

HOW TO CREATE A PUBLIC (MUSIC) LIBRARY: THE CASE OF NIKOLA UDINA/ALGAROTTI AND HIS MUSIC COLLECTION¹

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Abstract

The thesis of the article is that Nikola Udina/Niccolò Algarotti (Krk/Veglia, 1791 – Vienna, 1838) built up his collection of books, sheet music and musical instruments (the focus here will be on sheet music) with the intention of achieving broader benefits with the collection. The argument draws upon various documents that will be presented here, as well as some presumptions and speculations on what provided him with the impulse for such a large and demanding initiative.

Further, some characteristics of the music collection can reveal both the intention behind the project and his way of realizing it. The huge donation/bequest of almost 3,500 music items (along with a few thousand books) to his native

town of Krk enabled the foundation of the *Biblioteca Algarotti*, opened in a specially adapted building. That provided an immense benefit to a small town with less than 1,000 inhabitants. However, only two generations of locals used it during the second half of the nineteenth century, and due to a lack of funds it closed in 1894.

Keywords: public library; Nikola Udina/Algarotti; music collection; Krk; Salzburg; Vienna; arranging of music materials

Ključne riječi: javna knjižnica; Nikola Udina/Algarotti; glazbena zbirka; Krk; Salzburg; Beč; sređivanje muzikalija

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Introduction

This article presents the story of a significant private initiative which resulted in the establishment of an institution. The main protagonist is the secular priest² Don Nikola Udina,³ baptized as Niccolò Francesco Udina,⁴ later known as Nikolaus, or Niccolò Algarotti. The place of the events in question is only partly connected to Croatian lands, more precisely to the town of Krk, on the Island of Krk (then better known under its Italian name: Veglia). At the beginning of the nineteenth century and after the Congress of Vienna, it was officially part of *Priobalje*⁵ (*Küstenland* in German, *Litorale* in Italian documents), with headquarters in Trieste, and a local branch in Rijeka and, since 1825, in Pazin.⁶ For the large part of Algarotti's life, the place of action is Salzburg, wounded and degraded by the Napoleonic conquests, and Vienna, after the Congress in 1815, the new capital for *Küstenland* and Dalmatia. In the second part of the text, Krk, thus part of the Croatian historical area, becomes the main centre of events. The text covers the following areas: a short biography of the collector N. Algarotti and a description of his music collection, his intention in creating the collection, the method of collecting and processing the material, the institutionalization of the collection and its meaning in the broader context of nineteenth-century intellectualism.

By nature a self-effacing and humble priest, Nikola Udina (Krk, 1791 – Vienna, 1838) was well known outside the borders of his homeland precisely because of his collecting work. He was first educated in his hometown, then attended a theological seminary in Split⁷ and was ordained a priest there in 1818. While in Split he started using the chosen surname Algarotti, with which he would introduce himself thereafter, and by which he would be known by his fellow citizens in the nineteenth century and in musicological circles mainly after the mid-twentieth century. After studying theology in Vienna and short pedagogic episodes in Krk and Ljubljana, he

² Secular priests are ordained into the service of the bishopric and are not members of a monastery.

³ Under this Croaticized variant his name can be found in Croatian encyclopaedias and lexicons; he himself used the Italian variant Niccolò Algarotti, and in Austrian documents his name occurs as Nikolaus Algarotti.

⁴ According to the Register of baptisms kept in the Parish of Krk.

⁵ Today it is known as *Hrvatsko primorje* (Croatian Littoral).

⁶ Before the Napoleonic conquests, the Island of Krk, as well as the Island of Lošinj (Lusin, in Italian) belonged to the Venetian Republic. In 1809 they were united with Austrian Istria in Illyrian Provinces. The ethnic structure was mixed, prevalingly Croatian, more than 25% Italian and about 12% Slovene. However, the Italian culture dominated due to the more educated and upper classes with Italian backgrounds, thus belonging to the Italian cultural circle. For more on that topic see Vlasta ŠVOGER – Jasna TURKALJ (eds.): *Hrvatske zemlje u »dugom« 19. stoljeću* [Croatian Lands in the »Long« 19th Century], in the series *Temelji moderne Hrvatske*, vol. VI, Zagreb: Matica hrvatska, 2016, 113-119.

⁷ In his letter to the Vicar Nicolò Didos, his teacher in Split, Algarotti quotes the exact dates of his studies there: from 17 February 1815 to 21 July 1818. Cf. the letter no. 15, addressed from Vienna *A M. Vicario Nic.o Didos a Spalato*, without date (probably at the end of April 1824), in the volume *Algarotti – Lettere*, kept in the Episcopal Ordinariate in the town of Krk.

worked from 1824 as a professor of Italian language and literature in Salzburg, and from 1835 he was rector of the French church of St Anna in Vienna, where he died in 1838. He bequeathed to his hometown a collection of almost 6,000 books,⁸ almost 3,500 volumes of music and a dozen of musical instruments for a small instrumental ensemble. His music collection is the largest private music collection in Croatia.

However, it is not the only private music collection in Croatia. Although it cannot match the size and importance of the Algarotti collection, the other collection comes from the legacy of the Dubrovnik nobleman Paolo Baldasare di Gozze (1778-1838). It is primarily evidenced by his catalogue (*Elenco della musica vocale e instrumentale attinente al Sig. Paolo Gozze*)⁹ with some 220 works (almost 240 entries) of composers from the end of the eighteenth and the beginning of the nineteenth centuries (i.e. Gozze's contemporaries). Music material from this collection has been partly preserved and scattered within the large Franciscan music fund in Dubrovnik.¹⁰ The catalogue was organized according to musical genres, from duets to symphonies, and the history of the family and their musical interests point to the conclusion that it was designed to serve family members, and perhaps their close friends who probably also participated in music making at their home. Firstly, the historian, composer and diplomat Antun Sorokočević/Antonio Sorgo, his close friend, and perhaps other members of the Basegli and Gozze families who had a suitable musical education should be included here. Along with musical pieces from this prominent Dubrovnik family, the monastery's collection also contains music from other noble and even some bourgeois families (Natali, Bona, Pozza Sorgo, Ragnina etc.),¹¹ as well as standard repertoire characteristic for other sacral music collections.¹²

⁸ The frequent mention of 10,000 books in the literature refers to the many books that subsequently entered the collection after Algarotti's death. For more about that see Vjera KATALINIĆ – Franjo VELČIĆ – Josip ŽGALJIĆ: *Nikola Udina Algarotti*, Rijeka – Krk: Glosa, 2010, 48.

