



*fondazione*  
**GIORGIO CINI**  
*onlus*

# Lettera da San Giorgio

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PROGRAMMES  
(SEPTEMBER 2015 – FEBRUARY 2016)

ISTITUTO PER LA STORIA  
DELLA SOCIETÀ E  
DELLO STATO VENEZIANO

60° ANNIVERSARIO | 1955 – 2015



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GIORGIO CINI

ISTITUTO  
PER LA MUSICA

30° ANNIVERSARIO | 1985 – 2015



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GIORGIO CINI

SEP – NOV	VENICE, PALAZZO CINI <i>Art Conversations</i>
1 SEP – 1 NOV	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition <i>Imago Mundi - Luciano Benetton Collection. A Map of New Art</i></i>
13 SEP – 10 JAN 2016	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition <i>Le Stanze del Vetro Fulvio Bianconi at the Venini</i></i>
17 – 19 SEP	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Eleventh World Conference On the Future of Science <i>Precision Medicine: Present Challenges for Future Cures</i></i>
19 SEP – 15 NOV	VENICE, PALAZZO CINI <i>Portraits of <i>Daniele Barbaro by Titian and Veronese at the Palazzo Cini</i></i>
19 SEP – 15 NOV	VENICE, PALAZZO CINI <i>Exhibition <i>Eighteenth-Century Venetian Drawings from the Fondazione Giorgio Cini and an exceptional loan of a Capriccio by Francesco Guardi</i></i>
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25 SEP	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Study Day <i>Meeting of Italian Drama Schools</i></i>
29 SEP – 1 OCT	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Annual Conference of the Italian Committee of the International Council for Traditional Music</i>
9 OCT – 10 JAN 2016	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition <i>A Menagerie of Wonders. The Ancient Roman Lod Mosaic at the Fondazione Giorgio Cini</i></i>
20 OCT – 29 NOV	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition <i>In aedibus "Cini": Aldine Presences on the Island of San Giorgio Maggiore</i></i>
21 – 22 OCT	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Course <i>"In viva voce" Polyphonies at School: Ideas for Teachers</i></i>
22 OCT	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>The Second Edition of the Benno Geiger Poetry Translation Prize</i>
29 – 31 OCT	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>International Conference <i>Music, Art and Spirituality in Central Asia</i></i>
31 OCT	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Concert <i>The Badakhshan Ensemble (Tajikistan)</i></i>

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- 4 NOV VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
Study Day  
*Daniele Barbaro in the Worlds of Art and Science*
- 
- 4 – 5 NOV VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
Master-class  
*From bhārata nāṭyam to Contemporary Dance Techniques*
- 
- 16 – 17 NOV VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
International Conference in Honour of Elena Povoledo  
*Stage Illusions and Theatrical Practice*
- 
- 18 – 22 NOV VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
Exhibition and Conference  
*Hans-Joachim Staude and the Art of the Novecento Italiano*
- 
- 27 – 28 NOV VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
Seminar  
*Avant-garde Theatre and Experimental Music for the Stage in Italy: 1950-1975*
- 
- 3 DEC VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
“In viva voce” Polyphonies 19 Seminar and Concert  
*Cantare a cuncordu: Liturgical and Ceremonial Polyphonies in Central Sardinia*
- 
- 12 – 13 DEC VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
Seminar  
*Italian Composers and Cinema: 1945-1975*
- 
- 26 – 29 JAN 2016 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
33rd Advanced Course of the Umberto and Elisabetta Mauri School for Booksellers
- 
- 28 – 30 JAN 2016 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
The IISMC Seminars: Music (and Musicologies) in the 21st Century  
*Micromusic and Macromusic*

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## EDITORIAL

The Fondazione Cini programme is also rich in significant events for the second half of 2015. After the openings of eight exhibitions in spring to coincide with the inauguration of the Venice Biennale d'Arte, there are more art shows in store this autumn. In September the exhibition *Fulvio Bianconi at the Venini*, will open in Le Stanze del Vetro. This is the seventh exhibition in the project devoted to the art of glassmaking in the 20th century, jointly staged with Pentagram Stiftung. Again in September, the Palazzo Cini Gallery will open its doors to new “guests”: on display on the second floor there will be two portraits of Daniele Barbaro by Titian and Veronese (from the Prado, Madrid and the Rijksmuseum, Amsterdam, respectively) to mark the 500th anniversary of the birth of the great Venetian humanist, promoted in collaboration with the Veneto Region; the second floor, recently refurbished thanks to the contribution of Assicurazioni Generali, will host the exhibition *Eighteenth-Century Drawings from the Fondazione Giorgio Cini*, enhanced by an exceptional loan: the gouache *Venetian Capriccio with a Portico* by Francesco Guardi from the Musée Jacquemart-André, Paris. Lastly, in October *A Menagerie of Wonders. The Ancient Roman Lod Mosaic at the Fondazione Giorgio Cini*, will open on San Giorgio. This exhibition will offer Venetians and visitors the unique opportunity to admire an ancient Roman floor mosaic dating from the 3th century AD, rediscovered in the Israeli town of Lod in 2009. Made possible thanks to the generosity of Patricia and Phillip Frost, the Venice showing of the mosaic is the only Italian stage on an international tour that has taken this masterpiece of ancient art to major world museums – such as the Metropolitan Museum, the Louvre, the Berlin Altes Museum and the Hermitage – and will end in Miami. The mosaic will then return to Lod, where it will be housed in a specially constructed museum due to open in 2016.

In addition to this wonderful offering of exhibitions, the second part of the year features many conferences, seminars and research projects. At least some of them deserve to be mentioned: the Conference on the Future of Science (11th edition), organised in September with the Fondazione Umberto Veronesi and the Fondazione Tronchetti Provera, this year devoted to the medicine of the future; a conference on music, art and spirituality in Central Asia; the Benno Geiger Poetry Translation Prize; a masterclass of *bharata natyam* dance; a seminar on avant-garde theatre and experimental music for the stage in Italy; a conference on Elena Povoledo; a seminar on Italian composers and cinema; and lastly, the traditional appointment in January with the ethnomusicology seminars.

In conclusion, I would like to mention an important initiative dedicated to Bruno Visentini twenty years since his death, made possible thanks to the generous support of Camillo Olivetti, Carlo De Benedetti and Carlo Pesenti. This project includes a residential scholarship named after Visentini to be used to fund research into Veneto culture and civilisation, and the publication of a selection of his writings on three of his passionate interests (the art of government,

culture and Venice), edited by Pasquale Gagliardi with Martino Ferrari Bravo and published by Marsilio. His essays are still incredibly relevant for the topical nature of the issues he dealt with, his acute thinking and the highly original ideas proposed.

A handwritten signature in black ink, appearing to be 'G. Gagliardi', written in a cursive style.

## MAIN FORTHCOMING ACTIVITIES



Fulvio Bianconi, *Vases with dark stains on straw-yellow transparent glass with polychrome decorations*, 1950

13 SEPTEMBER 2015 -10 JANUARY 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Exhibition Le Stanze del Vetro** *Fulvio Bianconi at the Venini*

The series of exhibitions on the history of the Venini glassworks continues this autumn. They are organised by Le Stanze del Vetro, a cultural project and exhibition space created jointly by the Fondazione Giorgio Cini and Pentagram Stiftung on the Island of San Giorgio Maggiore. Following exhibitions on Carlo Scarpa, Napoleone Martinuzzi and Tomaso Buzzi, the autumn exhibition will be devoted to Fulvio Bianconi (1915-1996).

A prolific graphic artist and designer, Bianconi began working with Venini after the Second World War, designing models with extravagant forms, characterised by a powerful use of colour. Some of his works capture the enthusiasm of the “fabulous” 1950s and have become an icon of the art of Murano glass for that period.

Curated by Marino Barovier, the exhibition *Fulvio Bianconi at the Venini* will be accompanied by the first catalogue raisonné of glass designed by Bianconi for the celebrated Murano furnace. Published by Skira for Le Stanze del Vetro, the catalogue is edited by Marino Barovier with Carla Sonogo.

17 - 19 SEPTEMBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **The Eleventh World Conference On the Future of Science** *Precision Medicine: Present Challenges for Future Cures*

The future of medicine lies in precision with increasingly specific therapies, which, however, also consider the personal genetic history and lifestyle of each individual. Not only the therapies but also the entire edifice of medicine – from diagnosis to prevention and the organisation of health systems in which biomedicine is combined with the digitisation of life – are being designed for more personalised care.

At the Eleventh World Conference on the Future of Science in Venice – promoted by the Fondazione Umberto Veronesi, the Fondazione Giorgio Cini and the Fondazione Tronchetti Provera – leading experts from various disciplines will exchange ideas for first time on the many paths being opened up to a future of precision medicine and the best ways for informed citizens to approach them.

19 SEPTEMBER - 15 NOVEMBER 2015  
VENICE, PALAZZO CINI

### *Portraits of Daniele Barbaro by Titian and Veronese at the Palazzo Cini*

To mark the 500th anniversary of the birth of Daniele Barbaro (1514-1570), the Palazzo Cini Gallery will host two masterpieces of Renaissance portraiture by Titian and Paolo Veronese depicting the illustrious Venetian humanist patrician. The display of the two works is part of a programme of events devoted to Barbaro promoted by the Veneto Region and the Fondazione Giorgio Cini through a special “Regional Committee for the Celebrations”. Daniele Barbaro was a highly refined patron and leading light in intellectual debates in Venetian cultural circles, which included Benedetto Lampridio, Domenico Morosini, Giovanni della Casa, Bernardo Navagero, Benedetto Varchi, Sperone Speroni and Pietro Bembo. He also commissioned works from prominent artists and architects, such as Palladio and Veronese, who were involved in his greatest legacy and spiritual testa-



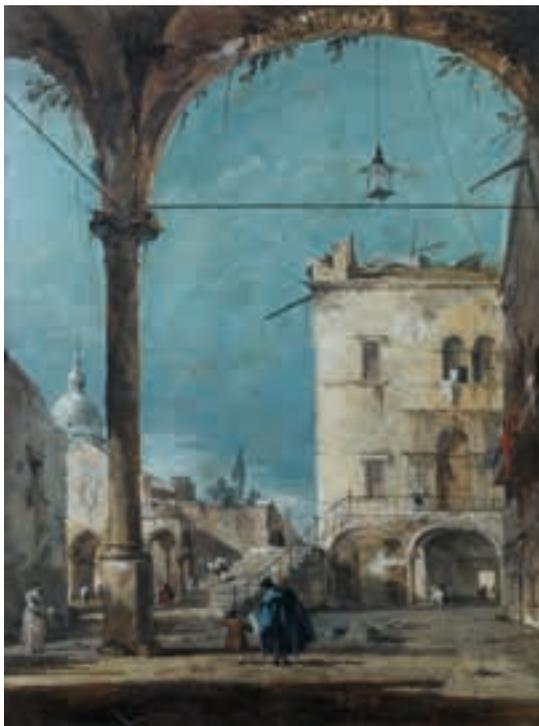
Titian, *Portrait of Daniele Barbaro*, oil on canvas, c. 1545.  
Madrid, Museo del Prado

ment: the family villa at Maser. Barbaro was a prolific writer of treatises in all fields of knowledge, from mathematics to optics, rhetoric, theology, applied science and philosophy. But he is best known for his translation and commentary of Vitruvius' *De Architectura*, published in Venice by Marcolini in 1556. Palladio, who was also involved in the publication, accompanied Barbaro on a study trip to Rome in 1554. The painting by Titian from the Museo del Prado, Madrid, portrays Barbaro in a three-quarter pose, aged about thirty, with the introspective gaze of a scholar. It can thus be dated to around 1545 and Barbaro's years in Padua, where he graduated from the university, was a founding member of the Accademia degli Inflammati and received his first appointment from the Serenissima as supervisor for the construction of the Botanic Garden. Veronese's portrait from the Rijksmuseum, Amsterdam, depicts him as an older man (1560-61), dressed in clerical vestments with a greyish-purple cape and bishop's three-cornered hat, alluding to his position as a patriarch (in 1550 he had been made Patriarch of Aquileia). Seated at his writing table, the prelate is portrayed in a meditative mood with two volumes of his Vitruvius in front of him. The painting is one of the most fascinating and vivid works bearing witness to erudite Christian Humanism in 16th-century Venice.

