



## Guide to the materials on display, from the archives and collections of the Fondazione Giorgio Cini

### ROOM Venice

From the collections of the **Institute for Theatre and Melodrama:**

- **Waistcoats and jackets**

The garments on display (two jackets and two waistcoats) illustrate the representative function of men's clothing in the eighteenth century: not merely functional elements, but also symbols of prestige and aesthetic taste. Beyond their historical and artistic value, these pieces provide significant insight into the technical complexity of artisanal craftsmanship – from the quality of the fabrics to the precision of the embroidery.

Vittorio Cini donated the garments to the Foundation in 1961, after he acquired them from Francesco Piperno, a descendant of a family of actors who had used them throughout the nineteenth century as stage costumes for Goldoni's repertoire.

- **Wooden puppet theatre**, with four shaded lights and a shaped metal sheet, proscenium with frames and coat of arms, covered in red velvet, roll-up puppet curtain bearing the Mocenigo family crest
- **Cloth marionette**, hand-embroidered, depicting a Persian character
- **Backdrops** (4) depicting a view of Venice, the prisons, a wood with a temple, and a pharmacy

The small theatre, possibly from the legacy of Gian Francesco Malipiero, dates back to the late-eighteenth century and reflects the custom of organising theatrical evenings in the palaces of noble families. In this specific case, the coat of arms on the theatre recalls that of the Mocenigo family, evoking the Venetian festivities in which Casanova often took part, especially during carnival season.

The many original components of the theatre evoke all the magic and dreamlike atmosphere typical of this kind of performance. Particularly noteworthy are the scenic elements and wings, which recall Venice and the theme of sea voyages.

### ROOM England

From the collections of the **Italian Antonio Vivaldi Institute:**



- **Two-manual harpsichord**, formerly owned by Egida Sartori (1910–99), donated in 1999 along with her collection and other instruments to the Institute of Music of the Fondazione Giorgio Cini
- **Collection of harpsichord music by Baldassarre Galuppi**, recorded by Egida Sartori at the Foundation between 1979 and 1980

The two-manual harpsichord was built in 1982 by the Florentine harpsichord maker Franco Barucchieri. It is a replica of an original Flemish instrument constructed by the Dulcken family of harpsichord makers, active in the Netherlands between 1740 and 1820.

The music heard in this room is a collection for harpsichord by Baldassarre Galuppi (1706–85), a renowned opera composer and chapel master of St Mark’s Cathedral from 1762 to 1785.

He met Casanova in September 1763, during a journey to Saint Petersburg. As recounted in *Story of My Life*: “We met the famous chapel master Galuppi, known as *Il Buranello*, who was travelling to St Petersburg with two friends and a virtuoso. Galuppi did not know me, and at the inn where he had stopped, was surprised to find a proper Venetian lunch and a man like me welcoming him with the customary courtesies in our native language. When I then told him my name, he embraced me several times.”

From the collections of the **Institute for Theatre and Melodrama**:

**Opera librettos**, Ulderico Rolandi collection;

**Fireworks machines**, Parma, 1721.

The opera librettos belong to the Rolandi collection, the second largest in the world after the Library of Congress in Washington. It includes over 20,000 printed opera librettos dating from the late-sixteenth to the early-twentieth century. The selection on display illustrates theatre in Casanova’s time, focusing in particular on the repertoire performed in the most important European theatres during his travels between cultural capitals – from Venice to Naples, and from Paris to Berlin.

The treatise on fireworks recalls Giacomo Casanova’s passion for stage effects, theatrical wonder and festive celebrations.

## ROOM France

From the collections of the **Institute for Theatre and Melodrama**:

- [Amédée François Frézier], *Manuel de l’artificier*, Paris, 1757
- E. Zanotti, *Trattato teorico pratico di Prospettiva di E.Z.*, Bologna, 1766
- *Les parodies du nouveau théâtre italien*, Paris, 1738
- *Recueils d’opera comique*, Miscellany of eighteenth-century French comedies
- *Poesie del Signor Abate Pietro Metastasio*, Paris, 1755
- *Opere drammatiche del Sig. Abate Pietro Metastasio romano poeta cesareo*, Venezia, 1758



- *Opere del signor ab. Pietro Metastasio poeta cesareo*, Venice, 1781
- Diderot, d'Alembert, *Encyclopédie*, 1751–80
- *Delle Commedie di Carlo Goldoni avvocato veneto*, Venice, 1761

Diderot and D'Alembert's *Encyclopédie* contains drawings of eighteenth-century theatres, including plans, sections and diagrams for the construction of stage machinery. It is a valuable record of the architecture of theatrical spaces and the design of stage sets in eighteenth-century French theatre, which Casanova frequently attended during his visits to Paris.

