an end to the dark years of fascism and nazi occupation and which rekindled ancient and profound international relations. The island had already become legendary in the US, where it was known and desired by many, through songs, classical heritage, poetic legends, cinema and gossip headlines.



DETAIL OF THE FLOOR OF ST. MICHAEL'S CHURCH IN ANACAPRI





LETTER SENT BY COLONEL WOODWARD TO PRESIDENT ROOSEVELT

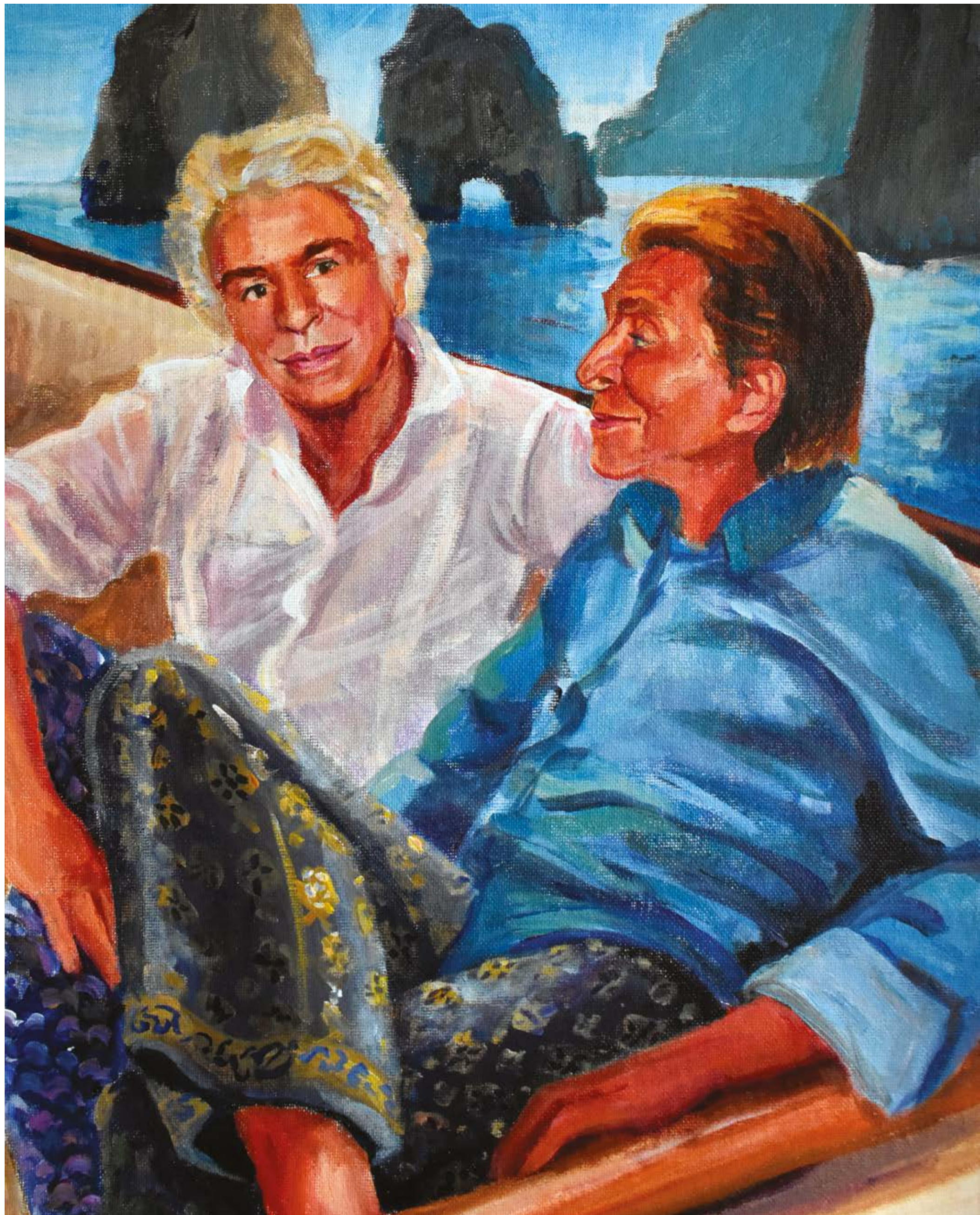
In that November 1944 Pietro Capuano had not yet founded the Maison that bore his nickname, which would open its doors in via Camerelle only three years later.

It was a dream destination and a reward for many of those young men sucked into the terrible conflict, but who had at least been fortunate enough to have made it back from the frontlines.

On their way to and from the battlefield, the Yankee aviators were captured by the beauty of nature and the myth of Capri. During that period, they began to take home the small silver bell invented by Pietro Capuano, which cost 250 lire. A souvenir and good luck charm, this tiny apotropaic object linked them forever to that white, dazzling rock in the middle of the Mediterranean. It was handed down in the family as a fetish and ex-voto of a difficult and generous, surely unforgettable, season. In that November 1944 Pietro Capuano had not yet founded the Maison that bore his nickname, which would open its doors in via Camerelle only three years later. But in the meantime, Chantecler, as everyone now called him, managed to pull off a brilliant advertising stunt whose significance went far beyond any communication exploit or advertising gimmick. An ambitious project that was announced in a letter dated October 20, 1944, from the smelter Di Pietro to Capuano, with whom he collaborated. "As per your order," Di Pietro wrote, "I have made the bell of Saint Michael (Capri). On one side, said bell depicts Saint Michael crushing the devil, with the sea and the characteristic Faraglioni in the background. On the other side, there is an allegory of angels overturning a cornucopia [...] I hope that this bell, which is to be sent to the President of the United States, will be to his full satisfaction." Here is the idea in its genesis and development, conceived by the usual, formidable Chantecler. The bell had just come out of the crucible, shining solemnly and sacredly. Pietro Capuano's inspiration corresponds to an emblematic act wanted by the entire Capri community, led by the mayor, lawyer Giuseppe Brindisi. Thanks to the mediation of a dear friend, Marquis Ettore Patrizi, an enterprising Capuano managed to make arrangements with the American officers stationed on the island: a golden bronze bell of considerable size,

decorated with the figure of the Archangel Michael, was to be gifted to US President Franklin Delano Roosevelt. To Saint Michael, a warrior angel with a sparkling sword, the bell was linked by a local legend. It was intended as a symbol of brotherhood, prosperity and a wish for a speedy return to peace, which everyone desired as the ultimate good after the hardships and grief of the war. Photos from the time show Pietro-Chantecler during the handing. The artifact was named "Lucky Bell of Saint Michael", by the Rest Camp commander, Colonel Carl E. Woodward, who acted as the bearer of the gift to President Roosevelt, the US Army's Commander-in-Chief, through the White House protocol offices. The accompanying letter from Mayor Brindisi emphasizes the fact that it was the unanimous decision of the people of Capri to send the "Bell of Saint Michael" to the American President. He described it as "the supreme symbol of faith, fortune and glory, which will know how to ring on the awaited and inevitable day of victory, for peace and freedom in the world". The ingredients of the Bell's myth, which reverberates to this day in the infinite and imaginative variations of the Campanella Chantecler, were all already there. The optimism, the promise of joy and redemption, the fortune that assists the young shepherd boy from Anacapri in recovering his only lost sheep, the supernatural intervention of Saint Michael, who manifests himself with a single, fairy-tale jingle. An exceptional plot. Local roots and a global vocation in the name of luck, the realization of dreams and aspirations, which Pietro Capuano's visionary foresight still projects into the spirit and stylistic vocabulary of the brand.

Soon after the armistice and the long-awaited end of the war, word spread in Capri that President Harry Truman, Roosevelt's successor, had rung the Capri bell on August 15, 1945. A date to remember, because it is the day that marks the definitive end of the war and the victory of the Allies over the Axis. Who knows if it is true, but after all, fairy tales are also nourished by illusion.



GIANCARLO GIAMMETTI AND VALENTINO GARAVANI: PORTRAIT BY LAURA GUISHANI

Giancarlo Giammetti Valentino Garavani

OUR CAPRI

Valentino and his alter ego, Giancarlo Giammetti, are the interpreters of the extraordinary life and work story that gave rise to the legendary Roman Maison and a lifestyle that has become legendary. Together, they have created a unique universe, whose fame has become a global phenomenon. Longtime habitués of Capri, where they often return, they were among the main characters of the golden season between the 1960s and 1970s, when the island became the scene of many cultural suggestions, eccentricity and glamour.