⁹ The booklet is stored in the Friars Minor Monastery in Dubrovnik under the shelf no. 204/5333. Pavo Gučetić/Paolo Gozze, son of Teresija (Deša), born Basegli and Baldasare-Giacomo di Gozze, is a relative of the nobleman-composer Luka Sorokočević/Luca Sorgo and a contemporary of his son Antun. For more on the collection see: Vjera KATALINIĆ: Imported Music Scores in the Possession of the Gozze Family in Dubrovnik, *De musica disserenda*, XI (2015) 1-2, 199-211.

¹⁰ It is highly probable that the Gozze music material was brought to the Franciscan fund by the friar Ivan Evandelist (Vando) Kuzmić, during the mid-nineteenth century.

¹¹ On Dubrovnik musicians within aristocratic circles cf.: Vjera KATALINIĆ: Glazba u dubrovačkim plemićkim obiteljima XVIII. i ranog XIX. stoljeća [Music in Dubrovnik Noble Families of the 18th and Early 19th Centuries], in: Mario Grčević – Nenad Vekarić (eds.): *Dubrovnik u hrvatskoj povijesti. Zbornik radova u čast akademiku Nenadu Vekariću*, Zagreb: Fakultet hrvatskih studija – Sveučilište u Zagrebu, 2019, 211-220.

¹² Music archives of the Friars Minor in Dubrovnik contain material originating from various other institutions, such as orchestral and vocal-instrumental material from the Dubrovnik Cathedral, some of which once belonged to the Jesuit Church, as well as Franciscan organ pieces and motets for two or (rarely) three voices with *basso continuo*/organ accompaniment, characteristic for Franciscan liturgical music.

Paolo Gozze's collection, and some other private musical legacies which can be found in sacral collections in various parts of Croatia, were preserved because they were stored in institutionalized funds – libraries of religious communities (monasteries, parish churches) or, later, city museums and libraries. Similar sources originate also in Algarotti's neighbourhood: in the music collection of the Benedictine nunnery in Cres, where the nuns organized music education for girls, there is a number of music volumes bearing the names of members of the nobility (such as the de Mitis family) or the nuns themselves.¹³ Even closer, among the music material of the Franciscan monastery in Košljun on the island of Krk, among the names of the former owners, Giacomo Adelman stands out. A member of a distinguished family of German origins, he arrived with his father from Brescia, settled permanently in the town of Krk and was consequently fully integrated into the everyday life of the town. There are 160 preserved pieces of chamber and orchestral literature formerly owned by Giacomo Adelman, testifying to his musical skills (it seems that he played the flute and the violin) and activities. It is possible that he conducted the amateur orchestra there,¹⁴ and was even connected with the town orchestra. His son Antun was also musically well-educated and owned some music material which is also preserved in the Franciscan monastery in Košljun.¹⁵

Algarotti's Music Collection – Some Basics

The structure of Algarotti's large music library is significantly different from all those previously mentioned, not only by its size, but also by the unexpected variety of the material collected. The collector himself began to arrange the material at an early stage of collecting¹⁶ according to musical genres (similar to how Paolo Gozze listed his fund), which is undoubtedly a useful and practical musical approach, since the player can easily choose the desired music according to the ensemble in which he wants to perform. The principle was already laid out in the first boxes: quartets, quintets, trios, duos, chamber instrumental compositions,

¹³ Vedrana Juričić writes about the provenance of individual music material in the introductory text in: Vedrana JURJIĆ: *Katalog muzikalija u Benediktinskom samostanu sv. Petra u Cresu* [Catalogue of Music Manuscripts and Prints in the Benedictine Convent of St Peter in Cres], Zagreb: Hrvatsko muzikološko društvo, 2000, viii.

¹⁴ Ladislav ŠABAN: Adelman, Jakov, *Hrvatski biografski leksikon, internetsko izdanje* [Croatian Biographical Lexicon online], 1983, <<https://hbl.lzmk.hr/clanak.aspx?id=315>> (Accessed 15 September 2022).

¹⁵ Vjera KATALINIĆ: Glazbena zbirka franjevačkog samostana na Košljunu [Music Collection of the Franciscan Monastery in Košljun], *Arti musices*, 20 (1989) 1-2, 129-137; 135.

¹⁶ Algarotti starts his collection with chamber music: quartets, quintets, trios, etc. However, when he acquired new material, he could not complete his cataloguing in the strict manner, and after some thirty boxes he had to start with these genres again, and later he even combined various genres within the boxes.

vocal music of the most diverse types, from sacred to theatrical and even folk music for various ensembles up to large vocal-orchestral ensembles. There is a total of 3,256 shelf numbers,¹⁷ of which 1,937 manuscripts and 1,409 printed works by 813 composers (in addition to 858 compositions by unidentified authors). The material, owned now by the Bishopric of Krk, is kept today as a deposit in 82 specially designed boxes at the *Hrvatski glazbeni zavod* [Croatian Music Institute] in Zagreb. Chamber music occupies a large part of the collection and originates from various composers – both local ones and even Algarotti's contemporaries, some older ones, some canonic works as well as those that have been in the meantime forgotten. It results from the collector's otherwise correct opinion that the need for chamber music would be the greatest. There are works for musical stage as well: large operas with complete scores and parts, but also arrangements for smaller ensembles, and various short pieces for the musical stage. In addition, there is a set of traditional music, dance pieces and all kinds of popular music from that time in which those for male choirs were especially popular. In contrast to the undoubted utility value of the collection, today the autographs of composers such as Michael Haydn of Salzburg, or Julije Bajamonti from Split, etc., as well as many lesser-known local composers – primarily from the Salzburg region such as Joseph Mathias Kracher and some others – are nowadays considered as particularly valuable.¹⁸ Thus, in his efforts, the collector was not directed by his preferences, and especially not by his own musical needs. Namely, from several manuscripts, it can be concluded that Algarotti had some musical knowledge, that he played the flute, and in his letter to his mother he even mentions his »violin from Cremona«,¹⁹ but there is no indication that he reached a high level as a performer, nor did his job leave him any opportunity to play music in his free time.²⁰ This diverse material was acquired neither based on aesthetic criteria, nor was it driven by current popularity.

¹⁷ The collection has its new catalogue in the micro-ISIS programme with adjacent analyses of the fund, presented according to the origins of the music items (from Krk, Split, Ljubljana, Salzburg, Vienna, etc.) and complementary to other music collections in the respective towns. Cf. Vjera KATALINIĆ: *Nikola Algarotti (Udina) (1791-1838) und seine Musiksammlung*, PhD thesis, manuscript, University of Vienna, 1998. On previous work on card catalogues, see: Bojana IVANČEVIĆ: *Muzička zbirka knjižnice Udine Algarottija* [The Music Collection of the Udina Algarotti Library], *Rad JAZU*, No. 337 (1965), 393-436; 395-396.