19 SEPTEMBER - 15 NOVEMBER 2015  
VENICE, PALAZZO CINI

### *Exhibition Eighteenth-Century Venetian Drawings from the Fondazione Giorgio Cini and an exceptional loan of a Capriccio by Francesco Guardi*

During the Palazzo Cini Gallery's loan of the *Portrait of Two Friends* by Pontormo for an exhibition on 16th-century Florentine portraiture at the Musée Jacquemart-André, Paris,



Francesco Guardi, *Venetian Capriccio with a Portico*, c. 1760, Paris, Musée Jacquemart-André

(Florence. *Portraits à la cour des Médicis*, 11 September 2015 - 25 January 2016), the French museum has sent in exchange one of the masterpieces from its historic art collection: a marvellous gouache by the Venetian *vedutista* Francesco Guardi, depicting a striking architectural *capriccio* (c. 1760).

Heavily permeated by fluid paint, which the medium of gouache heightens in an opalescent rendering, the work is a vibrant deep view of a corner in the cityscape of a melancholic Venice, reinvented in the light of a sensibility which many describe as pre-Romantic. The view is of a *campiello*, surrounded by dilapidated *palazzi* with, in the left background, a monastery crowned by a typically Venetian dome. The scene is framed by a portico bristling with vegetation whose overlarge size emphasises the vertiginous diagonal perspective view. Sparkling brushstrokes outline figures animating the space, while twirls and touches of white, greens and browns create a dynamic chiaroscuro texture typical of the artist's tremulous, refracted style.

We find the same characteristic style and poetics in a later pen and wash architectural *capriccio* on paper, very similar in terms of the composition and the rendering of light and shade. This drawing is preserved in the graphic art collections of the Fondazione Cini, having come from the Giuseppe Fiocco collection. The major French loan

thus becomes a fascinating opportunity to compare the two works in the refurbished space on the second floor of the gallery. At the same time a rich selection of 18th-century Venetian drawings from the Foundation's Drawings and Prints Cabinet will also be on show. The fascinating itinerary consists of many fine drawings, mainly from the Fiocco and Fissore Pozzi collections, by Ludovico Dorigny, Giambattista and Giandomenico Tiepolo, Canaletto, Antonio Pellegrini, Giambattista Piazzetta, Giambattista Pittoni, Giuseppe Zais and Bernardino Bison. The two *capricci* will be complemented by a large watercolour *View of San Giorgio Maggiore*, attributed to Francesco Guardi and donated by Paul Wallraf, whose graphic art collection was exhibited in the Foundation in 1959. And it is in the spirit of memorable exhibitions of Venetian drawing organised by the Institute of Art History in the 20th century, that this exhibition marks the beginning of a season of events aimed at promoting and making better known to the wider public its graphic art collections in the splendid setting of the Palazzo Cini.

23, 30 SEPTEMBER, 7 OCTOBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## Books at San Giorgio

The book launch series dedicated to the latest Fondazione Giorgio Cini publications resumes this autumn.

The first date, 23 September, is dedicated to books published to mark the third centenary

of the birth of Giammaria Ortes (Venice, 1713-1790), who was commemorated last year in various events organised by a special committee promoted by the Veneto Region and based in the Fondazione Giorgio Cini. These works start from and further previous studies on the remarkable Camaldolese monk, who later became a lay priest as well as being a philosopher, mathematician, economist and composer. The presentation will be made by Marcello Verga and Gilberto Pizzamiglio.

The second meeting, on 30 September, focuses on *Gli affreschi nelle ville venete. L'Ottocento*, edited by Sergio Marinelli and Vincenzo Mancini and published by Marsilio. The result of long-standing collaboration between the Istituto Regionale Ville Venete and the Fondazione Giorgio Cini Institute of Art History, this volume deals with 19th-century fresco decorations in villas in northeast Italy; it will be presented by Fernando Mazzocca and Paola Marini.

The last date, 7 October, will be devoted to four new volumes in the series entitled “The National Edition of the Works of Andrea Gabrieli”, produced by the Fondazione Giorgio Cini Institute of Music in collaboration with the publishers Casa Ricordi. These anthological collections of four, five and six-part madrigals, were composed over a period of almost a quarter of a century (1566-1589). Seen together, they chart the deep changes in Gabrieli’s personal literary and musical canon: from his youthful predilection for Petrarch’s lyrics (especially in the “First Book for Five Voices”), to the irresistible attraction exercised by the modern epigrammatic madrigal (found in the later works of the “Third Book for Five Voices”). The series will be presented by Alessandro Borin and Cristiano Ostinelli.



Luigi Squarzina, *Tre quarti di luna*.  
Stage reading with Paola Bigatto and the students of the  
Accademia Teatrale Veneta, May 2014

25 SEPTEMBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Study Day *Meeting of Italian Drama Schools*

The Centre for Study and Documentary Research into European Theatre and Opera has collaborated with the Accademia Teatrale Veneta to organise a study day for Italian drama schools on 25 September at the Fondazione Giorgio Cini under the patronage of the Veneto Region. The aim is to create a network, modelled on the *École des Écoles*, in order to adopt a joint approach to some issues concerning drama teaching: the relation with the institutions and standardisation, the regulations at ministerial level for drama education and the professional placement of post-diploma students. The need to exchange ideas on these themes arises from a lack of standardisation in the sector and the requirement to

ensure that the Ministry of Education provides acknowledgement and support reflecting the quality of the education on offer. The schools invited to participate are required to meet a number of prerequisites, such as, the duration of the education programme, the number of teachers involved, the level of the diploma offered or a high-profile history. They will be called upon to give their own contribution in an attempt to identify which ministerial sector is suitable for shared activities and what minimal criteria are required to qualify for the title of “Accademia d’arte drammatica”. The

following schools will take part in the study: the Scuola di Recitazione del Teatro Stabile, Genoa, the Civica Scuola di Teatro Paolo Grassi, the Accademia dei Filodrammatici and the Scuola del Piccolo Teatro, Milan, the Accademia d'Arte Drammatica del Teatro Bellini, Naples, la Scuola del Teatro Stabile, Turin, and the Civica Accademia d'Arte Drammatica Nico Pepe, Udine, the Scuola di Teatro di Bologna "Alessandra Galante Garrone", the Accademia Nazionale d'Arte Drammatica "Silvio D'Amico" and the Accademia Internazionale di Teatro di Roma.



The Lod Mosaic, detail

9 OCTOBER 2015 - 10 JANUARY 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Exhibition *A Menagerie of Wonders.* *The Ancient Roman Lod Mosaic at the Fondazione Giorgio Cini***

The Fondazione Giorgio Cini, in collaboration with the Israel Antiquities Authority and the Shelby White and Leon Levy Lod Mosaic Center is to host *A Menagerie of Wonders. The Ancient Roman Lod Mosaic at the Fondazione Giorgio Cini*, an exhibition made possible by the support of Patricia and Phillip Frost. The exhibition provides a unique opportunity for the Italian public to admire an ancient Rome mosaic of superb iconographic quality and in an excellent state of conservation. The mosaic was uncovered in 1996 in the Israeli town of Lod, which according to an ancient legend was the birthplace of Saint George. Dating from the third century AD, the mosaic is also of an

exceptional size. A wonderfully preserved archaeological gem and one of the finest and largest mosaic floors ever found in Israel, it consists of panels with detailed images of mammals, birds, fish, various plants and ancient ships. So far the purpose of the building in which the floor was discovered is not known. The mosaic is made of cubic stone tesserae of various colours: blue, red, yellow, brown, white, several shades of grey, and black.

Immediately after the discovery, the mosaic was reburied to protect it from the elements which were in danger of undermining its state of conservation. It was then uncovered again in 2009 for a very short time. Over 30,000 visitors seized the opportunity to admire the mosaic during the only weekend it was on show to the public. Funded by the Leon Levy Foundation and Shelby White, President of the Friends of the Israel Antiquities Authority, work began the same year to create a permanent home for the mosaic – the Lod Mosaic Archaeological Center – due to open in 2016.

In 2010, the Lod Mosaic set off an international tour and was displayed in some major world museums, including the Metropolitan Museum, New York, the Louvre, Paris, the Altes Museum, Berlin, and the Hermitage, St Petersburg. From 9 October 2015 to 10 January 2016 the Lod Mosaic will be on show in Venice, at the Fondazione Cini. This unique, not-to-be-missed exhibition is the only Italian stage on the tour, which will end in Miami before the mosaic's definitive return to Israel.



“The Fountain of the Graces” in [Francesco Colonna],  
*Hypnerotomachia Poliphili*, Venice, Aldus Manutius, 1499, c. f i

20 OCTOBER - 29 NOVEMBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## Exhibition *In aedibus “Cini”*: Aldine Presences on the Island of San Giorgio Maggiore

To mark the fifth centenary of the death of the “prince of printers”, Aldus Manutius, some 15th- and 16th-century works from the Fondazione Giorgio Cini Antique Books Collection will be on display on the Island of San Giorgio.

The exhibition itinerary illustrates the birth, development and success of the art of printing in Renaissance Venice. The Aldine editions are acknowledged as being exceptional for several reasons: from the invention of the now universally used italics character to Manutius’ elegantly and harmoniously typeset Greek editions, the complete works of Poliziano and the wholly unique *Hypnerotomachia Poliphili*, a masterpiece combining typographic harmony with an enigmatic text, illustrated with refined and at times extravagant woodcuts. In addition to the strictly typographical aspects of the Aldine Press, the exhibition also explores the prolific close network of relations that Aldus established with the leading players on a cultural scene that he himself had contributed to generating.