What has Capri meant and means to you?

GIANCARLO GIAMMETTI: It means a lot to me, it has always been a place close to my heart, connected to our existence and a thousand happy memories. The day after we met was August 1st and I was leaving for my vacation in Capri. A few days later, Valentino joined me, I remember he was staying at the Hotel A' Pazziella and it all started from that moment. The 1960s were a period of cultural exchange, of joy and visionary excitement. The Capri of that time was a laboratory of ideas and an extraordinary international social catwalk. We lived simply, following Mediterranean and whimsical rhythms, freely, abandoning to immediate inspirations.

Is the island particularly linked to any person, inspiration or memory for you?

VALENTINO: On my first time in Capri, already from the hy-

drofoil, I was struck by so much beauty. It was love at first sight with the island. I found myself thinking: one day I will have a little room here. A dream that would later come true. A few years later, in 1969, I had the opportunity to purchase the famous Villa Cercola, which belonged to Duchess Elena Serra di Cassano, the hostess of the epoch-making “Ballo dei Re”, held at Palazzo Serra in Monte di Dio, Naples in the summer of 1960. That very year, I opened my first atelier in Rome, on the occasion of the Olympic regattas in the bay of Naples. In the late 1800s, the historic residence had belonged to the eccentric British pianist John Ellingham, the dancer Isadora Duncan and the androgynous American painter Romaine Brooks. The latter famously seduced Gabriele d’Annunzio, who referred to her with the nickname “Cinerina”. Other celebrities spent time there, including Marquise Casati and Somerset Maugham. I had covered the interiors with floral patterns fabrics from my home collection and I had furnished it with objects with a slightly oriental and colonial taste. White lacquered wicker, a palette of blues and light blues. Palm trees and ferns, antique paintings with landscapes of the Grand Tour, Chinese ceramics and carpets. Even now that I have sold it, I think of it as my most desired and loved home. I always come back to the island at the beginning of each summer by boat and I am really attached to it. Capri is an appointment that I cannot miss.

Capri and fashion have a strong relationship...

VALENTINO: In the 1970s, if you stopped to look from the steps of the church in the Piazzetta, you could only see women in Pucci pants and Canfora sandals, elegant in a Mediterranean simplicity. Now, it seems to me that the true source of Fashion has been lost a bit, that that uniqueness of style so lin-

When I arrived for the first time, on the hydrofoil, I was struck by so much beauty. It was love at first sight with the island.





GIANCARLO GIAMMETTI, VALENTINO GARAVANI AND VERUSCHKA

ked to the island has slightly faded. The Capri legend exploded universally, and Giancarlo and I remained faithful to Canfora sandals and the light cotton pants, handmade in a matter of an hour in the small island laboratories.

Jackie O was one of the true icons of Maison Valentino, as was Marisa Berenson, a key figure in a modern Capri imaginary. Any anecdotes that tell a particular moment or image...

GIANCARLO GIAMMETTI: I remember the sophisticated essentiality of Romy Schneider, the grace of Audrey Hepburn, the statuesque and slightly mysterious beauty of Veruschka, a great protagonist of Capri Moda Mare in the 60s and 70s. Then there were the playboys who hung out in the square, caftans and laminated guru jackets with slightly hippy chains, our friends’ big boats. At the end of August the most awaited ship was the Christina, a 100 meters long yacht, a real floating palace, which marked the arrival of our friend Jacqueline, who everyone called Jackye ‘O, after her marriage to the Greek magnate in ’68. Something I can’t forget is the first time we went onboard the Christina, Onassis’ famous boat. That was when we learned what it means to be able to move around on the sea. Shortly after, we bought a SanMarco motorboat like Gianni Agnelli’s, which we painted in red, and the story of our love for boats continues to this day.

VALENTINO: Jackie ‘O, whom I had known quite well for years in New York City and whom we dressed for her wedding to the Greek tycoon in Skorprios in October 1968, received us on the Christina with the unique simplicity that characterises her class. Long walks together, often barefoot, shopping strolls, candlelit dinners under the fragrant lemons at Paolino’s, Scarola’s guitar in the background. Sharing of Capri with her was the beginning of a true friendship that lasted until her death. Marisa Berenson was already famous at the time and she was staying at our house with Helmut Berger. A special love, theirs, because it was made of great laughter and jokes, often over long sea crossings to La Colombaia, Luchino Visconti’s house in Ischia. With Marisa we are still very close.

You are constantly mentioned as nodal, legendary figures of a certain Capri Dolce Vita - first of all by me in Capri Dolce Vita Assouline - why do you think this ‘60s - ‘70s imprinting remains so strong and I would say inevitable?

GIANCARLO GIAMMETTI: Life back then was truly sweet, a world apart, made of friendship and fun. In a way, it was simple and immediate in the sunniness of a pure Mediterranean style. Nothing to do with the Roman Dolce Vita and its sometimes exasperated and obscure scenarios.



Le Grotelle

CAPRESE MOONLIGHT ON A PLATE

Le Grotelle Restaurant is more than just a gastronomic destination; it is a unique and dreamy enclave. It is a Caprese insiders' spot, beloved by locals and a loyal group of habitués. You reach it on foot, climbing to the Maternania area, up to number 13 on Via Arco Naturale. Once you pass the steep salita della Croce, a different Capri unfolds before you. One more secluded and silent, full of literary and pictorial memories.

Gardens overflowing with vegetation, fruit trees, orchards and flowers with intense fragrances. Chiaroscuro paths under vaults of greenery that can be glimpsed beyond high walls and jealous gates. The Pian delle Noci is a tapestry of lush crops nestled in the lap of two rock slopes. It ends in the small square dominated by the white chapel of the Madonna, so dear to the Caprese people, always covered with flowers and candles. You have the feeling of stepping back in time. Suddenly, after the last turn of a gentle climb and through one final mild descent, a breathtaking view opens up, offering a vast panorama suspended over the intense blue of the sea.

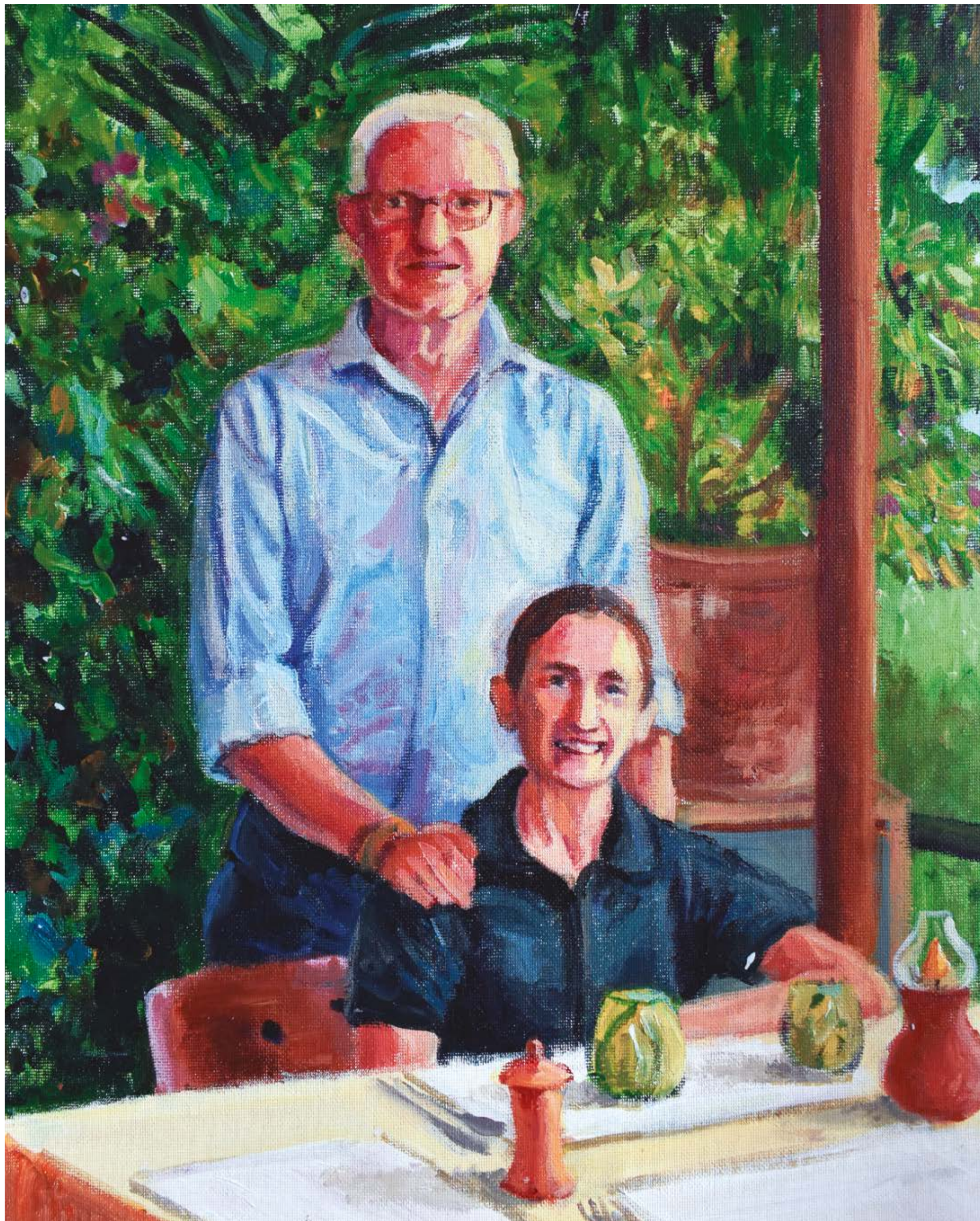
At the foot of the vertiginous cliff, the shallower waters are adorned with the colors of tourmaline, turquoise, and emerald, sparkling with infinite refractions. Before your eyes stand Punta Campanella, the dramatic theatricality of the Amalfi Coast, and the tiny archipelago of the Li Galli islets in front of Positano. On clear days, when the winds disperse every wisp of fog, the gaze extends freely to the bay of Salerno and Calabrian coasts.