¹⁸ The autographs from the collection were the topic of the following article: Zdravko BLAŽEKOVIĆ: *Music Autographs in the Nikola Udina Algarotti Collection in Zagreb (circa 1740-1838)*, *Current Musicology*, 57 (spring 1995), 127-164.

¹⁹ »Il mio violin Cremonese«, in his letter no. 52, addressed *A mia Madre*, from Vienna, on 13 November 1823. In the first list of Algarotti's bequested instruments, there are seven violins connected with Cremonese masters (cf. Antun PILEPIĆ: *Jedno sakriveno blago, Sv. Cecilija*, XVI (1922) 1, 16-17; 16), so it is impossible to name the builder of the instrument in his possession at that moment.

²⁰ This topic deserves special attention. Some music pieces copied and/or arranged by Algarotti himself, mostly during his studies in Split, might provide some information on it, as well as some tutorials preserved in the collection and – recently – the more comprehensive insight into his letters.

Intention of the Collector

The great variety of materials points to the collector's intention that every interested user would be able to find something for himself, whether he performs it himself, or enables his loved ones to enjoy music making – an intention to acquire music material as diverse as possible, obviously in order to satisfy the broadest tastes and interests of its users. Therefore, it should be concluded that Algarotti planned to build up the collection for a wide circle of users, wider than the collector's family or even only himself. In terms of music, the choice was not significantly different from that of his collecting a general library.

A possible answer to the question of the purpose of collecting material can be found in the documentation and Algarotti's correspondence.²¹ In his letters, he often expresses his attitude towards books of all kinds (but does not mention the music material!); for example, in a letter to his mother in 1823 he explains: »Everyone invests their money in what they love the most. Books are my idols because from them I received and receive all the little I have learned, in order not to be ignorant.« Further, in a letter to Professor Giuriceo in Gorizia: »I never have a penny because of books.«²² Occasionally, he contacted Andrija Ljudevit Adamić/Andrea Adamich (1766-1828), the merchant and the theatre builder in Rijeka, and addressed him as his benefactor, merited for Algarotti's knowledge of the German language and »partly of his wellbeing in Vienna.«²³ In the same letter, Algarotti wrote that he had always intended to become a professor and therefore started to collect books.²⁴ Thus, today, his general collection also contains three incunabulas, about a hundred *cinquecentine* among which the oldest is St Augustine's *De civitate Dei* from 1504. Besides, books from Italian and central-European printing offices, Melancthon's *Annotationes* as well as Jambrešić's, Voltiggi's and Stulli's dictionaries²⁵ testify to the

²¹ Algarotti's letters, i.e. concepts of the letters are preserved within the volume *Algarotti – Lettere*, kept in the Episcopal Ordinariate in the town of Krk. They have been more extensively quoted for the first time in V. KATALINIĆ – F. VELČIĆ – J. ŽGALJIĆ: *Nikola Udina Algarotti*, and further investigated recently within the MusInst19 project, financed by the Croatian Scientific Foundation. Among 161 items in this volume, there are some 30 supplied only with the name of the addressee and the date, without any letter content. Others are mostly written in Italian, being his mothertongue (he wrote letters to his closest family in that language), and a few are written in German, in French and two in Latin. The majority of letters date back to the years 1823 and 1824 during his studies in Vienna, a few from Trieste, and some from Salzburg in 1825. Only twelve letters or their addressees (three letters are not bound in the volume, but are now kept within it), date from 1833, 1834, 1836 and 1837. Thus, a large part of Algarotti's life is not covered with this type of ego-document.

²² For both citations see: V. KATALINIĆ – F. VELČIĆ – J. ŽGALJIĆ: *Nikola Udina Algarotti*, 28.

²³ »Dem ich die Erlernung der deutschen Sprache, und dem größten Theil meiner hiesigen Wohlergehens verdanke«, in the letter no. 27 from Vienna, on 10 March 1823.

²⁴ »da ich immer auf eine Professorstelle hin arbeitete, so habe ich mir alle hiezu nöthigen, und Nutzen bringenden Bücher angeschleppt«. Cited from the letter no. 27 from Vienna, on 10 March 1823.

²⁵ Andrija JAMBREŠIĆ: *Lexicon Latinum interpretatione Illirica-germanica*, Zagreb, 1742; Joso VOLTIGGI: *Ricoslovník illirickoga, italianskoga i nimacskoga jezika*, Bacs [Vienna], 1803; Gioachino STULLI:

value of the collection and the broader interests of the collector. The variety of material recorded in the music collection is also evident among the books: some are theological tracts in Latin but the collection also contains fiction in almost all west-European languages. His collection was especially precious to him, so even though in his early age he regularly brought books to Krk, later he actually carried the entire collection with him wherever he went. Already during his studies in Vienna, in 1823, he asked Adamić to help him financially in transporting his books back home to Krk.²⁶ Later he describes the transport of his boxes from Krk to Salzburg via the Alps (via Loibelpaß and Tauern) in a letter in which he requests financial compensation from the Salzburg Officials for moving his property to that city.²⁷

Algarotti considers the importance of acquiring knowledge to be the central concern of an intellectual. Therefore, he considers that his main task is to leave everything he collects to the community. Algarotti's intentions and the purpose of the collection are evidenced by the first testament he drew up already on 22 July 1826²⁸ in Salzburg, when his health problems began to become evident (at the age of 35), and later, in an addition from 3 September 1833, after he spent some time in the Salzburg military hospital, even before moving to Vienna. In the will it is written that: »I leave my entire collection of books of all kinds, music and instruments to the Cathedral church in Veglia, appointing the head of the municipality as the procurator and guardian of the same, asking him to allocate a suitable space, well guarded, so that everything that I have gathered, as the results of all the sweating and saving and vigilance of my life, will be well kept.«²⁹ The collection is

Vocabolario italiano – ilirico – latino, Ragusa [Dubrovnik], 1810. See in: V. KATALINIĆ – F. VELČIĆ – J. ŽGALJIĆ: *Nikola Udina Algarotti*, 48-50.

²⁶ »ich habe nun viele hundert Bücher wegzuschicken, und keinen Kreutzer in der Tasche; was die Reise betrifft wird sie mir von dem Kaiser bezahlt, doch den Transport der Bücher muß ich selbst besorgen«. In the letter to Adamich no. 27 from Vienna, on 10 March 1823.

²⁷ A series of documents dealing with that matter in 1824 and 1825 is kept in Salzburger Landesarchiv – Lyzeum (SLA-L). The description of his travelling to Salzburg with all his possessions is directed to Studien-Hofcommission, on 25 March 1825.