22 OCTOBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## The Second Edition of the Benno Geiger Poetry Translation Prize

In accordance with Elsa Geiger Ariè’s bequest commemorating her father, the Fondazione Giorgio Cini has announced the second edition of the *Benno Geiger Poetry Translation Prize*, to be awarded for an Italian translation of a work of poetry from an ancient, mediaeval or modern Western language published in the previous year. The annual prize thus honours Benno Geiger (1882-1965), an Austrian writer and art critic who published important works on the history of art as well as his own poetry. He also made some excellent German translations of Italian verse classics. Geiger’s fascinating letters on literary and artistic matters with early 20th-century Italian and European correspondents are now in the literary archives of the Fondazione Giorgio Cini. The Prize Jury, chaired by Francesco Zambon and made up of illustrious scholars, will meet in September to choose the winner for the 2015 edition and assign three scholarships related to the prize for research to be conducted on the Geiger Archive or other literary archives held by the Fondazione Giorgio Cini.

The winners’ names will be announced when the Jury completes its deliberations, while the ceremony to award the prizes and scholarships will be held on 22 October 2015.



Musician playing a bowed tanbur (*satô*), 1871.  
Archive of the Museum of Yunus Rajabi, Tashkent

29 - 31 OCTOBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## International Conference *Music, Art and Spirituality in Central Asia*

The Intercultural Institute of Comparative Music Studies has organised an important international conference in collaboration with the Aga Khan Music Initiative (AKMI), CNRS/CETOBAC, Paris, the Department of Philosophy and the Cultural Heritage, Ca' Foscari University, Venice, and the School of Oriental and African Studies (SOAS), University of London. For thousands of years the Central Asian area was a crossroads for peoples and cultures characterised by two linguistic groups, Indo-European and Turkic, often associated with two different lifestyles: nomadic and sedentary. Although the Central Asian area now tends to be reduced in geopolitical terms to the five republics of the former Soviet Union (Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan and Turkmenistan), it must be stressed that from the cultural point of view the area also embraces the autonomous region of Xinjiang in China, Afghanistan, Kashmir, Iran and Azerbaijan. In this extended cultural area the relations between the arts, music and spirituality were a recurrent feature which the conference organisers believe can be usefully explored. The many elements include: sung texts in the traditions

of classical music (*maqām*), which were written by major poets in Persian and Chagatai (a Turkic language) and are permeated with allusions and double meanings of a spiritual nature; the dervishes' "hearing" meetings (*samâ*) whose repertoires influenced both art music and secular dance; specific architectural spaces designed for these kinds of meetings and the calligraphy of Koran verses (or art lyrics) covering the walls of the architecture like mute music; and miniature paintings often portraying gatherings with music or musical instruments. Adopting the typically intercultural approach of the Intercultural Institute of Comparative Music Studies, scholars from all over the world will examine individual case studies in which the arts, music and spirituality in the Central Asian area are interrelated. Moreover, it is highly significant that the conference takes place in Venice, for centuries a terminal on the caravan routes which left for and arrived from that distant world, then so very close. The conference is coordinated by Anna Contadini, Giovanni De Zorzi, Rachel Harris and Alexandre Papis.

4 NOVEMBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## Study Day *Daniele Barbaro in the Worlds of Art and Science*

As part of the events promoted by the Regional Committee for the celebrations of 500 years since the birth of Daniele Barbaro (1514-1570), the Institute of Art History has organised a



Daniele Barbaro's device in *Le imprese illustri con espositioni, et discorsi del s.or Ieronimo Ruscelli*, Venice, 1572

study day focused on the man who was arguably the most significant practical polymath in mid-16th-century Venice. Born into a prestigious patrician family, Barbaro received a humanist education which he pursued further at Padua University. This gave him a sound scientific grounding and enabled him to cultivate his main interests in mathematics, philosophy, optics and astronomy. In later years he studied architecture and established enduring close relations with Andrea Palladio, who supported him with advice on drawings for his commentary of Vitruvius' treatise. Barbaro's bibliography also includes theological and sacred texts associated with his role as Patriarch of Aquileia *in pectore* and as a delegate at the Council of Trent. In addition to his intense activities as a mathematician, scientist and treatise writer, in later years Barbaro befriended and collaborated with members of Venetian art circles. Many painters came into contact with the

patrician, who set about devising iconographic programmes and reflecting on the arts in an approach that ranged from a Neoplatonic vision (close to Michelangelo) and a view stemming from Paduan Aristotelianism. The study day sets out to promote an overall reassessment of the issue of the relations of Daniele and his brother Marcantonio with the architects and artists of the day in terms of cultural influences and patronage. Barbaro will also be analysed, however, from multiple points of views to encompass all his diverse interests. This means considering his role as an ideologist and promoter of the arts and his various theoretical and practical contributions in the context of Renaissance science, such as his formal rules on a mathematical-geometrical basis for perspective, improvements to the camera obscura and its practical applications, and the construction of sundials and instruments for topographical and astronomical surveys as well as his contribution in the field of music theory.



Sri Thina Subramaniam and Devaraj Thimmaiah, *Classic Cut*, Shobana Jeyasingh Dance, 2011. Photo by Chris Nash

4 - 5 NOVEMBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Master-class *From bhārata nāṭyam to Contemporary Dance Techniques*

The Intercultural Institute of Comparative Music Studies has organised a masterclass with Shobana Jeyasingh at the Fondazione Giorgio Cini on 4 and 5 November. Coordinated by Vito Di Bernardi, the masterclass is devoted to the exploration of new languages and crossovers between the practice of traditional Indian dances and contemporary dance.

The masterclass is the continuation of a research programme begun with Carolyn Carlson in 2009.

Shobana Jeyasingh, was born in Chennai (India), and has lived

in London since 1981. She is an authoritative leading figure on the British contemporary dance scene.

As an Anglo-Indian artist, her work has often been compared to that of Akram Khan even though her choreographies can be seen as being more in the tradition of William Forsythe's postclassical aesthetics and the highly structured, articulated formalism of Wayne McGregor. Having trained in India as a professional *bharata natyam* dancer, Shobana Jeyasingh has gradually transformed Indian classical dance into a sophisticated dynamic urbane post-modern art that also appeals to a wider public.

The intensive two-day masterclass (maximum 20 participants) is addressed to professional or semi-professional dancers with experience of contemporary dance.

Ten scholarships are available, for information: [www.cini.it](http://www.cini.it).



Elena Povoledo in the 1950s

16 - 17 NOVEMBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### International Conference in Honour of Elena Povoledo *Stage Illusions and Theatrical Practice*

The conference sets out to commemorate Elena Povoledo, a major theatre scholar, whose library and entire archive has recently been donated by her grandchildren to the Centre for Study and Documentary Research into European Theatre and Opera.

Elena Povoledo was a pioneer in Italian studies on the relationship between the figurative and performing arts, especially from the 16th to the 18th centuries. She conducted long and varied research activities on themes in the history of theatre, stage design, theatre architecture and iconography. A lecturer at the Accademia d'Arte Drammatica Silvio d'Amico di Roma, she was also chief editor of the *Enciclopedia dello Spettacolo* since its foundation in 1952 and an authoritative collaborator of the Fondazione Giorgio Cini for exhibitions on the subject of theatre held in the 1960s and 70s.

The conference will mainly focus on the themes she studied in the course of her career: Renaissance, Baroque and 18th-century theatre. One session will be devoted to stage design in the second half of the 20th century,

a field in which she had direct personal relations with many leading figures in Italian theatre. The conference will be attended by Maria Ines Aliverti, Lorenzo Bianconi, Maria Ida Biggi, Silvia Carandini, Roberto Ciancarelli, Giovanna D'Amia, Iain Fenlon, Martina Frank, Siro Ferrone, Cristina Grazioli, Renzo Guardenti, Raimondo Guarino, Gerardo Guccini, Francesca Guidolin, Isabella Innamorati, Deanna Lenzi, Sara Mamone, Stefano Mazzoni, Teresa Megale, Franco Perrelli, Elisabetta Povoledo, Lorenzo Salvetti, Silvana Sinisi, Gianluca Stefani, Anne Surgers, Elena Tamburini, Annamaria Testaverde and Marianna Zannoni.



Hans-Joachim Staude, *Girl with a Guitar*,  
oil on wood, 90 x 74 cm, 1929

18 - 22 NOVEMBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### ***Exhibition and Conference Hans-Joachim Staude and the Art of the Novecento Italiano***

Hans-Joachim Staude (1904-1973) was born at Port-au-Prince (Haiti) of German parents. He was educated in Hamburg, where he curated his first major exhibition (on Munch) in 1918. He immediately entered into contact with the German Expressionism of Die Brücke and especially Schmidt-Rottluff. His studies from this period are characterised by a subtle introspective dimension with a strong philosophical bent. In the 1920 he made the decision to devote himself to painting and two years later abandoned Expressionism. In 1925, after a period spent in Hamburg, he left for Florence, and in the following years divided his time between Tuscany, Hamburg and Paris. In 1929 he settled for good in Florence, where he drew close to the “modern classicism” of Italian art between the two wars.

One of the most interesting and in some ways “eccentric” German painters of his generation, Staude and his work is now being thoroughly studied with a detailed critical focus on his close connection with the Novecento Italiano movement: from Ardengo Soffici to Felice Carena, in the context of the modern classicism of European art between the two wars. This deep relationship made the artist one of the most Italianate German painters in the 20th century. The retrospective exhibition at the Fondazione Giorgio Cini, curated by Francesco Poli and Elena Pontiggia, explores this aspect, and sets Staude in the context of his age. Twenty-seven of his most significant works from various periods will be on show. Reference is also made to previous exhibitions, especially the Palazzo Pitti exhibition in Florence, but with a broader analysis of his pictorial style and his theoretical and cultural background, which is also documented in the catalogue through writings by the artist and previously unpublished material. A key moment during the exhibition will be a conference involving leading experts on the period in question. Their papers will contribute to a better understanding and fuller assessment of the artist (the conference programme can be downloaded at [cini.it](http://cini.it)).