An effect of surprise and magic that is amplified immensely on full moon nights, illuminated by an enormous whi-

te and dazzling disc that seems within reach. The walk to Le Grotelle ends with a prize, taking on a symbolic meaning that transports you to a lost time and dimension. Years ago, a tiny cafe hidden in a cave not far below, Bar Paradiso, was run by a music lover and classical music enthusiast, who further enhanced the excitement of arriving here. Its manager, Marcello Ferrigno, was eccentric, solitary, and very kind. "A true gentleman, gallant with women, whom he won over with his energy and kindness," says Luigi Vuotto, one of the owners of the restaurant, along with his sisters Roberta and Costanza. "Often the people who dined with us were entertained by the music that emerged from below thanks to Marcello, and at the end, in this magical space, something unparalleled happened". Symphonies, chamber quartets and opera arias, not infrequently the seared voice of Maria Callas and the high notes of Joan Sutherland, floated surreally in the air, weaving a dreamlike and distant atmosphere, difficult to define.

"Le Grotelle Restaurant was founded in the early 1930s," Luigi Vuotto continues. "Originally it was a stable where my grandfather kept two cows. Later he decided to create a small gathering place for elderly people who were looking for some entertainment. He would prepare some bruschetta with anchovies in oil and a glass of his own wine. Since there was a dirt road leading to the Arco Naturale, one of Capri's wonders, some tourists began to venture there. It wasn't long before it became the favorite destination of artists and intellectuals such as Norman Douglas and Curzio Malaparte".

The restaurant is set inside several caves dug into the rock,



LUIGI VUOTTO WITH HIS WIFE GIOVANNA: PORTRAIT BY LAURA GUISHANI

facing a large, covered terrace with a straw roof that offers an incredible view both day and night. The summer breeze caresses you in the evening and small lights tremble in the distance, golden dots lit in the blanket of darkness that rival the cold gems of the stars.

The kitchen is located in one of the caves, while in the pizza oven the fire is always lit like in Vulcan's forge, welcoming you upon arrival. A raised area, more private and with a single long table, is protected by the canopy of a large pine tree. Between the branches are stretched wires with small hanging light bulbs, like in the old town festivals. The checkered tablecloths add a retro touch. Just past the restaurant, you can go down a few hairpin bends to admire the Arco Naturale, a unique phenomenon of rock erosion. Surrounded by sumptuous vegetation, it has a Gothic and Piranesian charm, and has been immortalized by legions of artists from every era.

Descending further down the slope to the sea, you will find the mysterious Grotta di Maternania; then, you will cross the spectacular Pizzolungo promenade, with Villa Malaparte and the Monacone rock crouching in the Tyrrhenian Sea, followed by the Faraglioni, until you reach Via Tragara again.

"Le Grottelle Restaurant was run for many years by my grandfather Pasquale Vuotto," says Luigi. "Then my aunt Peppinella, who was very fond of my grandfather, and my father Antonino, who married Rosa Di Stefano in 1956, eventually took over. Together they ran it for a long time, offering those simple and genuine dishes that Rosa, my mother, knew how to cook with great passion and love.

Now, we, the children, are in charge of the restaurant: Luigi, Roberta and Costanza Vuotto. The latter is in charge of the kitchen. Costanza keeps the simple cooking of the past alive, with its deep local roots, just as it was passed down to her by Mamma Rosa.

My wife Giovanna Sabatino and my daughter Rossella have also joined us," says Luigi. "My hope is that Rossella will one day be able to continue the family tradition in this unique and historic place."

The gastronomic line of Le Grottelle is based on a centuries-old heritage and uses zero-kilometer ingredients. Lots of fish and vegetables, but also rabbit alla cacciatora or in ragù sauce, a leitmotif of the island. The pizzas have an ancient flavor and sometimes in the most basic version, the white and crunchy one, with oil and fragrant rosemary, they accompany the whole meal. Costanza has a magic touch in preparing small gastronomic masterpieces that can now only be enjoyed here. The peperone 'mbuttunato, or stuffed pepper, with a sweet and sour softness, the grilled mozzarella inside lemon leaves, a dish whose essentiality intertwines subtle aromas and classical evocations, and the pollo al mattone, chicken cooked directly in the pizza oven. Among these, the real Caprese ravioli stand out, handmade with flour and boiling water, a spoonful of olive oil, aged caciotta, Parmesan, eggs and marjoram. Then there is the eggplant parmigiana, the sautéed clams and the pezzogna, a local fish. The Mediterranean joy of spaghetti alle vongole and "sciuè sciuè". The desserts, all homemade, are up to par, led by the iconic torta caprese and the lemon cake, delicate and ineffable.

"It would take too long to list all the important customers who have frequented or passed by Le Grottelle. Many still come to visit us, as do their children and grandchildren, even though today's Capri is perhaps less appealing to young people than it once was. Once, they enjoyed even the few simple dishes that we could offer and spent a beautiful family holiday. But the history of Le Grottelle," concludes Luigi, "is so long and rich in events, memories and characters, that it would take hours and hours to tell it."



The Grottelle Restaurant is my first
memory of Capri... many years ago,
with a special full moon...

The most beautiful thing is that, over the
years, it hasn't changed, unlike many,
many other things on the island...

This is probably thanks to the care
and dedication of a family that, going
against the tide, tries in every way
to maintain a certain flavor of the past,
with local dishes and a typical Caprese
kindness and courtesy. They always make
you feel welcome and despite
the renovation work they have tried not to
change that same wonderful atmosphere...

And I conclude by writing that, for me,
Le Grottelle is a symbol of Capri,
a homecoming.

Laura Sartori Rimini
Architect Studio Peregalli Sartori





CAPRESE RAVIOLI

RECIPE FROM MAMMA ROSA

INGREDIENTS (for 4 people):

- For the pasta:
- 300g of “00” flour
 - 1 tablespoon of olive oil
 - Salt to taste
 - Boiling water
- For the filling:
- 200g of grated dry caciotta cheese
 - 2 whole eggs
 - Grated Parmesan cheese to taste
 - Fresh marjoram to taste

PREPARATION

Bring the water to a boil. On a work surface, mound the flour and add the salt and olive oil. Gradually add the boiling water and knead until the dough is smooth and elastic.

In a separate bowl, combine the grated caciotta and Parmesan cheese, marjoram, and eggs. Transfer the filling to a piping bag.

Roll out the dough with a rolling pin and place mounds of filling on one half of the dough. Cover with the other half of the dough and cut out the ravioli with a ravioli cutter.

Cook the ravioli in boiling water for 3 minutes, or until they float to the top.