²⁸ This date has been taken over from the document published in *Wiener Zeitung*, 25 September 1838, 12. That source will be discussed below. However, the mention of the codicil has been differently noted in various articles: Ante ŠEPIĆ: *Zbornik dubrovačkoga pjesništva od Krčanina Nikole Udine Algarotti-ja* [A Collection of Dubrovnik Poetry by Nikola Udina Algarotti from Krk], *Nastavni vjesnik*, book XXXVI (1928), 101-104; 101, where 22 August 1826 is noted and in B. IVANČEVIĆ: *Muzička zbirka knjižnice Udine Algarottija*, 393, the date is given as 26 July 1826. Ivančević took over this information from the notes of Mate Polonijo, probably copied from the documentation of the Krk parish. These documents are at present unavailable, but will be, hopefully, accessible from September 2023, when they will be thoroughly introspected within this project. Therefore, a part of this article is based on secondary sources and various bibliographical items.

²⁹ »Tutta la collezione di libri d'ogni sorte, Musica ed instrumenti lascio alla Chiesa Cattedrale di Veglia, deputando a procuratore e Guardiano della medesima, il capo della Comune pregandolo a destinare un locale proprio, ben custodito onde non vada in rovina quanto costò a me tutti i sudori e risparmi e vigilie della mia vita.« Cited after B. IVANČEVIĆ: *Muzička zbirka knjižnice Udine Algarottija*, 394, and notes by M. Polonijo.

intended for »poor students of the city and the entire island of Krk, as well as for priests and teachers«. ³⁰ Thus, the enlightened idea of educating the local population was Algarotti's guiding thought in collecting and donating materials to his hometown, thus following eighteenth-century Enlightenment ideas. The evident touch of patriotism cannot be ignored; such indications are visible in his letters from Vienna in 1823 and 1824, when he often mentions »i Patriotti« [the patriots] there, probably referring to young pupils from Dalmatia and the Littoral.

Idols and Models

The question arises, what could have inspired Algarotti to define his goal, where could he see and experience such book treasures that would not only serve for personal learning and teaching, but also stimulate the thirst for knowledge that adorned him as well? In some biographical details ³¹ and in his letters, he claims that from the beginning he was thirsty for knowledge and that he is grateful to his teachers, who made him adore books. Besides, some respectable libraries were not far away from his native town: among the oldest and greatest book treasures in Krk is undoubtedly the library of the Franciscan monastery in Košljun with some 30,000 volumes, which has been systematically collected and growing since the fifteenth century. It is similar to other Franciscan libraries in Istria, primarily the one in Pazin. ³² Therefore, in terms of education in Krk, as well as in Istria, we can agree with the opinion of the librarians that »the spread of the culture of reading in Istria – and the spread of education and science is also related to it – was primarily related to the Catholic Church and its educational function«. ³³ The Košljun collection contains more than 100 incunabula, and a special highlight is the first edition of the Latin translation of Ptolemy's *Atlas* from 1511, as well as some other rarities; it also contains a valuable music collection, where – as mentioned before – the Adelman's music legacy is kept.

In addition, Algarotti was not the only admirer of books in the region. In his time, the bibliophile Pietro Stancovich (1771-1852) lived and worked in neighbour-

³⁰ A. ŠEPIĆ: Zbornik dubrovačkoga pjesništva, 101.

³¹ For example, in Algarotti's application to the Government of Lower Austria, for the position of the director of the St Anna church, on 15 January 1835, kept in the Archives of the Vienna Bishopric (Vienna, Diözesansarchiv /WDA – Personalial, Algarotti).

³² Bruno DOBRIĆ: Uvod [Introduction], in: Bruno Dobrić – Marija Smolica: *Katalog knjiga iz XVI. stoljeća (cinquecentina) u knjižnicama, muzejima i franjevačkim samostanima u hrvatskom dijelu Istre*, Pula: Sveučilište Jurja Dobrile – Sveučilišna knjižnica, 2014, 5-8, <https://www.unipu.hr/_download/repository/Knjige_iz_16._st._u_Sveuc.knjiznici-cinquecentine-str-5._do_95..pdf> (Accessed 15 November 2022). In this library there are two books donated to the City Library in Pula (Civica biblioteca di Pola) by Giacomo Adelman in 1903, the descendent of the early nineteenth-century music collector of the same name. The author Dobrić also mentions some bibliophiles in Istria at the turn of the nineteenth century.

³³ B. DOBRIĆ: Uvod, 7.

ing Istria and devoted himself to the research of Istrian landmarks, and in Krk Giacomo Adelman also owned a respectable library (from which his grandson Giacomo Jr. donated two *cinquecentine* to the library in Pula in 1903). However, it seems probable that Algarotti met the decisive model for the creation of his library in Split. Namely, the Dalmatian Ivan Paštrić/Ioannes Pastritius/Giovanni Pastritio (1636-1708), a seventeenth-century scientist, poet, linguist and book publisher, teacher at Urbaniana, a Roman university under the management and supervision of the *Congregatio de propaganda fidae*, collected a large and valuable library. When Archbishop Stephano I Cosmi founded the theological seminary in Split in 1700, Paštrić donated many rarities to the Split seminary, as its foundation; according to his wish, the donation was intended for both the seminary and the city of Split, in the tradition of the Italian learned academies that Paštrić belonged to. This library served the students of the theological seminary, including Algarotti, who did not, like many others, throw his books in the air after completing his studies as a sign of joy over the completed work, but carefully kept them and – whenever possible – acquired them in various ways.

Method of Collecting

Algarotti came across new and rare books in various ways, whether he bought them directly from the publisher or asked his friends to mediate in their purchase, as he did with an early seventeenth-century work, *L'Adone, poema heroico del Cavalier Marino*,³⁴ through Giuseppe Gladulich, the parish of the neighbouring Island of Lošinj.

At that time it seems that it had not been difficult to find and purchase books for reasonable, even low prices.³⁵ The Enlightenment era was also the time of secularization,³⁶ when some church orders (Jesuits) and some monasteries (within the Habsburg Monarchy) were abolished. It is also the time of Napoleonic conquests and plundering of the heritage material that led to desacralization of many church institutions, after which their inventories became accessible on the market. On the other hand, the printing process became cheaper due to the new machines and less expensive paper types. Finally, at that time historical and early romantic

³⁴ »posso pregarla di mandare quanto primo e' possibile al S. Adamich a Fiume *L'Adone del Cav. Marino*, se ne lo ha fatto venire da Venezia«; in the letter no. 5 to Giuseppe Gladulich in Mali Lošinj/Lusin Piccolo, sent from Vienna, on 8 February 1823. The author is Giambattista Marino (Marini, c.1569 – c.1625), an outstanding Baroque Neapolitan poet. His most famous publication is his mythological epic *L'Adone*, firstly published in 1623 in Paris. During Algarotti's lifetime, this book was among the interdicted ones; cf. V. KATALINIĆ – F. VELČIĆ – J. ŽGALJIĆ: *Nikola Udina Algarotti*, 33.