27 - 28 NOVEMBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### ***Seminar Avant-garde Theatre and Experimental Music for the Stage in Italy: 1950-1975***

Coordinated by Gianmario Borio, Giordano Ferrari and Daniela Tortora, the seminar is the first part of a three-year project – jointly financed by the Ernst von Siemens Musikstiftung – on experimentation in European musical theatre. On the two days of the seminar the results from research carried out on Italian composers will be presented in the framework of the theoretical



Stage photograph of a scene from the world première of *Atomod* by Giacomo Manzoni (Milan, Piccola Scala, 1965). Photo by Erio Piccagliani © Teatro alla Scala

elaborations and artistic creativity which for long were a driving force in Europe. The participants will dwell on the composers' reception of the most advanced experiments by playwrights, the elaboration of literary texts and the assembling of texts to be recited or sung, as well as the reorganisation of dramaturgy and stage spaces. There will be a special focus on the sources preserved in the Institute of Music (Guacero, Macchi, Manzoni and Togni). The participants at the seminar are Robert Adlington, Giacomo Albert, Valentina Bertolani, Stefania Bruno, Simone Caputo, Marco Cosci, Mila De Santis, Stefano Lombardi Vallauri, Alessandro Mastropietro, Vincenzina Ottomano, Dorte Schmidt, Emanuele Senici and Giada Viviani.

12- 13 DECEMBER 2015  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### ***Seminar Italian Composers and Cinema: 1945-1975***

As a follow-up to the study days organised in 2014, the Institute of Music has organised a seminar on Italian composers who were active in the thirty years from 1945 to 1975. Coordinated by Gianmario Borio and Roberto Calabretto, the four sessions of the seminar will deal with the relations between opera and cinema, jazz influences, and philological research conducted in the archives of Egipto Macchi, Giacomo Manzoni, Nino Rota and Roman Vlad, held by the Fondazione Giorgio Cini. The seminar can be situated in the research area of “the audiovisual experience” and is part of a series of events dedicated to the soundscape in Italian cinema. The speakers in the sessions will be flanked by discussants, who will dialogue with the public in order to encourage an exchange of ideas between scholars with different backgrounds.

28 - 30 JANUARY 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **The IISMC Seminars: Music (and Musicologies) in the 21st Century** ***Micromusic and Macromusic***

The traditional annual meeting at the end of January for academic thinking characterising the activities of the Intercultural Institute of Comparative Music Studies has undergone a change of title after thirty years and now becomes the “IISMC Seminars: Music (and Musicologies) in the 21st Century”. Having discarded the term “ethnomusicology”, this new title has been adopted to reflect a desire to embrace the whole field of contemporary musical cultures and practices in a comparative approach typical of the Institute. The main aim is to interpret the

complex contemporary phenomena of musical creativity and the circulation of music on an intercultural scale by broadening the horizons of the discipline of ethnomusicology, which sets out to study contemporary musical processes worldwide. This year the specific theme of the seminar is a reflection on the concepts of micromusic and macromusic, in an approach that compares musical practice developed in specific micro-communities in complex societies (at times bound to a particular place, but also delocalised and active on the web) and sound and music globalisation processes. The seminar will be attended by leading international ethnomusicologists but also composers and musicians from various traditions: Asian music, European and American contemporary music and jazz. Through exchanges of views, the seminars set out to provide a better understanding of the complex processes of the development, transformation and convergence of musical genres in the 21st century.

## COLLECTIONS

### *Marks of Ownership and Provenance on the Incunables and Cinquecentine in the Grassetti Collection at the Fondazione Giorgio Cini*

Cesare Grassetti's book collection arrived on the Island of San Giorgio in 2009, after he had bequeathed it to the Cini Foundation in his will. Built up by the passionate Milanese collector and former professor of civil law at the University of Milan, the collection amounts to 807 items, consisting of 169 Incunables, 637 *Cinquecentine* and a 16th-century edition. Together with the Essling Collection, this group accounts for the largest part of the overall Foundation's Antique Book Collection.

My studies carried out with a scholarship from the International Centre for Studies on Italian Culture in 2014 were focused on the earliest books in the Grassetti Collection with the aim of recording and making an inventory of them as well as analysing the marks of ownership and provenance. The work was carried out two stages: firstly, a photographic record was made of ownership marks, printed *ex libris* and stamps on the individual books; then digital index cards were compiled, describing each volume with its location, title, owner, a photographic reproduction of the ownership mark and related transcription or, in the case of stamps and printed *ex libris*, measurements of the respective dimensions.

In the Grassetti Collection, 802 volumes are marked by a heraldic *ex libris*, gilt embossed on maroon leather (Fig. 1), while 11 exemplars have the unusual presence of a second printed *ex libris*, printed on paper with the image of a *scriptorium*: a teacher in a cathedra in a central position with four disciples, two on the right and two on the left; one is busy writing in the lower part beneath the cathedra. The full name of Cesare Grassetti is written in the upper part and the location number in an inset at the bottom (Fig. 2).

Only five exemplars have neither of these two types of *ex libris*. The catalogue numbers in the *ex libris* go as high as 4825. This obviously suggests that the original collection must have been much larger and that only a relatively small portion has come to the Fondazione Giorgio Cini compared to the original size of the collection. It may also mean that two collections were combined with a single numeration system: on one hand, books from a study library (with paper *ex libris*) and, on the other, books in the antique collection (with a leather *ex libris*).

Whatever the case, the books now in the Fondazione Cini have 1,279 marks of provenance – 948 printed *ex libris*, 235 handwritten ownership marks and 96 embossed ink stamps – enabling us to identify the original owners. They can be divided into two precise social categories:



FIG. 1 Cesare Grassetti's leather *Ex libris*.  
G1, inside front cover (55 x 42 mm)

RIGHT

FIG. 2 Cesare Grassetti's paper *Ex libris*.  
G209, inside back cover (90 x 90 mm)





FIG. 3 *Collegij Societatis Iesu Monachi*. G803, frontispiece.

221 are secular marks, while 56 are religious. The books in the collection had a great variety of owners: nobles (various marquises, counts and barons), Franciscans and Dominicans, the prestigious Collegio della Compagnia di Gesù (Fig. 3), antiquarian booksellers and public libraries. This reflects the collector's meticulous inquisitive mind as he was attracted on each occasion either by the importance of the edition or the reputation of a previous owner, which added value to at times rather ordinary exemplars, as is the case with the book bearing an ownership mark in the form of Gabriele D'Annunzio's autograph signature, dating from 1902 (Fig. 4).

Another interesting aspect concerns the division of the books into individual disciplines, enabling us to complete the picture of the bibliographic research pursued by Grassetti and his main cultural interests. This analysis reveals how the largest group of books consists of volumes on a religious subject (323 exemplars), followed by texts of Italian literature and Latin and Greek classics (252), while there are fewer works on political and institutional history (82) or on subjects such as science (74), jurisprudence (56) and philosophy (20). If, on the other hand, we consider the books from the point of view of the place of publication we find that 398 have Venetian printers' details; other places are much less frequent and scattered throughout the collection, while 36 books have no indication of their place of publication.

Naturally at times the details can only be partially made out, especially in cases in which the ownership marks have been damaged for various reasons: trimmed margins (carried out during subsequent bindings), operations to whiten the paper, ink acidity, stains from use or humidity, and deterioration due to wear over time. This category also includes deliberate damage in the case of provenance marks that are crossed out but still partly legible. Difficulties are also encountered in interpreting the wording of the provenance, even when complete, due to graphic signs that are difficult to decipher or cases of legible and complete provenance marks lacking some elements required to identify the owner and for correct indexing (for example, the absence of the owner's surname or the exact place of provenance in the case of religious institutions). One last difficulty involves so-called cryptic writings, in which the data are legible but their interpretation uncertain, due to the impossibility of correctly and completely deciphering all the elements included in the wording, such as initials, abbreviations, acronyms and unusual abbreviated and/or short forms.

The Fondazione Giorgio Cini has met the criteria to take part in the compilation of the Ownership Archive, designed and launched by the Biblioteca Nazionale Marciana in 2014 with the aim of carrying out a "census", involving the recording and the photographic documentation of data concerning ownership marks of the printed and manuscript books in its library.<sup>1</sup> By

1. <http://marciana.venezia.sbn.it/la-biblioteca/cataloghi/archivio-possessori>

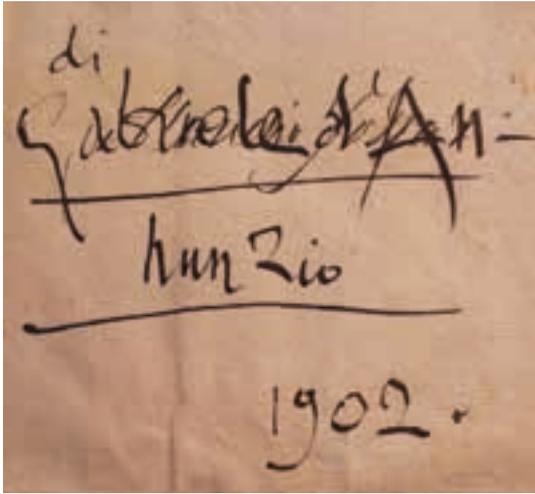


FIG. 4 “di | Gabriele d’An-|nunzio | 1902”.  
G530, *recto* of the back board paper

adopting the same methodological criterion and constant reference to paleographic rules, I thus gradually fully transcribed all the ownership marks, including the wording at the head of the mark (*ex libris...*, *ex bibliotheca...*, *ad usum...* and so on) and attempted to overcome the difficulties of interpretation, which were minimal in the case of printed bookplates but more complex whenever the identity of the owner was presented in cryptic form.

In this way it will be possible to add to the Ownership Archive the marks of the Incunables, which are already catalogued in the Servizio Bibliotecario Nazionale (SBN), and those of the *Cinquecentine* in the Grassetti Collection. In accordance with the project to safeguard and promote the heritage of antique books preserved on San Giorgio, the “indexes” for these items are available online (accessible not only for scholars dealing with antique books, but also bibliophiles and researchers in the fields of history and philology). They testify

to the importance of the collection and provide an important new potential for comparisons and studies of works in the Foundation and all the other Italian and international institutions involved in the same project, which also offers the possibility of linking up to the SBN On-line Public Access Catalogue (OPAC).

Rino Sgarbossa – in his introduction to a book by Federica Benedetti on the Camaldolese Library of San Michele in Isola, dispersed in the Napoleonic age – points out that “an antique book carries meanings that go beyond its own content. Each exemplar may be the object of historical events whose traces are clearly visible in the material elements, such as the binding and paper support, not to mention the marks on a book – stamps, *ex libris*, ownership marks and various kinds of annotations. All of these elements constitute an ‘added value’ and make each exemplar a *unicum*, a special object testifying to historic events being reconstructed and interpreted.”<sup>2</sup>

Those marks made in the corners of books are evidence over the centuries not only of the physical ownership of the book which has been read and/or preserved, but also to the social history of the “cultural” person enclosed in the mute ink lines or in an elegant, original printed *ex libris* or simply in the act of applying a stamp.

Marcello Proietto

2. R. Sgarbossa, “Prefazione”, in F. Benedetti, *La biblioteca di San Michele in Isola e le “sue biblioteche” (1829-2008). Il modello delle biblioteche di Santa Maria delle Grazie di Conegliano, San Bernardino di Collato, San Francesco di Ceneda*, Milan 2013.