Serve the ravioli with fresh tomato sauce and basil to taste.



Palazzo

THE UNEXPECTED TREASURE OF THE PIAZZETTA

Cerio

There is a hidden treasure on Capri that lies at the edge of Piazzetta, but which many who visit the island do not know about. It is accessed through a small portal that opens in the massive structure of Palazzo Cerio, almost opposite the Cathedral of Saint Stephen. Beyond the doors, up a steep staircase, a vast universe of ideas and books, of narratives and images, opens up to the visitor. The Centro Caprense Ignazio Cerio, nowadays led by President Anna Maria Cataldi and Vice President and Museum Director Filippo Barattolo, was founded on May 31, 1947 in Capri, by engineer Edwin Cerio and Mabel Norman, his sister-in-law and widow of Giorgio Cerio.

It aimed to launch an institution on the island capable of animating it under the profile of cultural activities and dynamics. At the time of its foundation, the founders donated some real estate to the Center and named the institution after Ignazio Cerio (1841-1921), the father of Edwin and Giorgio. He was a doctor who had moved to the island in the mid-19th century and became the center of cultural circulation. Don Ignazio had been able to establish numerous high-profile international scientific relationships, often intervening the international debate.

Two years after its founding, the Centro Caprense was formally recognized as a legal entity by a decree of the President of the Italian Republic on October 20, 1949.

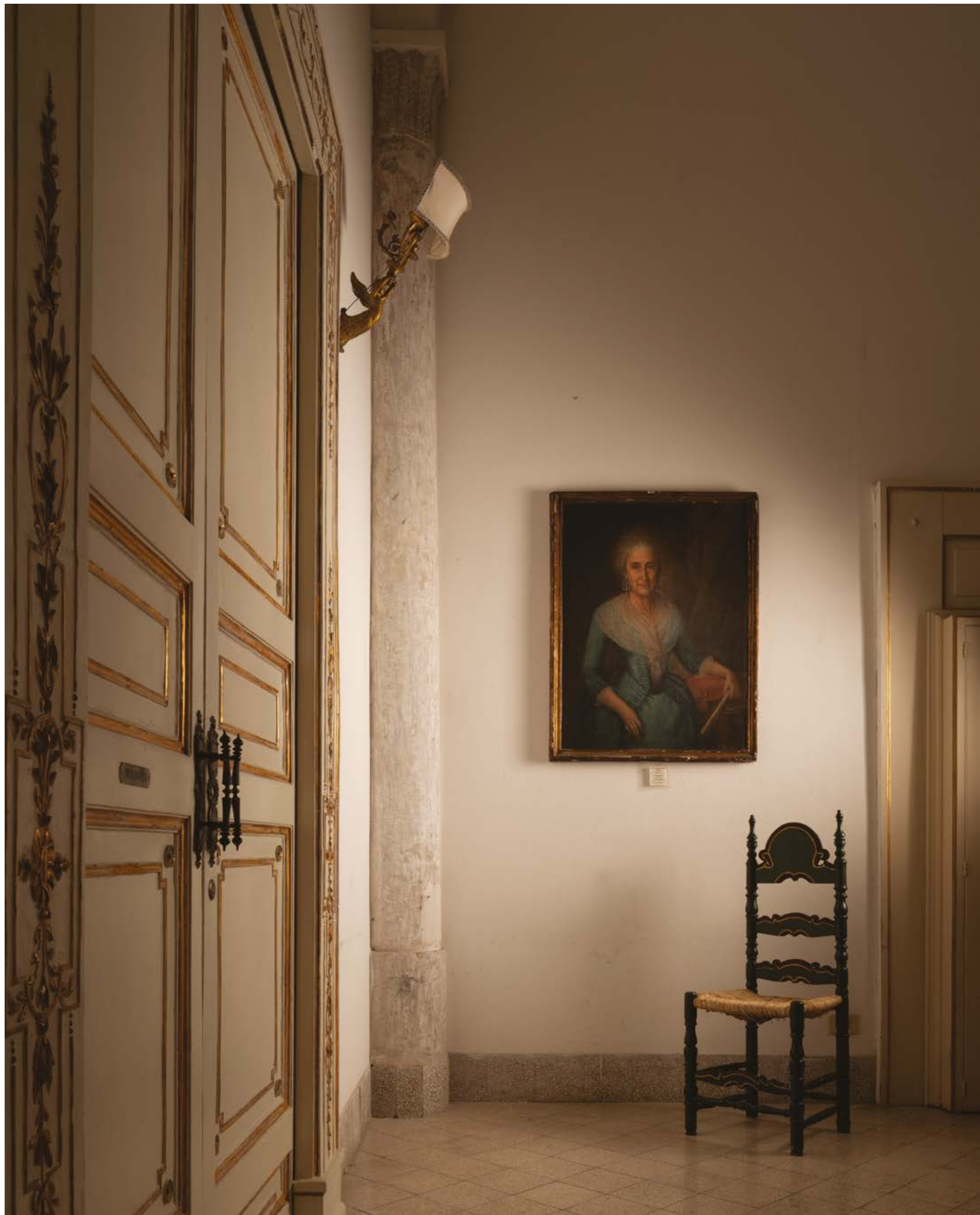
It is a non-profit organization and is governed by a board of directors that is assisted by a general assembly of members.

The Center is located in Palazzo Cerio, which overlooks

the famous Piazzetta, or “La Piazza” as the locals call it. It is divided into a museum, a gallery and a library with an important collection of manuscripts.

The library was opened to the public in 1960 by the will of Edwin Cerio. He was an eclectic scientist and intellectual, an extraordinary historian and writer who combined his Capri roots with international influences, maintaining a remarkable dialogue with the whole world. The library houses manuscripts, autograph codices, correspondence, musical documents, volumes, pamphlets, and photographs. Most of the material concerns Capri and dates back to the 17th century at least. The library’s collections include those of Ignazio Cerio and his sons, as well as the bequest of Carlo Bonucci, one of the first superintendents of the excavations of Pompeii.

The museum was originally founded by Ignazio Cerio, who dedicated himself to its creation and tireless research. He conceived of it as a family museum, a sort of positivist Wunderkammer, starting in the second half of the 19th century, which is when most of the collections date back to. It is a fascinating, almost magical place, where time and the noise of the tourist hordes that flock just a few meters away seem to disappear. More than 20,000 naturalistic and archaeological findings, mainly from Capri and largely collected by Ignazio Cerio, are exhibited in the rooms and scrupulously cataloged in the large display cases. In addition to the Cerio family’s main collection, which managed the cultural axis and universal image of the island between the 19th century and the first half of the 20th, there is also





the algological collection of Oronzo Gabriele Costa (1787-1867), the archaeological collection of Benner Pagano, and the naturalistic collection of Raffaello Bellini (1880-1926). The gallery hosts temporary exhibitions by artists, recalling the Cerio family's sensitivity to the artistic expressions of their time and their activity as hosts and patrons that has characterized them through successive generations. Centro Caprese promotes and organizes a variety of activities, often in collaboration with other institutions. The aim is to promote and enhance Capri's historical, naturalistic, and artistic heritage through conferences, book presentations, workshops, academic research, exhibitions, concerts and educational activities for students of all levels. It also participates in national and European events, such as the Earth Science Week and the Museum Night, and has hosted Nobel Prize winners such as George Fitzgerald Smoot, who was awarded the prestigious prize for physics in 2006.

The bright vaulted hall and the adjacent entrance give off the atmosphere of a centuries-old island patrician house. They are decorated with Ferdinando IV gilded consoles and mirrors, ancient plaster busts, and some eighteenth-century portraits. Edwin's daughter, painter and island doyenne Laetitia Cerio's small studio, is overflowing with evocative painting and some brushes seem to be waiting for her to return to finish the canvas. The stairs branch off, fascinating and white with limestone, like architectural ribs of the building, intersecting between floors in a mysterious and literary way. Among the memorabilia is even a gilded Empire armchair that, according to tradition, served as a throne during a visit by Gioacchino Murat when he was king of Naples, between 1806 and 1815.

The Library of the Centro Caprese Ignazio Cerio allows a complete view of the history of the island of Capri and is accessible to the public. It is guided with tact, passion and intelligence by Carmelina Fiorentino.