³⁵ V. KATALINIĆ – F. VELČIĆ – J. ŽGALJIĆ: *Nikola Udina Algarotti*, 112.

³⁶ Martin EYBL: *Sammler*innen. Musikalische Öffentlichkeit und ständische Identität, Wien 1740-1810*, Bielefeld: transcript Verlag, 2022, 7.

novels became very popular and flooded the book market, pushing the older books into oblivion. That means that older religious and philosophical books were circulating on the market and that the demand was much lower than the offer.³⁷ Thus, private libraries were growing, especially in the Austrian sphere, those in Vienna being on the top.

Concerning music material, many families were not interested in music that belonged to their parents and grandparents. Thus, they easily gave it away or sold it for reasonable and accessible prices. That was also the case in Dubrovnik, when the friar Vando Kuzmić collected old books and music repertoire from local families and preserved them in the Franciscan archives.³⁸

Algarotti probably did the research and negotiations by himself and through his own direct contacts. It was already proven that parts of Algarotti's music collection are compatible with music material preserved in the places where he himself lived and worked. In Krk, his personal friendship with the organist Bernardin Fiorentin resulted in some exchanges of music material. On the other hand, the sheet music in Algarotti's collection, originating from that (Littoral) circle is very similar, even comparable to those in the Franciscan monastery in Košljun. From the Split circle, however, when his music teacher was probably the local Agostino Galasso (until 1818), he acquired around one hundred compositions by the Split *maestro di cappella* Benedetto Pellizzari, about sixty original compositions (and autographs) or arrangements by Julije Bajamonti, chamber works by Angelo Bonifazi and other composers from the Split circle. How he got these works – whether the owners gave them to him because the works were out of date, or whether they sold them, is not precisely known, because there are no additional remarks on the material. In the Ljubljana and Salzburg periods, Algarotti also acted as a private priest and as such had access to many private houses where sometimes the owners wanted to get rid of music that was out of date. Based on various indications, it is possible that he received a part of the music material as a gift. On some material, however, we find prices written in pencil in the corner of the sheets. For such items, we assume that he bought them from the owner, usually at more favourable prices than what they would have been on regular sale (and some of them were probably out of stock at that time). That might have been the case with the large part of the output of the already mentioned J. M. Kracher from the Salzburg region who died in March 1835, when Algarotti was still in Salzburg, paving his way to Vienna. Possibly, he bought it at once from the family, as he did with some other music items.

³⁷ More on that issue see: V. KATALINIĆ – F. VELČIĆ – J. ŽGALJIĆ: *Nikola Udina Algarotti*, 53ff.

³⁸ On the rich music collection in the Franciscan Monastery in Dubrovnik, see: Stanislav TUKSAR – Vjera KATALINIĆ: *Glazbeni arhiv samostana Male braće u Dubrovniku* [Musical Archive of the Franciscan Monastery of the Friars Minor in Dubrovnik], in: Justin Velnić (ed.): *Samostan Male braće u Dubrovniku*, Zagreb – Dubrovnik: Kršćanska sadašnjost – Samostan Male braće u Dubrovniku, 1985, 623-773.

Occasional signatures on the music volumes provide evidence of their previous owners. Some local Salzburg names can be identified, such as Stumpfegger, Russegger or similar. A few items belonged to the Schiedenhofen family, probably the family of Mozart's friend Joachim Ferdinand von Schiedenhofen, who died in 1823, shortly before Algarotti's arrival in Salzburg.

In his search for music material, Algarotti purchased a series of artefacts at market prices, but then tried to lower his costs as much as possible. This is evidenced by a letter to the Viennese publisher Falter, with which he orders numerous chamber compositions by Corelli, Viotti, etc., begging the publisher for the maximum discount he can give him considering the amount of the material. I have counted the prices, evidenced on 290 music volumes, for which he paid more than 550 guilders, which exceeded his annual income by 10%. In this respect, we can easily believe that Algarotti gave his last coin to acquire the book treasure.

A selection of compositions that Algarotti decided to copy from various sources is particularly interesting. Sometimes we only recognize his handwriting, and sometimes he accurately stated what and where (sometimes even why!) he was copying the piece. There is quite a number of compositions copied from the archives of the St Peter church (and Benedictine monastery) in Salzburg, to which he added his own comments, such as the date of his manuscript, the occasion for the performance of the piece, comments about the work (especially if he liked it!), even the shelf number of the source. Of course, we have no doubt that Algarotti spent many nights copying music pieces and thus ruining his health, especially in Salzburg with its harsh, cold and humid climate and poor heating of the rooms at this working place (which he called »conservatorio di giacchio« [ice conservatory] in one of his complaints to the University administration).

Methods of Arranging Music Materials

Four or five lists of books were found among Algarotti's general collection of books which have served as a control comparison during the new cataloguing in 1999. Algarotti signed the music items precisely and systematically with a combination of Roman numerals (for the box/*fascicolo*) and letters of the alphabet (for the sequence). As stated above, Algarotti himself added various comments to the music on the covers, and sometimes he even wrote the musical incipit of the piece there.

Within the music collection, two types of catalogues have been preserved and taken over with the music material,³⁹ both written by Algarotti himself: the first

³⁹ On these two Algarotti inventories (with a brief mention of some more recent processing), with special focus on the thematic catalogue, thorough information is offered in: Vera BONIFACIĆ: Tematski katalog zbirke muzikalija Nikole Udine Algarottija [Thematic Catalog of the Musical Collection of Nikola Udina Algarotti], *Vjesnik bibliotekara hrvatske*, XIV (1968) 1-2, 15-24.

one is a kind of inventory (cumulative catalogue). Algarotti entered the basic information about each work into the ready-made large-format forms: shelf number, composer, brief title, quantity of the material and a comment about the work. The first sixty pages (unbound) were written by Algarotti, and then, after the material was taken over at the Zagreb Music Institute, the composer Božidar Širola supplemented the improvised further twenty-four pages for the remaining material. That list is very useful as a control reference, which, however, warned that several musical units have been lost to date. This additional list, however, does not give any information on the material that entered the collection **after** the acquisition of the collection, i.e. after the death of the compiler, which will be discussed later in this text.