## PROJECTS AND RESEARCH



Giovanni Boccaccio, *De mulieribus claris*.

Venice 1506 (FOAN TES 92).

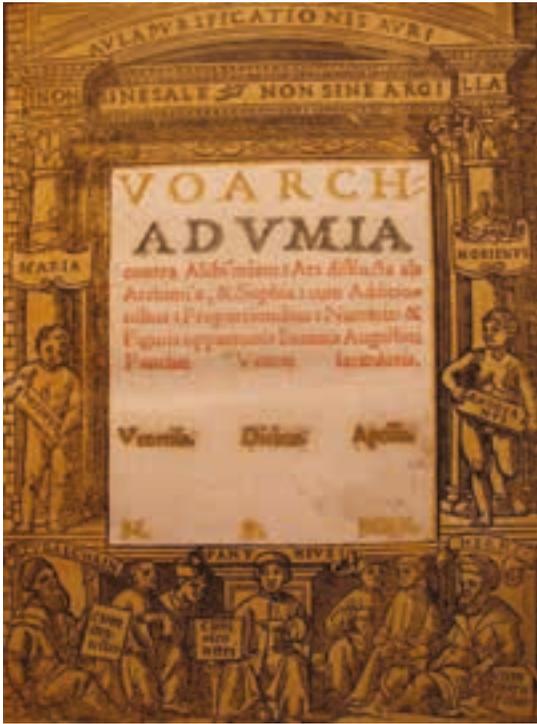
Most of the figures were made by re-using two woodblocks, one for the background and body, the other for the face

### *In the World of Aldus Manutius: Giovanni Tacuino in Venice*

Trino in Piedmont was a prolific town for the world of books, having generously given to Venice, Rome, Lyon and elsewhere generations of pioneering printers, starting with the Giolito de Ferrari family. This group also included Giovanni Tacuino, a printer boasting a long, flourishing business, documented from 1492 to 1541. As such, he can be seen as one of the principal exponents of Venetian culture and publishing in the very late 15th and early 16th centuries. Despite his significant production both in terms of the amount of books and choice of texts published, so far there have been no studies – partly due to his scant biography – providing a systematic account of his work and cultural relations, which definitely deserve fresh research. The call for new studies on this topic was responded to by some young scholars at the Branca Centre, who can take advantage of the presence of over thirty titles printed by Tacuino in the Fondazione Giorgio Cini Antique Books Collection. To these we can add some examples from the Grassetti Collection, also housed in the Foundation (see the article by Marcello Proietto in the “Collections” section of this magazine, which focuses on ownership marks).

An initial overview of Tacuino’s production reveals that it was greatly diversified both in terms of editorial approach and the quality of the printed books, which ranged from Classical Latin texts to moral- and religious-type editions and included popular light works in the vernacular. Tacuino’s catalogue features the *editio princeps* of Pietro Bembo’s *Prose della volgar Lingua* (1525), along with editions of the *Historia dei Miracoli della Gloriosissima Vergine Maria* (1515) and the *Sermones funebres vulgares* (1500), which, as we can evince from the first page, was also intended for ladies, boys and girls. We also find the rough woodcuts of *L’opera de misser Giouanni Boccacio de mulieribus claris* (1506) in contrast with the highly refined four-colour edition of Agostino Pantheo’s *Voarchadumia contra alchimiam* (1530). Tacuino mainly seems to have been interested, however, in the world of schools and universities, as demonstrated by his editions of Latin classics with commentaries and grammatical treatises, such as Nicolò Perotti’s *Regule grammaticales* (1510) and *Cornucopiae* (1504) or the *Institutiones graecae grammaticae* (1512) by Urbano dalle Fosse from Belluno, the first Greek grammar entirely typeset in Latin.

In the vast field of humanist publishing, in quantitative terms – but not only – Tacuino can be seen as a rival of Aldus Manutius. The year of Aldus’ largest production was 1502, despite being a time of deep recession in printing, when he published eighteen works, while Tacuino pub-



Agostino Pantheo, *Voarchadumia contra alchimiā*, Venice 1530 (FOAN TES 618), frontispiece



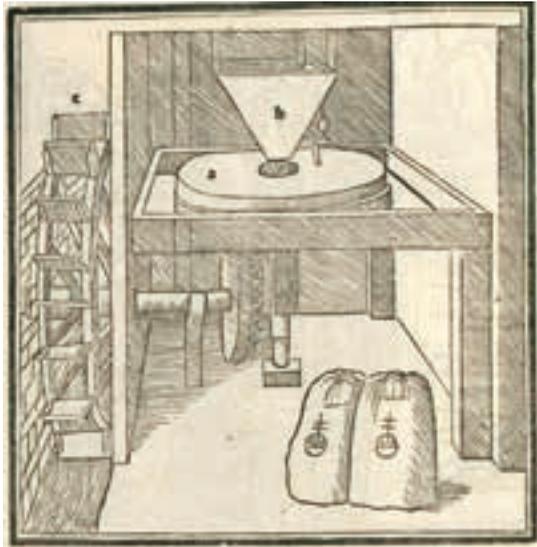
Niccolò Borghesi, *Vita Sanctae Catharinae*, Venice 1501 (FOAN TES 112), frontispiece

lished fourteen. Also in linguistic terms, Tacuino clearly introduced new features and showed enterprise by adding to his mainly Latin book production a considerable, significant catalogue of books in the vernacular, notably Bembo's *Prose* but also works of various kinds, such as the first book to come off his press, a poem entitled *Innamoramento di Paris e Vienna* (1492) or works such as *Atila flagellum Dei vulgar* (1524) and *Libro tertio delo almansore chiamato cibaldone* (c. 1500), containing a treatise by the Arab physician Al-Razi Abu-Bakr Muhammad ibn Zakariya. This great diversification suggests there was an precise underlying editorial strategy in Tacuino's production. His catalogue also includes moral and religious works, such as *Vita sanctae Catharinae* (1501), an edition based on a manuscript now in Stanford. This work is evidence of another distinctive approach in Tacuino's publications: i.e. works that can be associated with the contemporary personal events in the life of his protector Marco Corner, the Bishop of Verona, who was later made a cardinal. The event was celebrated with the publication of a congratulatory oration by Girolamo Avanzo (1504). But beyond the specific personal role of Corner, the printer enjoyed a relationship of protection binding him to various members of the Corner family. This is a key element in describing his cultural profile and also involves some intellectuals in the Corner household (first and foremost Bartolomeo Merula). These relations are be widely documented by the various dedications and letter-prefaces in the books that he published, such as Paolo Marso's commentary to Ovid's *Fasti* (1508), and the *Elegie* by Tibullus, Catullus and Propertius (1500), or the letter enclosed in *Lattanzio* (1502), in which Tacuino states that Marco Corner personally reputed him worthy of his protection.

Lastly, it is worth reflecting on three works that represent peaks of excellence achieved by Tacuino: the first illustrated edition of Vitruvius' *De architectura* (1511) edited by Fra Giocondo, the first Italian publication of Erasmus' *Moriae Encomium* (1515) and the previously mentioned *Prose* by Bembo. Significantly all three works are by leading literary figures, who moreover were closely linked in publishing and personal terms to Aldus Manutius. Fra Giocondo collaborated with Aldus on several works and provided him with new manuscripts. He was expressly acknowledged, together with Musuro, for having convinced Aldus to return to publishing after the crisis of 1509. Erasmus – the Aldine Press published his *Adagia* (1508) and *Elogio della follia* (August 1515) – was even Aldus' guest during his stay in Venice. Aldus enjoyed a similar relationship with Bembo, who turned to him for *Gli Asolani* (1505) and *De Aetna* (1496). But when unable



Codex M0381, frontispiece. Courtesy of Department of Special Collections and University Archives, Stanford University Libraries



Fra' Giocondo, *M. Vitruuius per iocundum solito castigatior factus*, Venice 1511 (FOAN TES 763), fol.101v.  
The sacks in the foreground bear the printer's device with Tacuino's initials.

to publish with the Aldine Press for various reasons, these men of letters had no hesitation in opting for Tacuino, thus confirming the theory of a close relationship between the two publishers, already put forward by Dionisotti when considering a work by Lucretius printed by Aldus in 1500 for which he had asked Tacuino for the *privilegio* (licence).

This view has also been confirmed by the findings of my research carried out during a scholarship period at the Vittore Branca International Centre for the Study of Italian Culture. I now hope that the results will be consolidated by further studies planned in the overall project intended to analysis what Martin Lowry described as the *World of Aldus Manutius*. In this world Tacuino would seem to occupy a much more important position than previously thought and his books testify to the network of cultural links and personal relations in which the two great 16th-century publishers participated and moved on an almost equal terms.

Francesca Salatin

## PRESENCES ON SAN GIORGIO

### *In aedibus “Cini”*: Aldine Presences on the Island of San Giorgio Maggiore



“Puer mingens” in [Francesco Colonna], *Hypnerotomachia Poliphili*, Venice: Aldus Manutius, 1499. c. e vii

To celebrate the fifth centenary of the death of Aldus Manutius, the Fondazione Giorgio Cini has organised an exhibition itinerary consisting of a careful selection of antique books from its own library. To testify to the presence of Aldus on San Giorgio, therefore, some particularly significant items will be on show not only because they illustrate the printer’s expert typographical activities but also because they contribute to exploring his role as a humanist. The exceptional collection of antique books that grew out of Vittorio Cini’s donation and subsequent bequests enables us to chart the development of the key stages in the art of printing in Venice. The typical wording of the printer’s marks used by Manutius and his heirs is *in aedibus aldi*, stating that books had been published “in the house of Aldus”, and we might say the fact that we can admire some of these exemplars today is because they are preserved *in aedibus “Cini”*.

In 1469 the art of printing made an authoritative debut in Venice thanks to Giovanni da Spira, who published Cicero’s *Epistolae ad familiares*, a work which had further editions with the commentary of

Giovanni Battista Egnazio, a well-known philologist and witness to the creation of the Accademia Aldina in 1502. In the same year of 1469, in keeping with a typically Venetian practice, Giovanni da Spira obtained from the Venetian Senate a five-year *privilegio di stampa* (printing licence), effectively giving him a monopoly of printing. A few months later, on the death of da Spira, his brother Vindelino vainly attempted to transfer his brother’s *privilegio* to his own name and his business. With the end of the monopoly, a fierce, stimulating competition broke out between printers. In this situation a leading role was played by Nicolas Jenson, who had arrived in Venice from France in late 1469<sup>1</sup> and from 1470 he began printing with a set of characters that today are still striking for their elegant forms.

Andrea Torresani da Asola, a printer, bookseller and future father-in-law of Aldus Manutius, began printing while working for Jensen’s firm. Then, on Jensen’s death in 1480, he acquired the celebrated elegant typefaces.