A fundamental contribution to its genesis was given by Edwin Cerio (1875-1960) a mechanical and naval engineer, inventor and tireless traveler, designer for FIAT and founder of a newspaper, writer and mayor of Capri between 1920 and 1923. This position saw him rise up as a fierce defender of the environment and an ante-litteram ecologist. Engaged in a war against building speculation and wild

concreting, he introduced a strict regulatory plan to protect nature and the landscape. The plan was a tool that was intended to discipline construction on the island, preserving the harmonious matrix typical of the local architecture. In short, Edwin Cerio was a man with vast cultural interests. In his home of Il Rosaio, and in the various other residences that he built on the island of Capri, he welcomed artists, poets and writers who were sometimes difficult and eccentric, including Graham Greene, Compton Mackenzie, Claude Debussy and Ada Negri. Other collections have been added to his legacy through donations. The library has approximately 6,000 volumes, over 4,000 manuscripts, and several iconographic and photographic collections.

The bibliographic collection is particularly rich in 19th century and early 20th century editions, but there are also incunabula and volumes dating back to the seventeenth and eighteenth centuries. Of particular interest are the Miscellanea section, which shows the cultural exchange relationships of the Cerio family with both humanistic and scientific personalities from all over the world, and the rich Periodicals section. A singular "Raccolta fattizia" collection preserves documentation, summaries and extracts related to the history of the island of Capri. Finally, also important are the Laetitia Cerio and Shirley Hazzard collections.

The library, through the Naples Hub (SBN-NAP Hub located at the National Library of Naples), adheres to the National Library Service (SBN), which is the network of Italian libraries created by the Ministry for Cultural Heritage and Activities. In this computerized national service, the library constantly increases its catalog also thanks to financial contributions received from the Ministry of Cultural Heritage and Activities and Tourism and from the Campania Region. Since 2005, the Italian National Library Service (SBN) can be consulted through the Internetculturale portal, curated by the Central Institute for the Union Catalog of Italian Libraries (ICCU), which also automatically includes that of the Library of the Centro Caprese.

The Manuscripts Section was created during the reorganization of the collection, which began in 2016 and is still ongoing. The section includes all the manuscripts held by the Centro Caprese Ignazio Cerio. Some documentary series are already organized in collections while others are being identified, rearranged and inventoried.

This position saw him rise up as a fierce defender of the environment and an ante-litteram ecologist.

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INSETTI

Gli insetti costituiscono il gruppo di animali più numeroso. Ad esempio, l'ordine dei coleotteri, il più numeroso, ha 300.000 specie. Il corpo degli insetti è diviso in tre parti: la testa, il torace e l'addome, di cui solo la seconda possiede le zampe. Lo scheletro degli insetti è posto all'esterno del corpo. Gli elementi sono disposti in serie, e fra loro articolati, la cui complessità conferisce agli insetti una grande plasticità di forme grazie alla quale sono diffusi negli ambienti più disparati.





In questa edizione illustrata da legni originali su disegni dell'autore colorati a mano sono state tirate:
Dieci copie fuori commercio numerate da uno a dieci.
Cinquanta copie di lusso numerate da I a L.
Mille copie numerate da 1 a 1000.



Questa è la copia #^o uno
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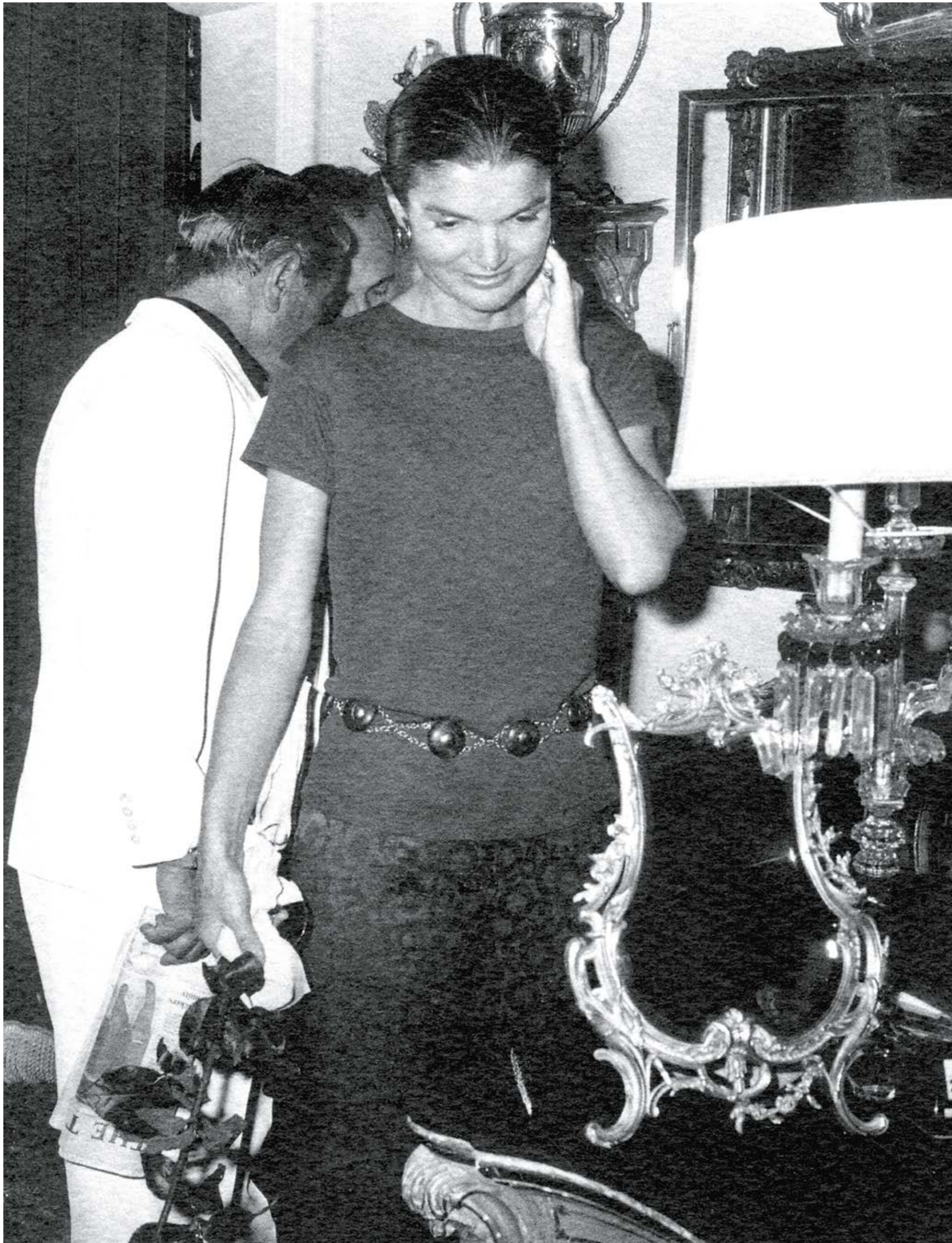




The Chantecler

THE JEWEL OF ICONS

Divas



JACKIE KENNEDY ONASSIS AT CHANTECLER'S ATELIER IN CAPRI

The celebration of the Chantecler Bell's 80th birthday, also passes through some iconic female figures famous worldwide. Dear friends and long-time customers of the Capri Maison, each of them is linked to a decade of the twentieth century and up to the debut of the third millennium.

It all starts from the 1940s, when Chantecler was founded. An all-round energy originated in reaction to the Second World War. In the following decades, Dolce Vita exploded in what became one of its privileged theaters, reverberating throughout the world.

Extraordinary women, with different and particular characters, charisma and values. All great protagonists of the artistic and social world, of cinema and glamour. Epochal and unforgettable personalities who truly loved Chantecler, forging close relationships and inspirations with the founder Pietro Capuano and his right-hand man and successor Salvatore Aprea. Ladies who have made the Capri boutique a point of reference, an enveloping lounge suspended between magical reflections of mirrors, eccentricities, colors and gilding. To each of them is dedicated a limited-edition bell with a unique design and preciousness, retracing their commission and the unmistakable style that fuels their legend.