The second catalogue is more important, more extensive, but also much more incomplete. It is a sort of thematic catalogue of the music pieces, but only some 290 volumes have been processed in a simple hardbound improvised list. In addition to basic information about the composer and the work, it also provides the music incipit of the first movement, or sometimes even all movements. It seems that this way of cataloguing took too much time, so Algarotti had probably ceased to continue the thematic catalogue already by 1831.⁴⁰

While inventory lists were common, thematic lists are rarely found in old holdings. Sheet music incipits on the covers were not rare because they made it easier to find suitable sheet material in larger collections. They can also be found, for example, on some materials of the Gozze family in Dubrovnik. However, the thematic catalogue is a more demanding way of recording material and testifies to Algarotti's high standards, which he might have easily absorbed in Austrian libraries and collections, both private and public.

Institutionalizing the Collection

Algarotti died in Vienna on 6 July 1838, and only a short note on this event appeared in Viennese journals.⁴¹ After Algarotti's death, the process of carrying out his will began. The claim for his legacy was officially (according to the law) published in the press.⁴² Accordingly, it was submitted by Johann Vitezitz,⁴³ in

⁴⁰ V. BONIFAČIĆ: Tematski katalog zbirke muzikalija Nikole Udine Algarottija, 23.

⁴¹ Algarotti died from a brain hemorrhage. Cf.: »Verstorbene zu Wien. Den 6. Julius. Der hochw. Hr. Nicolaus Algarotti, Director der landesfürstl. Kirche zu St. Anna und emeritirt. Professor zu Salzburg, alt 46 Jahr, in der Annagasse Nr. 890, an einer serösen Ausschwitzung in Gehirn.« ***: Vestorbene zu Wien, *Wiener Zeitung*, Anhang, 10 July 1838, 970 [4].

⁴² [4059] Nicolaus Algarotti's Gläubiger. [3], *Wiener Zeitung*, 25 September 1838, 424 [12].

⁴³ Johann Vitezitz/Ivan Vitezić (1806-1877) was a church representative, and became the Bishop of Crk in 1854. He bequeathed his family library to the township of Vrbnik, where a memorial house was built, later called Vitezić House.

front of the heirs: »Giacomina Algarotti, verehelichten Fiorentin und Nicoletta Bendeta, verehelichten Giuriceo«.⁴⁴ The deadline for all other possible claims and the beginning of the process of the transfer of the legacy was fixed for 27 October 1838 at 10 am. It is not known why the whole process lasted for more than two years⁴⁵ (that will be investigated in the future, during the inspection of the documentation of the parish of Krk). One of the important reason might have been the absence of a current Bishop there. Namely, after the death of the Bishop Šintić in 1837, the new Bishop, Bartolomeo Bosanich,⁴⁶ was installed only in 1839. He was well received as a local, and later he would be merited for many patriotic and cultural efforts, also concerning the Algarotti collection.

When the legal part was terminated, and the material was to be transferred to Krk, probably by the end of 1841, everything had to be prepared to receive the legacy according to Algarotti's will, i.e. a suitable building had to be found in order to house it and to serve to the community. However, that required a certain amount of financial means, and the community was well aware of it. Firstly, money was collected for its transportation from Vienna: Bishop Bosanich/Bozanić himself gave 300 forints, the cathedral 500 and the town of Krk 1,500 forints.⁴⁷ The municipal administration made a decision to restore and arrange a building called »Fontico«,⁴⁸ once a pawnshop, to house the library, and twenty-nine residents of Krk gave money for its renovation. The municipal administration founded the Cultural Society Biblioteca Algarotti, and the founders of the Society were the bishop of Krk, canons and the local reading room (*Casino di letteratura*) that had been founded in 1836. On behalf of the Committee for setting up and arranging the

⁴⁴ [4059] Nicolaus Algarotti's Gläubiger. [3], *Wiener Zeitung*, 25 September 1838, 12. The four persons mentioned in the call are: Don Bernardin Fiorentin, priest and organist in Krk; Antonio Giuriceo from Krk, who was at that time the Bishop of Dubrovnik. Algarotti was in continuous contact with him, calls him »mio maestro«, when he was still active as the secretary to the Bishop of Gorizia, as well as in 1830s, when he was already active on the bishopric See in Dubrovnik (cf. Ante DRAČEVAC: Giuriceo (Juriceo), Antun, *Hrvatski biografski leksikon, internetsko izdanje*, 1998, <<https://hbl.lzmk.hr/clanak.aspx?id=6831>> (Accessed 15 September 2022)). The identities of Nicoletta Bendetta (Algarotti had a half-sister Niccoletta, but married into the Giuriceo family) and Giacomina Algarotti (Algarotti had also a sister Giacomina, married into the Fiorentin family), should be further investigated. The latter person could be the proof that Algarotti changed his family name according to »some family in Krk« that financially helped him in his education and collecting efforts.

⁴⁵ The newly arranged house, in which the collection was housed, was festively opened at the very beginning of 1842 and Algarotti died in the Summer of 1838 (see footnote 41). That means that the whole process lasted for 42 months.

⁴⁶ Mihovil BOLONIĆ: Bozanić, Bartul, *Hrvatski biografski leksikon, internetsko izdanje*, 1989, <<http://hbl.lzmk.hr/clanak.aspx?id=2593>> (Accessed 15 September 2022).

⁴⁷ V. KATALINIĆ – F. VELČIĆ – J. ŽGALJIĆ: *Nikola Udina Algarotti*, 114, 117.

⁴⁸ It was in the then Street of St Catherine and during 1960s the Street of the XII military division (cf. B. IVANČEVIĆ, *Muzička zbirka knjižnice Udine Algarottija*, 394). In 1992, the street that carried the name of the partisan hero Ivo Lola Ribar, to the left of the Fontico, was renamed to the Street of Nikola Udina Algarotti (cf. No. 38. Odluka o određivanju imena ulica i trgova u naselju Krk, *Službene novine*, 11 (29 June 1992) 416).