The inclusion in the exhibition of a book printed by Torresani illustrates not only the elegance and grace of the chosen characters, but also a Venetian first: in 1486 Marcantonio Sabellico,

1. In 1469 the abbot Cipriano Rinaldini, prior at San Giorgio Maggiore, died. He first had the idea of building a wing in the monastery (what is now known as the Manica Lunga) to be used as a dormitory by the monks in the abbey. After a long interlude, work on the building recommenced in 1494 under the direction of Giovanni and Andrea Buora.





“The Three Doors” in [Francesco Colonna], *Hypnerotomachia Poliphili*, Venice: Aldus Manutius, 1499. c. h viii

LEFT

The printer’s device in Ovid, *Heroidum epistolae*, Venice: Aldus Manutius, 1502

the official historian of the Venetian Republic obtained the first copyright in the history of publishing, for his work *Historia Rerum Venetarum*, a hefty history of Venice, from the foundation of the city up to 1486, published in one volume with thirty-three *libri* (“books”). Around 1490, Manutius arrived in Venice. He had been born in 1449 at Bassiano near Rome, where he began his education by attending the lessons of Domizio Calderini and Gaspare da Verona; he moved to Ferrara after 1475, when he is recorded as being a student of Battista Guarini, who not only taught him Greek, but convinced him of the importance of Greek culture in every field of knowledge. From here he moved to Carpi, where, according to the historical sources, he was granted citizenship in 1480 and was employed as the tutor of the young princes Alberto and Lionello Pio, nephews of Pico della Mirandola. It was probably in 1494 that Manutius began to print books in Greek. We know – and Manutius also knew – that in 1468 Cardinal Bessarion, who, after the fall of Constantinople had gone to great lengths to conserve and promote classical Greek culture, donated his important collection of Greek codices to the Venetian state. For a long time it was thought that this legacy was the reason Manutius came to Venice. There is, however, no documentary evidence to confirm this theory. Moreover, the codices in St Mark’s Library do not appear to have been used for his editions.

Although here we wish to celebrate Manutius’ genius as a printer, we would also like to focus on his importance as a humanist. Of his own

work as a writer there are some fascinating surviving prefaces and editorial discussions with friends and protectors<sup>2</sup> but the only complete works signed by him are two books of grammar: a Latin grammar, published several times (1493, 1501, 1508, 1514) and a Greek grammar, published posthumously in November 1515. Drafting the two grammars thus occupied the whole period when he was a printer and it can be argued that his business as publisher was always accompanied by his philological research, which places him among the linguists and grammarians of his time. At this point we should also remember that one of Manutius’s earliest occupations was as the preceptor and tutor of Pico della Mirandola’s nephews.

Another person who shared the same educational ideals was Niccolò Perotti, a humanist, philologist and secretary to Cardinal Bessarion. His publications include *Cornucopiae*, an important dictionary-commentary of the Latin language, which the Aldine Press published in 1513 and of which the Fondazione Cini preserves an earlier edition printed by Giovanni Tacuino in 1504 (on show in the exhibition). Another book by Perotti has also survived, his *Regulae Nicolai Perotti Pontificii Sypontini*, published in Florence by Filippo Giunti in 1509. These editions lead us to some printers contemporary with Aldus.

2. Under the auspices the Fondazione Giorgio Cini, Ester Pastorello published *L’Epistolario manuziano* in 1957. Consisting of a collection of 2,400 entries on epistles with their incipits, it was followed in 1960 by a book of previously unpublished material.



“The Metamorphosis of the Nymphs into Laurel Trees”  
 in [Francesco Colonna], *Hypnerotomachia Poliphili*, Venice:  
 Aldus Manutius, 1499. c. l iii

Giovanni da Cerreto, called Tacuino, originally from Monferrato, set up his printing business in Venice in 1492, where he worked until 1541, the presumed year of his death. He mainly published classical authors, works on musical subjects and literature for entertainment. He owes some of his reputation to his publication of Vitruvius, the architect and writer from the first century AD, whose treatise *De Architectura* has survived as the only intact text on the subject of architecture from Antiquity. Tacuino’s edition printed in Venice was the first illustrated version. Commented and updated by Fra Giocondo, it was a particularly important work for philology and on account of the new iconographic features. It is also one of the rare works edited by Fra Giocondo published outside the Aldine Press during Manutius’ lifetime.

Filippo Giunti and his brother Lucantonio came from a long-standing Florentine family and were the only two of the seven siblings who devoted themselves to the art of printing. Filippo was the founding father of the printing branch of the Giunti in Florence, while Lucantonio established his own firm in Venice, a more important centre for the production and circulation of books than Florence. In 1503 Filippo published an edition of Catullus, Tibullus and Propertius in Florence. This book turned out to be the same work printed a year earlier by Aldus, except for some changes concerning the dedication and the inclusion of a brief extract from the “Lives” of the Christian poets. Filippo then published books by Horace, Petrarch, Virgil and Bembo – all basically plagiarised Aldine editions. This would seem to have been the reason, together with some pirated works printed in Lyon, that Aldus asked for a ten-year *privilegio* from the Collegio dei Savi to protect a typographical innovation that he had invented – italics (see below).

To come back to the humanist context, Pico della Mirandola, Ermolao Barbaro and Angelo Poliziano were in the circle of Aldus even before he set up his press in Venice.

As mentioned above, Aldus had personal relations with Pico della Mirandola (1463-1494) as tutor of his nephews, the future Princes of Carpi. The humanist and philosopher, Pico established and maintained important friendships and correspondence with leading intellectuals of the day: from Savonarola to Lorenzo the Magnificent, Poliziano and Manutius. In his villa at Fiesole, where he used to receive and hold discussions with illustrious humanists, he wrote some of his most celebrated pages, which were later collected in *De homines dignitate*, a work on his pursuit of the Neoplatonic ideal of a universal philosophy; he argued for the need for dignity and human freedom to achieve universal harmony with an emphasis on free will.

Described by Vittore Branca as the “greatest Venetian humanist”, Ermolao Barbaro (1454-1493) became a reference point for European culture “through his translations and commentaries of Aristotle, his moral and civil treatises, orations and absorbing exemplary epistles, and above all through his very acute philological studies.”<sup>3</sup> In addition to being a student of Giorgio Merula, he engaged in a vast, private correspondence with Angelo Poliziano, who introduced him to Venetian manuscripts and encouraged him to consult them.

3. Cf. Vittore Branca, “Ermolao Barbaro e l’umanesimo veneziano”, in *Umanesimo europeo e umanesimo veneziano*, Sansoni, Florence 1963, p. 193-212



“The Triumph of Cupid” in [Francesco Colonna], *Hypnerotomachia Poliphili*, Venice: Aldus Manutius

Angelo Poliziano (1454-1494) deserves a more in-depth treatment. Also an illustrious humanist, thanks to his close relations with his patron Lorenzo the Magnificent, of whom he became secretary, he was able to devote his whole life to study, research and writing. Poliziano was a model for Aldus, who particularly admired his knowledge and mastery of the Latin and Greek traditions. His *Centuria Prima*, published in 1489, was greeted with almost unanimous enthusiasm and it set the benchmark for the new humanist philology. Around 1493, however, when Poliziano was preparing his second *centuria*, Giorgio Merula, the celebrated Lombard humanist, undermined his position by demolishing, passage after passage, the elements of the *Centuria Prima*. A close friend and great admirer of Poliziano, Aldus printed his complete works in 1498, four years after his death. On the dedicatory page addressed to his friend Marin Sanudo, Aldus regretted that he not been also able to print the *Seconda Centuria*. The reason for this was explained by Aldus himself: someone, probably in Florence, had hidden the manuscript and prevented its publication. And here we begin to glimpse the closing of the circle: in 1961, at the prompting of Vittore Branca, Vittorio Cini acquired Poliziano’s lost manuscript from an anonymous owner. Then in 1972, working from the manuscript, Branca and Manlio Pastore Stocchi produced an important critical edition, thus bringing the *Seconda Centuria* back to light after almost 500 years. Thanks to the intelligent intuition of a scholar and the generosity of a patron today we can admire and study the printed work and the rediscovered manuscript side by side.

A propos of the dedicatory page on Poliziano’s complete works, it bears for the first time Manutius’ fortunate Greek motto, *Festina lente* (“Hasten slowly”), illustrated by his celebrated printer’s device with the anchor and dolphin. Erasmus was to pay inspired homage to those words in one of his *Adagia*.

The Venetian cultural climate when Aldus was active as a printer was particularly lively and stimulating. The most illustrious names in close contact with the Manutius were often also the writers whose works he published. His home first at Sant’Agostin, and then at San Paternian, where he lived with his father-in-law Torresani, were meeting places for scholars and friends who dropped off or corrected proofs, or lingered to chat. Among them was Pietro Bembo and in February 1495 m.v. (Venetian Calendar), when Aldus was at the beginning of his

career, he printed *De Aetna*, a story in the form of a dialogue between a father and son during their ascent of Etna. At the time of writing, Bembo was in Messina, where he attended the lectures of Constantine Lascaris.

The Incunabula Short Title Catalogue (ISTC) in the British Library records at least forty copies



“The First Triumph” in [Francesco Colonna], *Hypnerotomachia Poliphili*, Venice: Aldus Manutius, 1499. c. k i

in the world of this title, which is included in the exhibition not only for its rarity, but also for the characters used in printing it. Probably designed by Aldus and made by the punch-cutter Francesco Griffo da Bologna (c. 1450-1518), they were universally acclaimed for their great elegance and precision and were to set the standard in the centuries to come for some of the most illustrious typographical designers, from Garamond and Bodoni to Morison and Mardersteig. The professional and in some ways artistic collaboration between Griffo and Manutius reached an extraordinary significant climax when the Bolognese punch-cutter made a new character for Aldus: italics. The first work that Aldus printed with Griffo's new punches was an edition of Virgil in the octavo format, published in 1501. The previous year, however, in the *Epistole devotissime* of Santa Caterina da Siena, an engraving depicting the saint, had the phrase – *iesu dolce, iesu amore* – written in italics. This kind of character is now universally recognised and the work on show is the first evidence of its use.

A typical key element in Renaissance thinking was an interest in the laws of proportions informing reasoning about the perfect equilibrium of elements, whether they were part of a building, geometrical segments, components of objects or parts of human beings. Among the best-known names in this context were Leonardo da Vinci with his *Vitruvian Man*, Leon Battista Alberti with his search for aesthetic and scientific canons, and Luca Pacioli with his celebrated treatise *Divina proportione*. On 11 August 1508, Pacioli gave a lecture at the Scuola di Rialto in Venice. In analysing Book V of Euclid's *Elements*, he claimed that excellence in the scientific and artistic fields was to be achieved by adopting balanced proportions as a constant criterion. The audience at the lecture included Aldus and his friends. And if we look at what is generally thought to be “finest book of the Renaissance” i.e. the *Hypnerotomachia Poliphili*, attributed to the still mysterious Francesco Colonna and published in Venice by the Aldine Press in 1499, we find an obvious return to classical culture, with an emphasis on equilibrium and harmony. Indeed the ratio between the height and width of the capital letters is 1 to 10. *Hypnerotomachia Poliphili* is certainly a fascinating and enigmatic work, also because of its language (a mixture of Latin and vernacular with some words of Greek derivation). An allegorical romance about the “strife of love” dreamed by Poliphilo as he pursues his beloved Polia, it has over 150 engravings by an unknown artist, although many assign them to Benedetto Bordone, celebrated for his *Isolario* and the remarkable illuminations for the *Messale monastico secondo l'ordine di Vallombrosa*, printed by Lucantonio Giunti in Venice.