In addition to Carlo Goldoni's works in the Pasquali editions, among the theatrical texts on display, there is also a miscellany of eighteenth-century comedies and a collection of French parodies, a theatrical genre particularly dear to Casanova, who was himself an author of such works.

From the Rare Books Collection, **Library**:

- *Libro de la ventura di Lorenzo Spirto*, Venice, Mattio Pagan, 1557
- Panteo Giovanni Agostino, *Voarchadumia contra alchimia*, Venice, Giovanni Tacuino, 1530

Esotericism, freemasonry and astrology: Casanova claims to possess a Kabbalistic method based on a 'numerical calculation' (gematria), through which he believes he can obtain answers on any subject. This practice attracts the attention of Matteo Giovanni Bragadin and other Venetian patricians, who believe in his alleged supernatural gift.

Casanova becomes a member of the Loge Saint-Jean de la Fidélité in Paris, and later attends other lodges, including those in Venice, London and Dresden. He achieves a high degree within Freemasonry and leverages Masonic connections during his travels, forging relationships with influential figures of the time.

### ROOM Wunderkammer

From the Rare Books Collection, **Library**:

- Panteo Giovanni Agostino, *Lunario perpetuo, In Vinegia, alli giorni de marzo 1535*

In 1530, the Venetian priest and astronomer Giovanni Agostino Panteo, already the author of the famous treatise *Ars transmutationis metallica* (1518), published a work in which he describes the transformation of metals into gold. This is a rare volume, printed in four colours (black, red, green and yellow/gold) by Giovanni Tacuino, with a frontispiece featuring portraits of the author and the fathers of medieval alchemy.

Casanova recounts his interest in alchemy, in particular his relationship with Madame d'Urfé, in his *Story of My Life*.

- *Regiomontano, Kalendarium, Venetijs*, Bernardus pictor de Augusta: Petrus



Loslein de Langencen: Erhardus raddolt de Augusta, 1476

The engravings depict precise calculations of lunar and solar eclipses: they were systematically studied and observed using time-measuring instruments, as they were interpreted as omens, either favourable or disastrous. Casanova repeatedly shows a degree of scepticism toward astrology, which was widespread in his time.

- *Le Sorti di Francesco Marcolino da Forlì* intitolate *Giardino di pensieri*, (in Venetia: per Francesco Marcolino da Forlì, 1540 del mese di ottobre)

A work combining astrology, numerology, and divinatory practices, offering the reader a method to predict the future through a system of questions “pertaining to men, women, or both,” the answers to which – attributed to the ancient philosophers – are obtained using a deck of cards.

- *Orlando furioso* di m. Lodovico Ariosto, (In Venetia: appresso Vincenzo Valgrisi, 1568)

In *Story of My Life*, Casanova recounts how, overcome by despair during a period of imprisonment, he sought answers about his future release through occult practices. Playfully, he decided to consult one of his favourite books: Ariosto’s *Orlando Furioso*. Translating his question into numbers using the gematria method, he searched the text for the verses corresponding to those numbers: “Between the end of October and the beginning of November.” According to Casanova, this divination proved to be accurate. Once again, he navigates the space between belief and scepticism, leaving the reader suspended between doubt and wonder.

- P. A. Novelli, G. Leonardis, *Aladino così consigliato dal mago Ismeno invola dal Tempio l’immagine di Maria Vergine e la trasporta nella meschita*, da T. Tasso, *Il Goffredo, ovvero la Gerusalemme liberata*, Venice, Antonio Groppo, 1760
- Luca Pacioli, *Divina proportione*, Venezia, Paganino de Paganini, 1509

The engraving depicts the Church of La Maddalena in Venice in the background, then under construction based on a design by Tommaso Temanza. The building features numerous Masonic references, beginning with the Eye of Divine Wisdom on the portal.