Library, the report on the takeover and the completed task was written by the town physicist Ivan Krstitelj/Giovanni Battista Cubich, its president. Here are some excerpts from that statement:

»On the second day of this month [2 January 1842, op. V.K.], the Algarotti library was officially opened in this city to the cheers of the good islanders, who saw that their homeland stood out and became a centre of culture. This institution, which has cost their worthy fellow citizen so much pain, hardship and expense, consists of eight to nine thousand volumes of old and contemporary scientific works in almost all languages, some of which are excellent as rarities and editions; a selection and abundant amount of church, theatre, concert and dance music, both in manuscripts and in scores, also taken from the originals of Haydn and Mozart and other famous authors, and various musical instruments, in which the names of Steiner, Amati, Stradivari, Guarneri etc. are mentioned with admiration, to which we should also add many musical-theoretical treatises, tutorials for singing and for some more popular instruments. These items are stacked and arranged in a special building, restored and installed owing to the private care of the Reverend Monsignor Bishop Bartol Bosanich, the reverend chapter, the clergy, ... the school body, some officials and most wealthy citizens. In addition to serving as a meeting place for the special celebration of the founding members, the Institute will be available to the public three times a week [...]. We make the above known to the public so that it is understood that it is necessary to follow the intellectual development of our time, regardless of what material goods divide people, and how extraordinary effects can be achieved with small means and joint forces and will.«⁴⁹

⁴⁹ »Veglia 6 gennajo 1842.

A di due del corrente venne in questa città inaugurata la biblioteca Algarotti con esultanza de' buoni isolani, che videro il patrio suolo distinguersi e farsi centro a più esteso incivilimento. Tale istituto, che costò al benemerito loro concittadino tante fatiche, privazioni e dispendi, si compone di otto in novemila volumi d'opere scientifiche antiche e moderne in quasi tutte le lingue, alcune delle quali eccellenti per rarità et edizione; di scelta e copiosa quantità di musica da chiesa, teatro, concerto e ballo, tanto in copie che in partitura, tratta anche dagli originali stessi di Haydn e Mozart e d'altri celebri autori, e di varii musicali strumenti, ne'quali con ammirazione leggonsi i nomi di Steiner, Amati, Stradivario, Guarneri ecc., a cui altresì vanno uniti molti trattati di composizione, scuole di canto e degli altri più usitati stromenti. Questi oggetti furono ordinati e distribuiti entro di apposito edificio, restaurate ed allestato per cura privata, concorrendosi liberalmente (...?) e Rev. monsignor vescovo Bartolomeo Bozanich, il reverendissimo capitolo, il clero, l'ordine regolare dei M. O., il corpo scolastico, alcuni impiegati, e gran parte dei benestanti cittadini. Oltre che di servire a convegno e diletto particolare dei socii fondatori l'istituto sarà accessibile tre volte la settimana al pubblico, e verrà consecutivamente fornito di un erbario, di lapidi antiche, e di ciò che localmente fosse atto a fermare l'attenzione del forestiero. Ciò si rende noto all'oggetto di persuadere, che se l'onda divide dagli interessi materiali, non ci toglie però in tutto all'intellettuale progresso dei tempi, e come con piccoli mezzi ottengansi effetti non comuni, qualora a generoso fine collimino bene ordinate le forze, pronta e concorde la volontà, inalterabile il proponimento.

Dr. Cubich.«

The report from 6 January 1842, cited in B. IVANČEVIĆ: Muzička zbirka knjižnice Udine Algarottija, 395.

The library was functioning for the audiences, and – being the most important public music fund on the island – it housed some additional music sheets that had been superfluous in other institutions or private legacies. In 1870, the former organist Bernardin Fiorentin⁵⁰ sent a letter to the parish canon Mattia Celebrini, explaining that Algarotti sent him some instrumental and vocal-instrumental church music (*Te Deum*, sinfonia, anthems, masses etc.) from Vienna, »a suo capriccio«, mostly by Salzburg masters. In order to prevent the loss of the material, Fiorentin wanted Celebrini to include the six pieces by Kracher, Dreyer, Passer, Ohnewald, Gleissner and Keller into the Algarotti collection. These pieces were listed (in a different manner) by Širola in box no. 73 as LXXIII.1-6, with the comment: »The box nr. 73: see the attached letter«. ⁵¹ In contrast with previous boxes, mostly listed/catalogued according to the music genres, the boxes LXXIII to LXXXII contain music pieces that are not grouped in that manner and the majority of them can be defined as »newcomers«. Beside these six items, there are some more recent compositions and manuals that could not have been included before 1838. ⁵² A significant amount of music material points to the existence of the *Società filarmonica di Veglia*. Some forty items in the box LXXVII were donated to the Algarotti collection (probably during 1870s) and contain a representative repertoire for a salon orchestra with pieces (original settings or arrangements) by Rossini, Bellini, Strauß Sr., Pacini and others, as well as dance music, and most of them are dated from 1828 on. Thus, the information on the existence of the orchestra can be retrieved from them, probably linked to the activity of Giacomo Adelman. ⁵³

Thus, the »Biblioteca Algarotti« was dynamic in both respects – as a lending library and as a place for the preservation of music material coming from other possessions, both private and institutional. The society operated only until 17 September 1894, and due to the lack of money for its maintenance, was closed to the public. Resting on the same location for some thirty years, on 13 March 1927 the materials were moved to the parish church in Krk. Even before that, in 1922, the first report on the value of the collection, especially on its music instruments, was published in the very popular journal *Sv. Cecilija*, ⁵⁴ followed by some other presentations of the collection in general as well as on the music material. The

⁵⁰ B. Fiorentin was active in the Cathedral between 1810 and ca. 1840 as an organist. Some twenty music items with his signature, i.e. from his personal collection, are preserved in the Franciscan monastery in Košljun, as well as some thirty music items in the Algarotti library. It is possible that besides these six items mentioned in the letter some other mentioned pieces preserved in the library also entered the collection after its arrival in Krk, i.e. after Algarotti's death.

⁵¹ The letter is kept in the Algarotti music fund in the box XLIII.

⁵² For more on these pieces see V. KATALINIĆ: *Nikola (Udina) Algarotti und seine Musiksammlung*, chapter 2.3.2 Das Notenmaterial aus Krk und benachbarten Ortschaften im Bezug zur Franziskanersammlung aus Košljun.

⁵³ L. ŠABAN: Adelman, Giacomo.

⁵⁴ A. PILEPIĆ: Jedno sakriveno blago.

outstanding musicologist Dragan Plamenac, who was always very attentive to the musical sources, initiated the inspection of the Algarotti music fund within the Croatian Music Institute Directory board already on 18 August 1933 and finally transferred it to Zagreb in 1935 for study purposes.⁵⁵ The composer Božidar Širola also substantially participated in this action, took the collection over and (as stated above) supplemented Algarotti's list of music items. The minutes of the Board report on 2 December 1935 that the contract with the Krk Bishopric has been signed; after some discussions, the cataloguing of the collection was handed to D. Plamenac, who did it very thoroughly and – as arranged – free of charge. However, he could not finish this task because of his emigration from Croatia to the USA in 1939; the work was later completed by Josip Andreis, and then partly introduced into the RISM catalogue with the YU-Zha siglum by Ladislav Šaban (in 1992 changed to HR-Zha by Stanislav Tuksar). In the 1996-1998 period, a computer catalogue in the ISIS programme was created by the author of this article. Further plans with the Algarotti collection within the framework of the *MusInst19* project include continuous investigation of the documentation preserved in Krk and Rijeka (and other locations, if and when necessary). Concerning the music material, all units will be entered (with corrections) in the RISM Muscat programme, in order to generating the catalogue of his entire music collection.