Aldus Manutius' achievement must certainly be seen in relation to his network of friends, partners, collaborators and supporters who contributed, each in their own way, whether materially or intellectually, to provide humanity with unique innovative artefacts (also in terms of content), which in many cases had never been seen or read previously. We find a counterpart for the virtuous synergy and combination of intentions that was so fecund for the Renaissance in the equally effective and prolific combination of talents in the 20th century – and still possible today – when Vittorio Cini surrounded himself with “new humanists” and knowledgeable mediators in order to create on the Island of San Giorgio Maggiore a place for meetings and in-depth studies as well as for preserving and putting to good use his exceptional collections.

Ilenia Maschietto

## PUBLICATIONS

### CATALOGUES



#### *La Galleria di Palazzo Cini a Venezia. Pittura, scultura e arti decorative*

Edited by Andrea Bacchi and Andrea De Marchi  
Marsilio Editori, Venice 2015

The recent reopening to the public of the Palazzo Cini Gallery and its precious collection of historic paintings, sculptures and refined objects of decorative art from the Vittorio Cini Collection highlighted the need to provide the museum with a complete updated catalogue – an indispensable guide for scholars and visitors. The twofold purpose of the catalogue is reflected in its structure and graphic style: on one hand, it is a rigorous methodical tool of knowledge, whose editors Andrea Bacchi and Andrea De Marchi, were assisted by a large group of scholars in drafting the entries; and, on the other, it is a lavishly illustrated useful companion book available for the general public. Many new elements emerged during the research conducted for the publication, promoted and coordinated by the Institute of Art History. These novelties broaden the scope of the excellent existing catalogues for the collection: the work edited by Federico Zeri, Mauro Natale and Alessandra Mottola Molino in 1984, devoted to the Tuscan paintings and art objects donated by Yana Cini Alliata di Montereale and published for the opening of the museum; and the catalogue edited by Andrea Bacchi in 1990, which included the newly arrived collection of Ferrarese Renaissance paintings in the Gallery thanks to a permanent loan by Ylda Cini Guglielmi di Vulci. In addition to

the usual historical and bibliographical updates, which take into account new research into previously catalogued items, the volume has a broader critical reach since it includes works not in the previous catalogues, having arrived in the Gallery later. Among the new additions is an important group donated by Yana Cini in 1985 with masterpieces such as Fra Angelico's *San Marco Altarpiece* from Florence, and a masterful painting by Michele Pannonio. Moreover, a second group of works was left on permanent loan in 2015 by the heirs of Ylda Cini. It includes some notable acquisitions, such as *Saint Matthew* by Sassetta, a *Portrait of a Gentleman* by Francesco Prata and a splendid carved late 16th-century wardrobe, attributed to the circle of Sansovino.

Published by Marsilio with the crucial support of the Veneto Region, the catalogue continues the series of books dedicated to the Fondazione Giorgio Cini art collections. The series is the result of a drive to catalogue and research the art works, which in recent times has intensified considerably. The principal aim of the series, in line with Institute of Art History's cultural and methodological strategy and the Foundation's statutory values, is to continually promote and make better use of its art historical heritage.



## *Glass from Finland in the Bischofberger Collection*

Edited by Kaisa Koivisto and Pekka Korvenmaa

Skira editore, Milan 2015

Over 300 works from the Bischofberger Collection celebrate the fascination and splendour of art glass and document the excellence of Finnish and international design through masterpieces by the leading 20th-century Finnish designers: Aino and Alvar Aalto, Arttu Brummer, Kaj Franck, Göran Hongell, Gunnel Nyman, Timo Sarpaneva, Oiva Toikka and Tapio Wirkkala. These very rare and often one-off pieces were passionately and discerningly collected by Christina and Bruno Bischofberger over the last forty years. The unique nature of the objects highlights the original intentions of each artist or designer and makes this collection of glass from Finland one of the most important worldwide. Published for the Venice exhibition and ed-

ited by Kaisa Koivisto, curator of the Finnish Glass Museum of Riihimäki (Finland) and Pekka Korvenmaa, a professor at the Aalto University School of Arts, Design and Architecture, Helsinki, the catalogue presents the greatest achievements of a century of glass-making: forms and objects that rewrote the history of both Scandinavian and international design. The various historical periods are richly documented and the selected works take the reader on an fascinating elegant itinerary that ranges from crystal pieces with the hues of the early 1930s up to the more colourful and at times “psychedelic” productions of the 1970s in a celebration of timeless designs of the highest standard.



## **Enrico Lucchese**

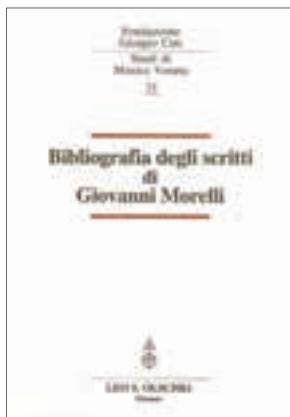
### *L'album di caricature di Anton Maria Zanetti alla Fondazione Giorgio Cini*

lineadacqua edizioni, Venice, 2015

An art connoisseur with many artist friends, Anton Maria Zanetti di Girolamo (1680-1767) was also an amateur artist. He is well-known for his album of caricatures, 350 unforgettable portraits from the variegated world of 18th-century Venice. The subjects range from opera divas to ordinary people, all mocked without distinction. The fresh, lively drawings reveal Zanetti's talent as an original caricaturist. Donated in 1968 by Vittorio Cini to mark the 15th anniversary of the Institute of Art History, the album has recently been the subject of a study, thanks to the crucial support of Save Venice Inc., with the participation of the Francis Haskell

Memorial Fund. The study has reconstructed the formation of the collection, comparing it with similar albums owned by Consul Smith (Windsor Castle, Royal Collections) and Francesco Algarotti (Jerusalem, Israel Museum). Dedicated to the memory of W. R. Rearick, the book also describes many new developments: attributions of caricatures to Marco Ricci, the chronology and assembling of the drawings, the identification of some subjects and of the late 18th-century annotator, and connections with the figurative arts, theatre and music, which shed new light on Zanetti and his cosmopolitan circle as well as on Venice.

## ESSAYS



### *Bibliografia degli scritti di Giovanni Morelli*

Edited by Paolo Pinamonti with a recollection by Mario Messinis

Studi di Musica Veneta 31

Leo S. Olschki editore, Florence, 2015

This large catalogue with over 400 bibliographic entries on books, essays, reviews, musical editions and encyclopaedia entries (always with striking titles), enables the reader to chart chronologically the gradual evolution of the research interests of Giovanni Morelli, one of the most restless and original musicologists in the second post-war period, and not only in Italy.

Evidence of his very broad approach to the musicological disciplines, both from a chronological and methodological point of view, are his many varied works on Venetian Baroque musical theatre, the history and reception of opera and more recently, Neoclassicism in music. The entries also deal with his editions of scores (from Cavalli to Cimarosa and Ver-

di), his studies and monographic essays on Jean-Philippe Rameau, Jean-Jacques Rousseau and Metastasio, and on 20th-century European music and composers (Nono, Casella, Kurtág, Virgil Thomson and Gertrude Stein, Malipiero and Nino Rota) as well as his research into Veneto popular music.

This constant passionate intense work was accompanied from 1985 by his direction of the newly founded Institute of Music at the Fondazione Giorgio Cini, and the work of making the most of the considerable 20th-century music archives held by the Foundation, and still the subject of enquiry by a new generation of musicologists who have been careful to follow Morelli's great example.



### **Maria Ida Biggi**

#### *Pierluigi Samaritani 1960-1992*

#### *Catalogo del fondo di disegni e documenti*

Fondazione Giorgio Cini, Venezia, 2015

Following Simona Marchini's donation of the Pierluigi Samaritani Archive and the production of an inventory of the material in it, the Theatre Studies Centre has published a monograph exploring the art of the Piedmont stage designer.

Samaritani was the last Italian exponent of painted stage sets and his work offers fascinating insights into the history of theatre in the second half of the 20th century. In addition to his designs for the principal Italian theatres

and festivals, Samaritani worked for leading international opera houses and his style was highly successful in major theatres in Europe and North and South America.

The archive consists of a large quantity and great variety of documents: over 400 designs for sets, costume designs, a large photographic collection, his library and a vast catalogue of technical drawings and study documents of various kinds.



### *Giammaria Ortes nella Venezia del Settecento*

Proceedings of the conference promoted by the Fondazione Giorgio Cini (24-25 June 2014)  
edited by Martino Ferrari Bravo  
Fondazione Giorgio Cini, Venice, 2015



### *Giammaria Ortes, Testi teatrali per musica*

critical edition by Giovanni Polin  
Fondazione Giorgio Cini, Venice, 2015



### *Giammaria Ortes, Stampe private. Le opere di Ortes nella corrispondenza della biblioteca Correr*

edited by Laura Carnelo,  
Fondazione Giorgio Cini, Venice, 2015

The third centenary of the birth of Giammaria Ortes (Venice, 1713-1790) was commemorated last year in various events organised by a special committee promoted by the Veneto Region and based in the Fondazione Giorgio Cini. These works start from and further previous studies on the remarkable Camaldolese monk, who later became a lay priest as well as being a philosopher, mathematician, economist and composer. The renewed interest resulted in a conference, and the first of the three volumes presented here contains the proceedings from the two days of study held on the Island of San Giorgio Maggiore. Scholars and specialists from various historical, literary and theatrical disciplines analysed Ortes's methodological choices on the theme of the national economy and the modern relevance of his thinking before going on to consider his theatrical texts for music and his works on the philosophy of language and of a religious nature. His work in the field of music is in fact the focus for the second of these three volumes, a critical edition – prepared and annotated by Giovanni Polin – of the “drama for music” *Attilio Regolo* followed by *Calisso spergiura*, *Polissena* e *Manlio Capitolino*, librettos for three one-act operas which Ortes wrote from 1755

to 1760 in Vienna, Berlin and Venice. His long careful series of drafts, corrections and reworkings are all well illustrated by the surviving manuscripts. This book thus offers new insights into the life and work of the intellectual, whose biography is scant in terms of daily events but rich in enthusiasms and discoveries, as testified by the around twenty writings that he managed to print in his lifetime in Venice, Florence, Bologna or Rome, and whose publishing history was the main theme in his correspondence (mostly kept in the Biblioteca del Museo Correr, Venice), now transcribed and republished by Laura Carnelos. Suitably presented with the label *Stampe private*, dictated by the author himself and alluding not only to the fact his books were printed at his own expense but most importantly to the distribution channels. In fact partly because some of the contents were banned by the censors, Ortes saw to it that his books reached a select public: relinquishing the traditional channel of booksellers, he distributed them in various Italian cities by means of his closest friends and relatives. Through his letters on these matters he engaged in a productive intellectual dialogue with a small group of interlocutors, which also served to develop his thinking.