From the collections of the Institute of Music:

- Nino Rota Archive, caricature of Nino Rota
- Nino Rota Archive, drawings by Federico Fellini, erotic-themed illustrations made on the inner sleeve of an LP of Japanese music
- Gian Francesco Malipiero Archive, notes and first draft of the libretto for the opera *Uno dei dieci*

In 1976, Nino Rota (1911–79) composed the music for Fellini’s *Casanova* (1976), one of the most visionary cinematic adaptations of Casanova’s memoirs. The long-



standing collaboration between Fellini and Rota is universally acknowledged as a paradigm of the director-composer partnership. Frequently, the materials preserved in the Nino Rota Archive at the Fondazione Cini include portraits and drawings by Fellini, created during their joint working sessions. This is exemplified by the two sheets on display, which feature a portrait of Rota holding a conductor's baton and a series of erotic sketches made by the director on the sleeve of an LP during the preparation of the film *Satyricon* (1969).

Gian Francesco Malipiero (1882–1973) was one of the most original composers of the so-called 1880s Generation, with a vast oeuvre spanning all musical genres, as well as a refined and witty prose writer and memoirist. His work – particularly in musical theatre – often references Venetian history and, above all, eighteenth-century Venice, as evidenced by the one-act opera *Uno dei dieci*, of which a draft of the libretto is on display here. These references are often imbued with a strong sense of nostalgia, akin to that Malipiero confessed to feeling when reading Giacomo Casanova's memoirs. Composed when Malipiero was nearly ninety and dedicated “to my friend Vittorio Cini,” the opera narrates the final moments of a Procurator of St Mark, retired to his quarters, “exquisitely eighteenth-century Venetian,” and unaware of the fall of the Republic.

### ROOM Piranesi

From the collections of the **Institute of Art History**:

- Giovanni Battista Piranesi, *Interno di prigione*, engraving, Fondazione Giorgio Cini, Corpus Piranesi
- Giovanni Battista Piranesi, *Grandi archi poggiati su un pilastro con una finestra a inferriata, a sinistra una forca*, engraving, Fondazione Giorgio Cini, Corpus Piranesi
- Giovanni Battista Piranesi, *Quattro garitte agli angoli di un'arcata, travi, cordami*, engraving, Fondazione Giorgio Cini, Corpus Piranesi
- Giovanni Battista Piranesi, *Prospettiva di volte, passerelle, scale, pilastri*, engraving, Fondazione Giorgio Cini, Corpus Piranesi

The famous *Carceri* by Giambattista Piranesi (1720–78) evoke Casanova's escape from Piombi Prison between 31 October and 1 November 1756. The engravings on display are a selection from the complete series, preserved in the Piranesi Corpus at the Cabinet of Drawings and Prints of the Institute of Art History.

The Piranesi Corpus is one of the most important collections of graphic works held by a private institution. Acquired by Vittorio Cini in the 1970s, it was subsequently donated in its entirety to the Foundation.

### ROOM Puppets

From the collections of the **Institute for Theatre and Melodrama**:

- **Linen puppets**, padded, hand-sewn and hand-embroidered



The eleven puppets on display were created by Elvira Garbero Zorzi in the 1950s, most likely for the first productions of the University Theatre of Padua. Known in the sixteenth century also as *bagatello*, the puppet likely derives its name from the coarse cloth used to sift flour, called a *buratto*. The selection of puppets presented here reflects typical figures (the noblewoman or gentleman in eighteenth-century dress) and theatrical themes popular during Casanova's time, such as the young libertine, the innkeeper and the masks of the *Commedia dell'arte*.

### STANZA Teatro

From the collections of the **Institute for Theatre and Melodrama:**

- Scale models
- Giuseppe Galli Bibiena, engravings, eighteenth century

These seven scale models reproduce some of the most famous eighteenth-century stage designs and were constructed based on original engravings and technical drawings. Viewed as a whole, they allow the observer to appreciate the extraordinary evolution of scenography from the late-seventeenth century through to the first half of the eighteenth century. The models on display represent a selection originally created for the exhibition *Illusione scenica e pratica teatrale*, held at the Fondazione Giorgio Cini in the 1970s.

In the same room, six engravings by the theatrical engineer and architect Giuseppe Galli Bibiena (1695–1757) are also presented. Bibiena, son of Ferdinando, was the author of the famous treatise *L'architettura civile preparata su la geometria e ridotta alle prospettive*, published in Parma in 1711. The engravings come from the folio collection *Architetture e Prospettive*, printed in Augsburg in 1740 under the direction of Andrea Pfeffel and dedicated to Emperor Charles VI. They document the development of opera stage design and depict some of the most frequently staged scenes created for festivals and imperial theatres.