Conclusion: The Context of the Creation of the Collection in the Light of the General Intellectual Aspirations of the Nineteenth Century

Algarotti, in his efforts to create an institution of general benefit for his »pauvre patrie«, in the spirit of the eighteenth- and early nineteenth-century Enlightenment ideas and the new intellectualism of the nineteenth century, fully fits into the trends of his time. However, the »book-lovers«, »friends of knowledge«, and others who collected manuscripts and prints, formed some private libraries at that time, but also did it earlier as well. Further, in various fields of sciences and arts, private libraries and collections often served as foundations for public ones. One of the important examples – besides the mentioned Paštrić/Pastritius library in Split – is the library of the Zagreb canon Adam Baltazar Krčelić (1715-1778), which he bequeathed to the Royal Academy and which later became the foundation of the National and University Library in Zagreb. It was at this time when a more systematic collection of music also began, which resulted from the late eighteenth-century involvement of musicologists and composers such as the theorist Padre

⁵⁵ After a report on this procedure by Antun Goglia (Antun GOGLIA: Hrvatski glazbeni zavod u deceniju 1927-1937, *Sv. Cecilija*, XXXI (1937) 1-4), Koraljka Kos, carefully following the minutes of the Croatian Music Institute, described the role of D. Plamenac and B. Širola in taking over the collection. Cf.: Koraljka KOS: Dragan Plamenac – istraživač i objavljiivač rane glazbe, *Arti musices*, 17 (1986) 2, 159-173.

Martini (1706-1784) or the music historian Charles Burney (1726-1814). They had been interested in both contemporary musical sources and historical ones, and it is precisely the meticulous cataloguing that outgrows their own desire for systematization and brings the common good to the fore. Thus, for example, the Van Sweeten private music collection in Vienna served many composers as the basis for their compositional knowledge.

During the nineteenth century, collectors would develop a system of collecting other types of musical sources – sketches, fragments and similar incomplete materials, and through their activities, researchers would also inspire composers such as Mendelssohn, Liszt and Albrechtsberger. Many collectors would also find their place in institutionalized libraries as their curators or librarians. However, Algarotti's case is a rare and far-reaching example of altruism, which one could call »selfless donation«, because the collector himself – unlike the mentioned researchers, theorists or composers – did not receive any professional benefit from the collection during his lifetime (especially not from its musical part). However, it is known that Algarotti opened his music collection to some local musicians in Salzburg who directly benefitted from it, i.e. they arranged some existing music and used it for their own purposes.⁵⁶

Furthermore, considering that it is a testamentary donation, in fact, Algarotti's accomplished and completed gift is a kind of »dead collection«, but when it started its life within the institution open to the public, it became a living organism that continued to expand. Therefore, the book collection was described as a collection of about 10,000 books, although some of them were added only later. On the other hand, the musical part presented here includes not only the materials collected by Algarotti, but also some music from other (private and public) sources such as the former property of the *Società filharmonica di Veglia*, which was subsequently added to the collection when the association was apparently dissolved.

So, on the one hand, in front of us is a valuable cultural fund created by an enlightened and conscious collector who built up his collection to contribute to the common good, and equipped it with (albeit incomplete) catalogues – cumulative and thematic, for easier navigation – in the manner of an institutionalized system. Further investigation will be focused on, among other things, the effect that this collection left on the two generations of residents in Krk who were able to use it, and this was undoubtedly done by individuals and ensembles active in the city throughout the period of its public existence. In that respect, Algarotti actually succeeded not only to enlighten his co-citizens, but also in erecting – justifiably – his own monument.

⁵⁶ Vjera KATALINIĆ: The Second Life of Julije Bajamonti (1744-1800): The Fate of Some of Bajamonti's Compositions in Split, Salzburg and Vienna, in: Vjera Katalinić – Zdravko Blažeković (eds.): *Glazba, riječi i slike. Svečani zbornik za Koraljku Kos / Music, Words, and Images. Essays in Honour of Koraljka Kos*, Zagreb: Hrvatsko muzikološko društvo, 1999, 211-218.

*Sažetak***KAKO STVORITI JAVNU (GLAZBENU) KNJIŽNICU.
SLUČAJ NIKOLE UDINE/ALGAROTTIJA I NJEGOVE GLAZBENE ZBIRKE**

U ovom se tekstu predstavlja opsežna privatna inicijativa koja je rezultirala formiranjem institucije u službi građana. Glavni je protagonist svjetovni svećenik don Nikola Udina (Krk, 1791. – Beč, 1838), od 1818. poznat kao Nicolò/Nicolaus Algarotti, a mjesto zbivanja u nastanku i razvoju inicijative tek je djelomice vezano uz hrvatske zemlje, točnije uz otok Krk, koji je početkom 19. stoljeća i nakon Bečkog kongresa postao dio Priobalja (*Küstenland/Littorale*). Mjesto zbivanja većim je dijelom Salzburg, u kojemu je Algarotti djelovao od 1824. do 1836. godine, nakon čega se preselio u Beč, gdje je ostao do smrti. U drugome dijelu ovoga teksta Krk, dakle dio hrvatskih povijesnih zemalja, postaje glavnim središtem zbivanja. U tekstu je ukratko prikazana Algarottijeva respektabilna glazbena zbirka s gotovo 3500 svezaka, njegova intencija u stvaranju zbirke, način sakupljanja gradiva i njegove obradbe te institucionalizacija zbirke pod nazivom *Biblioteca Algarotti* u adaptiranoj zgradi »Fontico« 1842. Ukazuje se na njezino značenje za grad Krk, koji sredinom 19. stoljeća broji oko 1000 stanovnika, ali i na njezinu važnost u širem kontekstu devetnaestostoljetnog intelektualizma. Zbirku muzikalija i sakupljenih glazbala stanovništvo je moglo koristiti više od pola stoljeća, sve dok 1894. nije zatvorena zbog nedostataka sredstava za njezino održavanje.

U radu se koristila postojeća relevantna literatura, upotrijebljeni su i podaci zabilježeni na muzikalijama u zbirci, a dodatna argumentacija potječe iz gotovo nepoznate Algarottijeve korespondencije koja se čuva u Biskupijskom arhivu u Krku.