## MUSIC AND CRITICAL EDITIONS OF MUSIC



### Antonio Vivaldi *Serenata a 3, RV 690*

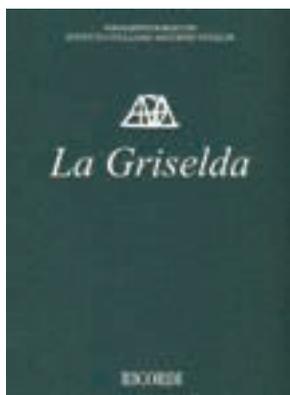
Reduction for voice and piano

Edizione critica delle Opere di Antonio Vivaldi

Ricordi, Milan, 2014

The *Serenata a 3*, RV 690, is the oldest and in certain respects the most enigmatic of Vivaldi's known serenatas. The libretto transports to the allegorical plane the story of the cleric from Toulouse Jean de Tourreil, which unfolded against the background of the great doctrinal controversies that broke out in Italy following the spread of Jansenist ideas during the pontificate of Clement XI. Even if many questions

about the origin of Vivaldi's score still remain unanswered, it is likely that the work was commissioned and performed in Rome around 1715 at the behest of a patron close to the composer and directly involved in the *affaire* Tourreil. The present reduction for voice and piano, prepared by Antonio Frigé, is based on the critical edition of the score prepared by Alessandro Borin (publisher Ricordi, Milan, 2011).



### Antonio Vivaldi *La Griselda, RV 718*

Critical edition by Marco Bizzarini and Alessandro Borin

Edizione critica delle Opere di Antonio Vivaldi

Ricordi, Milan, 2015

*La Griselda*, RV 718, was composed and performed in Venice, in the spring of 1735, for the occasion of the Ascensiontide fair (*Sensa*). The task of adapting the libretto by Apostolo Zeno to the particular exigencies of the production was assigned to a young writer of comedies attached to the company led by Giuseppe Imer: Carlo Goldoni. The latter immortalized in his *Mémoires* his meeting with Vivaldi and the composer's inseparable *prima donna*, the contralto Anna Giraud, confessing to having been forced against his will to "assassinate" Zeno's drama at the composer's whim. *La Griselda*, which despite Goldoni's com-

plaints was favourably received by the audience at the San Samuele theatre, remained the sole opera by Vivaldi to be staged at a theatre owned by the powerful Grimani family. The critical edition of the score, which is preceded by photographic reproductions of the autograph manuscript, also contains a complete facsimile reprint of the libretto. Supplementary texts for this edition, published in a separate volume, include a historical Introduction and a Critical Commentary listing and discussing all the variants present in the main sources and collated secondary sources.

## PERIODICALS



### Studi Veneziani, N.S. LXVIII, (2013)

Edited by Istituto per la Storia della Società e dello Stato Veneziano

Fabrizio Serra editore, Pisa-Rome, 2014

#### Studies

Luigi Andrea Berto, *Tutto bene sul fronte occidentale? L'immagine della frontiera della Venetia altomedievale tra secondo e terzo millennio*

Brian J. Maxson, *Claiming Byzantium: Biondo Flavio, diplomacy, and the fourth crusade*

Sebastien Mazou, *L'armée de Venise entre crise et réforme: étude des dispacci de Lorenzo Loredan, provveditore generale en 1477-1478*

Roberto Zapperi, *Pietro Aretino scrittore devoto*

Gino Benzoni, *E dopo? Tra mitizzazione e disincanto*

Giovanna Gamba, *La rivolta della plebe. Istituzioni e politica nella Brescia di metà Seicento*

Valentina Dal Cin, *Un ospite illustre ma scomodo: l'esilio veronese del futuro Luigi XVIII tra il 1794 e il 1796*

Miltos Karkazis, *The post-Venetian Ionian islands*

Sara Codolo, *La censura nella Venezia napoleonica (1806-1814)*

#### Notes and documents

Luigi Andrea Berto, *L'onomastica latina di Treviso longobarda e i suoi rapporti con la Venetia lagunare*

Mario Bulgarelli, *La feodalizzazione estense: greve eredità per la Venezia del Cinquecento?*

Gino Benzoni, *La Bassano dei Bassano*

Raffaele Paier, *Il Cristo portacroce della scuola di S. Rocco a Venezia*

Angela Caracciolo Aricò, *E in campagna erba! Tra Sanudo e Ruzante negli anni di Agnadello*

Carla Boccato, *Volontà testamentarie di una coppia di coniugi ebrei del ghetto di Venezia (sec. XVII)*

Fausto Lanfranchi, *Porti e approdi per la difesa della Morea nella strategia e logistica dell'Armata veneziana*

Elena Doria, *La 'grandezza' di Venezia e Milano in età napoleonica. Un'idea amministrativa di città in due 'semicapitali' del primo Ottocento: Venezia e Milano*

#### Reviews

*Donne a Verona...*, edited by Paola Lanaro and Alison Smith (A. Zannini)

Circolo Vittorioso di Ricerche Storiche, *Ceneda e Serravalle in età veneziana...* (J. Pizzeghello)

Ivano Paccagnella, *Vocabolario del pavano...*, (G. Pellizzari)

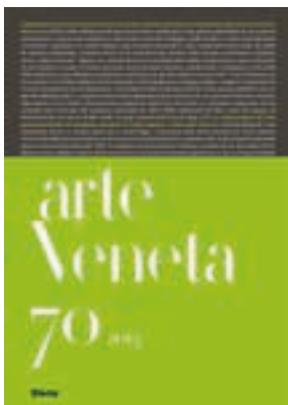
Dennis Romano, *La rappresentazione di Venezia. Francesco Foscari...*, (G. Gullino)

Giovanni Foscari, *Viaggi di Fiandra...*, edited by Stefania Montemezzo (G. Vertecchi)

*Il segreto dei segreti. I tarocchi Sola Busca...*, edited by Laura Paola Gnaccolini (H. Zug Tucci)

Laura Lepri, *Del denaro o della gloria. Libri, editori e vanità nella Venezia del Cinquecento* (A. Balduino)

*La Vita e i Sermoni di Chiara Bugni...*, edited by Reinhold C. Mueller and Gabriella Zarri (F. Ambrosini)  
 Tiziano, *L'epistolario*, edited by Lionello Puppi (R. Zapperi)  
 Bruno Chiappa, *La risicoltura veronese...*, (M. Pitteri)  
 Adriano Papo, *Giorgio Martinuzzi... monaco-statista dalmata...*, (L. Zuccolo)  
 Antonio Colbertaldo, *Storia di Caterina Corner...*, edited by Daria Perocco (J. Tisato)  
 Roberto Pancheri, *Nel castello di Praga* (L. De Venuto)  
 Maria Elena Massimi, *La cena in casa di Levi di Paolo Veronese. Il processo riaperto* (R. Zapperi)  
 Maartje van Gelder, *Trading places – the Netherlandish Merchants in... Venice* (M. Giani)  
 Pasquale Guaragnella, *Il servita melanconico. Paolo Sarpi...* (C. Pin)  
 Federica Spadotto, *Giovan Battista Cimaroli* (D. Tosato)  
 Carlo Gozzi, *Commedie in commedia...* (M. Pieri)  
 Tiziana Plebani, *Un secolo di sentimenti. Amori e conflitti... nella Venezia del Settecento* (P. Del Negro)  
 Melchiorre Cesarotti, *Sulla tragedia e sulla poesia*, edited by Fabio Finotti (P. Luxardo)  
 Alessia Giachery, *Jacopo Morelli e la Repubblica delle lettere...*, (S. Trovato)  
 Giorgio Brunetti, *Artigiani, visionari e manager...* (M. Pitteri)  
 Antonio Foscari, *Tumult and Order. Malcontenta 1924-1939* (R. Mamoli Zorzi)  
*Branca Veneto...*, edited by Chiara Frison (V. Di Iasio)



## Arte Veneta 70 (2013)

Edited by Istituto di Storia dell'Arte

Luca Fabbri, *Il palazzo del vescovo di Verona tra XII e XIV secolo: vicende costruttive e resti pittorici*  
 Roberta Battaglia, *La scultura lignea del Cristo passo dal complesso veneziano di Santa Caterina*  
 Andrea Bacchi, *Giovanni Battista (Aprile?) da Carona: itinerari veneti di uno scultore lombardo del Cinquecento*  
 Fernando Loffredo, *Il monumento Euffreducci in San Francesco a Fermo. Bartolomeo Bergamasco e Pietro Paolo Stella*  
 Stefania Mason, *Dal disegno all'incisione. Palma il Giovane e Giacomo Franco compari e collaboratori*  
 Massimo Favilla e Ruggero Rugolo, 'Nomen et cineres una cum vanitate sepulta':  
*Alvise II Mocenigo e i monumenti dogali nell'ultima età barocca a Venezia*  
 Elena Catra e Antonella Mampieri, *La 'Pietà' di Antonio Canova*

### Notices

Annalisa Pandolfo, *I libri corali della chiesa dei Santi Geremia e Lucia a Venezia*  
 Philippe Malgouyres, *L'antiquité à la lumière (douteuse) des lampes de bronze*  
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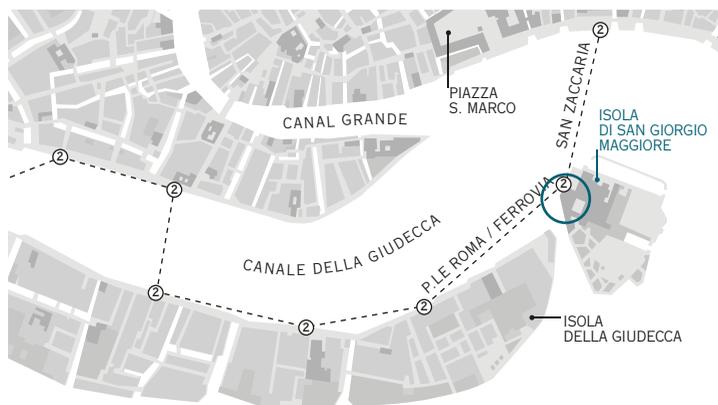
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