The first icon in the series could only be Jacqueline Bouvier Kennedy Onassis, the mythical Jackie 'O, who arrived on the Island in the early 1960s, when she was probably the most famous woman in the world as First Lady of the United States. She arrived in Capri from the Amalfi Coast where she spent a golden and gossiped-about vacation between Sandrino d'Urso's villa in Conca dei Marini and Blu, Gianni and Marella Agnelli's yacht. She would never leave the island again, where she would continue to return, often in the rain and out of season; even after her

marriage to Greek magnate Aristotle Onassis in Skorpios in 1968. She would go shopping, take long walks at Villa Jovis and listen to Scarola's favorite guitar, each time indulging in long visits to Chantecler. Among other things, Jackie wrote a letter to Pietro Capuano full of affectionate appreciation. Simple and sophisticated as a t-shirt and Canfora sandals, as a bandana and Capri pants accessorized with impenetrable black sunglasses. She was the repository of an elegance designed by subtraction and geometric allure. The graphic and refined Bell that bears her name is covered with a pavé of white marquise diamonds and bordered with black onyx baguettes.

Ingrid Bergman, the diva who arrived in Rome from Scandinavia via Hollywood, two Academy Awards for Best Actress in 1945 and 1957 and one for Best Supporting Actress for Murder on the Orient Express in 1975. She was a constant presence on the Island during the 1950s, when she was married to director Roberto Rossellini, master of neorealist cinema. Reserved and courteous, a pure and luminous beauty, the Swedish diva was kind to everyone and close to Pietro Capuano, whose parties she attended at his home in Tragara. For her, a 1950s-style Bell inspired by the ceramic decoration of Nordic and German artists working in the Vietri laboratories at the time. Typical elements of the Capri landscape, the Faraglioni and the bell tower in the Piazzetta are graffitied in black on yellow gold under a clear sky studded with emeralds, sapphires and Paraiba tourmalines.

Audrey Hepburn is synonymous with absolute grace, an inner and luminous chic that is linked to the mastery of a couturier of the likes of Hubert de Givenchy, a regular visitor of Capri. For her, he invented clothes that made history. Among them, Sabrina's fairy-tale wardrobe and the little black dress from Breakfast at Tiffany's, pai-

red with an enormous hat and large black sunglasses. Audrey's name appears frequently in the Chantecler guest book, first accompanied by that of Mel Ferrer, from whom she divorced in 1968, then with the Roman Andrea Dotti, whom she married in 1969. Only pearls can represent her. A texture of delicate degrading pearls accompanied by the sparkle of diamonds covers the white gold cap of her Bell.

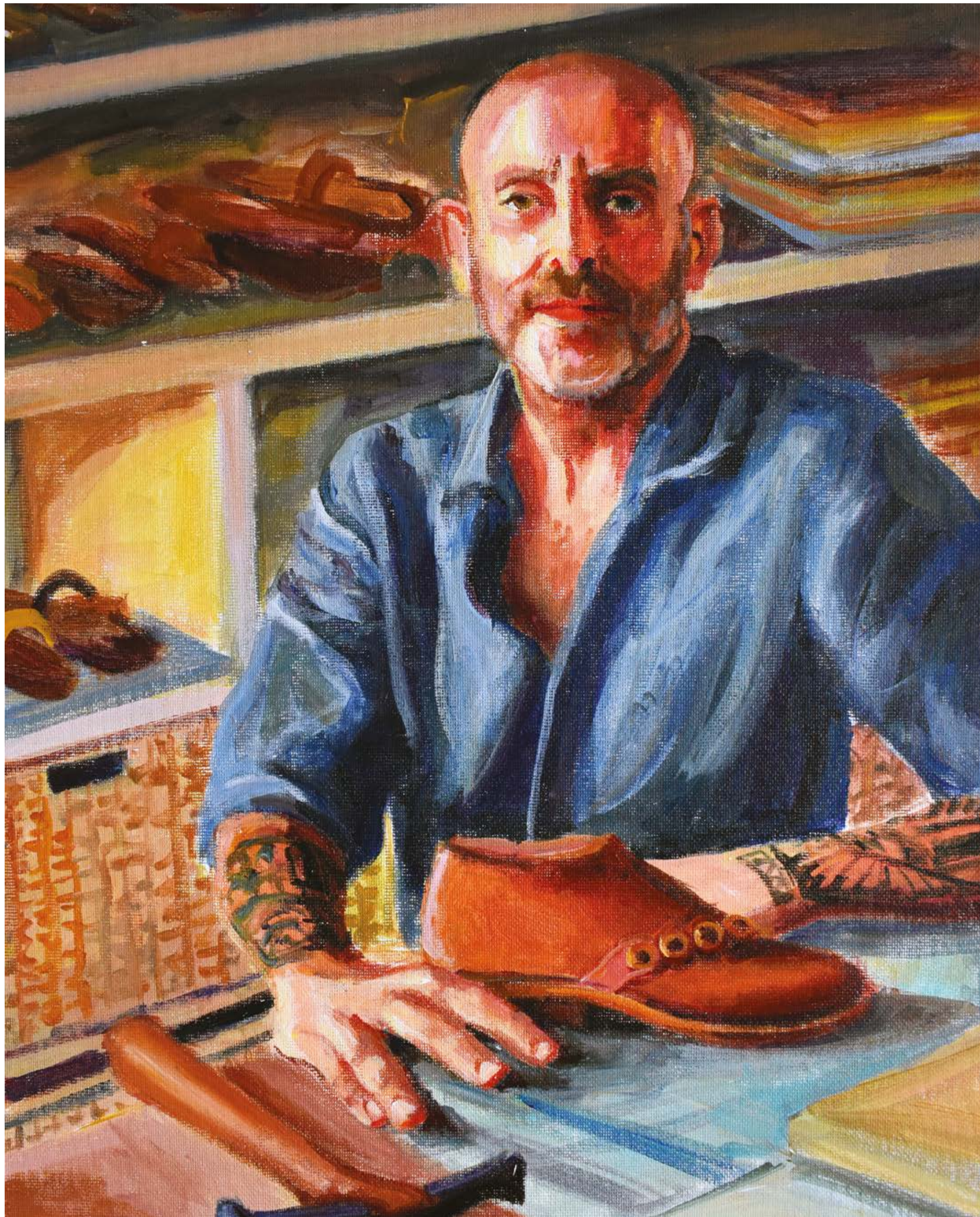
Countess Mona von Bismarck was a doyenne of Capri for decades. She settled there before World War II, dominating the island from her Villa Il Fortino, in Marina Grande. The villa was surrounded by a magnificent park overflowing with ancient roses and rare orchids overlooking the Bay of Naples. A refined woman, allegorical and of proverbial sophistication, she was surrounded by friends such as Noël Coward, Curzio Malaparte, Syrie Maugham and Cecil Beaton. From the agricultural heart of America where she was born, through a series of husbands of great wealth, she had managed to climb to the top of international society, to settle at the top of the « Monde ». She was a great client of Cristóbal Balenciaga, who even made her short pants in a special Austrian hand-woven linen that she used to wear for gardening. She was a patron of Dali, and Cecil Beaton defined her «The crystal idol with sapphire eyes». Spheres of transparent crystals interspersed with blue sapphire studs characterize Mona's bell.

Marta Marzotto, the red countess, a former rice field worker with many loves and a thousand character shades. A restless muse with a sumptuous gypsy charm, she was the unchallenged queen of trendy salons, managing to make a strong change on the entire Italian society. Marta, larger than life, had a special affection for the Chantecler Maison, where she would arrive suddenly as if driven by an impetuous wind, dressed in her opulent caftans with embroidery and animal motifs. Marta's bell evokes the animalier theme in a stylized way, immersing it in a palette with warm oriental tones. It alternates strips of black diamonds with others of orange sapphires. Yin and Yang. The geometric halo starts from a central ruby drop that enhances the fabulous and narrative tone of the jewel.

Epochal and unforgettable personalities who truly loved Chantecler, forging close relationships and inspirations with the founder Pietro Capuano and his right-hand man and successor Salvatore Aprea.







COSTANZO FEDERICO, NEPHEW OF AMEDEO CANFORA: PORTRAIT BY LAURA GUISHANI

Canfora

THE LEGEND OF THE CAPRI SANDAL

Capri's Dolce Vita wouldn't be so sweet without the image of Jackie 'O wearing a pair of Canfora sandals. In the vast sea of today's footwear offer on Capri's shopping streets, the boutique that Amedeo Canfora founded on Via Camerelle in 1946 stands out for its class and local identity. The shop/laboratory is now run by his nephews Costanzo and Fabrizio, who have been involved in the management of the family business since they were children, along with their mother Angela and aunt Rita, as well as in the handcrafted creation of made-to-measure sandals. Choosing and wearing the same models that the first lady made famous in the Sixties, so elegant and refined in their simplicity, makes each customer feel part of a larger imaginary, a dream carried on with pride and dedication by three generations. Canfora, a name that renews itself every year in search of new styles, meeting the new trends and demands of an increasingly large and demanding public. A small family business that has now become a true brand.

"If until the 1990s the average stay on the island was at least a week long, today we very often serve the passing tourist in less than an hour," comments Costanzo. "Thanks to the reputation of our brand and the increasingly frenetic pace of travel, even those who spend less than half a day in Capri indulge in the luxury of a pair of handmade sandals. And we work hard to ensure that this is possible, without sacrificing the quality and performance of the final product".

Amedeo's footwear business reached the international lime-light in 1962, when Jackie Kennedy, on a trip to the Amalfi Coast as First Lady, made an impromptu midnight visit to the boutique, preceded by a phone call requesting a special opening, given the hour, from the Grand Hotel Quisisana. During her boat vacation, some friends had suggested to her a pair of sandals for which Canfora was already known, those made for Princess Margaret and Grace Kelly.

"My grandfather created a style specifically for her, "K": a minimal yet sophisticated design, characterized by interwoven chains in pure silver."

As a testament to this fateful encounter, historical photos of Mrs. Kennedy are displayed inside the store, some taken on that memorable night.

"It is also thanks to this episode that today there are those who come from the other side of the world specifically to buy our sandals, and they enter the store already knowing about their characteristics. The Canfora sandal must reflect the quality and uniqueness of the raw materials used - I refer to the the sole, the leather, the jewels. It's not just about "selling" a sandal. We feel a "moral obligation" to guarantee a high-end result, in line with the expectations of the customer, as well as our own. It's no coincidence that Canfora is one of the few shoe stores where the workshop is located in the back of the shop.





“Sometimes even three of us work on a sandal at the same time: my aunt takes care of applying the stones, my mother takes care of the lining. It’s not a simple assembly. Our modeling is mostly simple: we avoid tourist traps, like over complex designs, prioritizing the wearability and the reliability of the product. Our ultimate goal is to make the customer affectionate, guaranteeing continuous assistance.”

Not a nostalgic attitude tout court, but rather a look of admiration for the past, for craftsmanship, attention to detail, timeless style and tradition.

New muses on the horizon?

“No one can come close to the icon Jackie, an inimitable example of elegance in her simplicity: a perfect model for her era and an ideal brand ambassador for today. The concept of VIP today, meant as a character exposed to the mass media, is rather outdated, because their only link to brands is commercial ties. Our idea of VIP is the common customer, a client who is aware of what they are wearing. I believe this is why many see us as the “inventors” of the Capri sandal.”

Canfora is THE Capri sandal, for its history, market positioning, family management, for the mastery handed down from grandfather to grandson and creative flair.

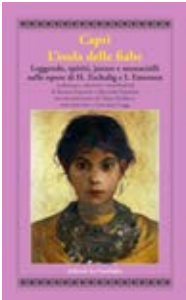
“If I am here, besides my passion, it is for the strong sense of responsibility mixed with pride in considering myself part of a family project, of a design that has gone beyond national borders and the very fame linked to Capri.”

AnnaChiara Della Corte

Canfora is THE Capri sandal, for its history, market positioning, family management, for the mastery handed down from grandfather to grandson and creative flair.



LA BELLA CARMELINA: DANCER FROM CAPRI



CAPRI L'ISOLA DELLE FIABE.
LEGGENDE, SPIRITI, JANARE E MUNACIELLI
NELLE OPERE DI H.ZSCHALING E I.EMERSON

DI RENATO E RICCARDO ESPOSITO

Capri, the Island of Fables is a book that makes us discover an ancient, magical, fantastic and secret world of the “Blue Island”. The reader sails with his mind in surprising stories, legends, fables - many translated for the first time in Italian - collected in 1925 and 1934 by the German researcher Heinrich Zschalig and the writer Isabella Emerson. An oral tradition that for centuries was handed down from generation to generation through the stories of grandmothers and now almost completely forgotten. Stories of janare (witches), munacielli (benevolent sprites), beneimbriane, werewolves, spirits and devils. Guardians of millennial treasures hidden in the caves come to life thanks to the research work of Riccardo and Renato Esposito. A distant and fascinating world that also described in the stories of the “Bella Carmelina”, a mythical tarantella dancer from Villa Jovis and the keeper of the poems that preceded this ancient dance. The book is enriched by an essay by Professor Dieter Richter and a long interview with the anthropologist Giovanni Gugg, who deepens the genesis of these stories in the “Land of the Sirens”.

Chantecler

DIANA FRANCO

Confidential

A Rediscovered Work by Diana Franco. The Rooster of Villa Chantecler in Tragara.

It is always a wonderful surprise when a work of art returns to light, after years of being thought lost or destroyed. Today we can experience this emotion thanks to the discovery on the island of Capri of a ceramic composition by Diana Franco.

The ceramic work dates back to the late 1950s and emerged during renovation work at Villa Chantecler on Via Tragara.

The panel, applied to the wall of an entrance arch of the house, despite some gaps, shows the central part in its entirety: a rooster with bright plumage still gripping the Caprese rock with its claws. Around it is revealed a panorama of low houses in light and bright colors, made even brighter by the presence of a sun and a wind rose. A landscape that surely extended to the sides of the scene, together with the sea view.

Created at the request of Pietro Capuano to decorate his home, the ceramic bears both the artist's signature and the date of execution "1959".

Improperly reassembled compared to the entrance where it originally stood, we must probably imagine the inscription Villa Chantecler at the top of the relief, composed of various sections, which do not completely follow the order desired by the artist compared to the initial setting.

The rooster Chantecler, the nickname by which everyone in Capri knew Pietro Capuano, a jeweler and bon vivant, had be-





come one of the symbols of his business and therefore could only be chosen by Diana to appear as the main subject of the scene, captured while he dominates the island proudly represented on the rock that rises from the sea. A kind of allegory of Capuano's experience, of his central role in the life of the time, also testified by the bond he had with Edda Ciano.

Diana Franco's work was meant to be a festive, lively and cheerful welcome for the guests of the villa, and the artist herself participated in many of the parties, especially masked ones, that Pietro, whose brother she had married, frequently gave in his private nightclub, which could rival the nightclubs of Capri's golden age.

The ceramic work had been lost and there was no photographic documentation of it, so its rediscovery was fortuitous. It was in the 1950s that Diana Franco had made her artistic debut in Capri, often accompanied by her father, the visionary architect Manfredi Franco. Diana was twenty years old when in 1951 a solo exhibition of her work was inaugurated at the Spazio Cerio, then the cultural center of the island and now a foundation.

Reading about the discovery of this ceramic I immediately decided to meet and ask her some questions, an encounter that made her relive the emotions of those years.

Diana Franco has given the city of Naples an important series of ceramic decorations applied to architecture, which can still be seen today walking along the streets of the city, responding to both public and private commissions. Diana, now in her nineties, leads a life divided between her studio in Vomero and long periods outside of Italy in the company of her daughter Manuela. A few years ago, our meetings were frequent. I never missed an opportunity to stop by her studio for quick and stimulating visits. Her way of shaping matter has always fascinated me, as has her ability to deal with such different materials and her search for intense colors, born from daring experiments.

These are aspects that reveal her abilities as an artist. After graduating in painting in Perugia, Diana moved to Naples and qualified to teach ceramics. She became a teacher at the Art Institute of Naples, first in the Ceramics Art section and then in the Painting and Drawing from Life section.

In the field of ceramics, she had very important momen-

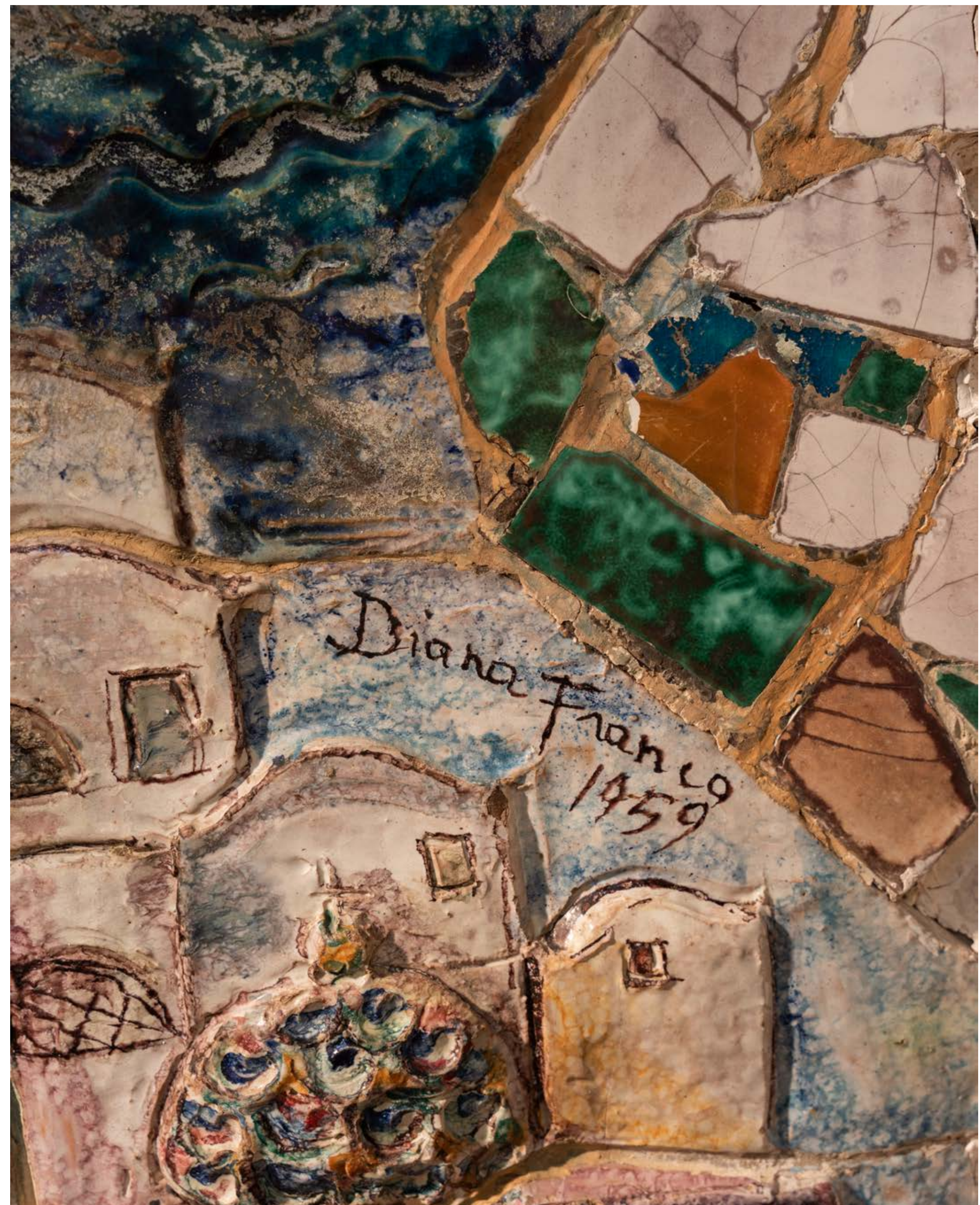
ts in 1952, when she collaborated with Giuseppe Maccanico at the Mostra d'Oltremare, decorating the Fontana dell'Esedra and creating a decorative panel of about twenty square meters for the entrance of the Serre Botaniche Pavilion, designed by the architect Carlo Cocchia and now destroyed. In 1953 she was awarded at the Mostra della Ceramica di Montecarlo and in the same year she won a gold medal at the London exhibition of Italian Craftsmanship. In 1954 she received an award from the Minister of Industry which allowed her to actively participate in the fairs held in Europe, in Munich and Brussels, until the 1960s.

Between 1960 and 1970, she dedicated herself to works of architectural embellishment. Many public buildings, schools, and exhibition pavilions were enriched by her touch. Some of her most important works in Naples include: the majolica relief panel of the Tabacchi factory in Via Galileo Ferraris, the mural painting and graffiti in the waiting room of Capodichino airport, a series of majolica panels for the facade of the Technical Treasury Office in Naples, in Via De Gasperi.

In 1978, Diana moved to São Paulo, Brazil for a period of time, beginning a long collaboration with an important company in the sector, « South American artistic ceramics », for which she produced notable artifacts. The director of the Museum of São Paulo organized several exhibitions of her works, which were very successful and led the Faculty of Architecture of the city to ask her to give various university lectures.

In the 1980s, after returning to Italy, Diana continued to establish herself at a national and international level. She created works for the church of Santa Marta da Lima in Dallas and those of the Italian pavilion of the Institute for Foreign Trade in Frankfurt. Her last important solo exhibition was held in Milan in 1981 at the Galleria Schettini. The 1990s opened up a new scenario. Diana Franco definitively abandoned ceramics to dedicate herself to the creation of large stained glass windows, returning to oil painting on canvas and graphics. Some Neapolitan art historians have expressed favorable opinions on her work. Among the most significant words are those of Raffaello Causa: "But there is the other recent field of investigation which, even more - it seems to us - stands out clearly in

Created at the request of Pietro Capuano to decorate his home, the ceramic bears both the artist's signature and the date of execution "1959".





DIANA FRANCO IN CAPRI

its outlines of achieved decorative experience; and it is the brand new proof of a precious abstraction, of violent barbaric impetus, which renews the language ab imis, inserting it into its subtle and insinuating experimentation of unusual materials, of dissonances alien to the constraints of tradition.»

I met Diana Franco in her beautiful Vomero home on a late September day last year. When I showed her the photos of the Capri panel, she was moved. She began to unravel the threads of memory and invited me to sit next to her. She immediately started to tell me about it. Diana is a woman who always has something to share.

Maria Grazia Gargiulo: I have a gift for you, look at this photo.

Diana Franco: This is my ceramic! Wonderful! Finally resurfaced from the island of Capri! I missed it... But of course... I remember that Pietro asked me to make a panel for the villa. He recommended that I make something beautiful. I really did it well! I was very young. In those years I was always in Capri, I loved that island. Then I never went back.

M.G.: But this ceramic has never been published?

D.F.: No, absolutely not. It was a personal work, I had given it to Pietro as a gift and he cherished it very much. It was appreciated by everyone, I remember very well that anyone who came to the villa wanted to see the rooster. It was a great attraction.

M.G.: What can you tell me about that work, about its creation?

D.F.: It was very simple. I didn't think much about it, I knew exactly what to do. The rooster was the protagonist and then the sarabande of joyful colors, everything that was Capri. This panel represents what I was in the Fifties and what the island was like. A happy, radiant island. I thought of it as a tribute to Chantecler.

M.G.: Seeing it now, after all these years, how do you feel? What do you hope for your work?

D.F.: First of all, I'm really happy that it wasn't destroyed. I thought I would never see it again. Above all, I hope it will be recovered. Unfortunately, I can confirm that there are some missing parts, but it is a beautiful work! I made it! My wish is that it can be seen by many people and that it will always remain on the island. In fact, I will tell you more, I donate it for the second time to the island of Capri. Thank you for coming to me today with these photos. I have revived a beautiful memory.

Maria Grazia Gargiulo
Naples, February 4, 2024

Professor of Ancient and Modern Art History,
Specialist in the history of Applied Arts,
Academy of Fine Arts of Naples

I met Diana Franco in her beautiful Vomero home on a late September day last year. When I showed her the photos of the Capri panel, she was moved.



Caponi in a Bell

PHOTOS
FEDERICO DE ANGELIS

ART DIRECTION
RICCARDO RUINI







*Diamonds
are forever,
they are all I need
to please me.
They can stimulate
and tease me.
They won't leave in
the night.*









*I've no fear
that they might
desert me.
Diamonds are forever,
hold one up
and then caress it.*







*Touch it,
stroke it
and undress it.
I can see ev'ry part,
nothing hides in
the heart to hurt me.
I don't need love,
for what good
will love do me?*









*Diamonds
never lie to me
For when love's gone,
they'll lustre on.*











*Diamonds are forever,
sparkling round
my little finger.
Unlike men,
the diamonds linger.
Men are mere mortals
who are not worth
going to your grave for.*







*I don't need love,
for what good
will love do me?
Diamonds
never lie to me.
For when love's gone,
they'll lustre on.
Diamonds are forever,
forever, forever.*



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Marina Colonna

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CAMPANELLA

80 YEARS OF LUCKINESS AND BEAUTY



Chantecler
CAPRI