



fondazione
GIORGIO CINI *onlus*

Lettera da San Giorgio

Contents

I	Programmes (March – August 2005)
3	Editorial
	Main Future Activities
5	Exhibition <i>Tiepolo, Piazzetta, Canaletto, Piranesi, Guardi... The professor's drawings. The Giuseppe Fiocco Collection at the Giorgio Cini Foundation</i>
6	Orientalist Meetings <i>Dante and The Divine Comedy in the East</i>
6	Master Class and Concert of Ottoman Music by Kudsi Erguner
7	Seminary of Historical Studies <i>Before and after: a propos of hiatuses</i>
8	International Conference <i>Byzantine Mandarins. The 14th and 15th-century intellectual world between East and West</i>
8	Workshop of Tunisian dance by Chérifa Kalfaoui
9	39th “Vittore Branca” Course for Italianists, <i>Writers and landscapes</i>
9	www.cini.it The Foundation's new web site
	Collections
10	<i>The Cini Foundation illuminated Persian codices</i>
	Portraits of patrons
14	<i>Benno Geiger</i>
	Presences on San Giorgio
16	<i>Bessarion and San Giorgio, or the Cardinal's last stay in Venice</i>
20	Publications
III – IV	Contacts

Editorial

On 28 May 2004 Vittore Branca died. An internationally-renowned Italianist, he was a leading expert on Boccaccio, but also an enlightened inspiring force at the Giorgio Cini Foundation, of which for almost fifty years he embodied the spirit.

Chosen by Vittorio Cini to run the newly-created Foundation, Vittore Branca was the Secretary General from 1953 to 1988, Vice-President from 1972 to 1995, and President from 1995 to 1996. Under his guidance, the Cini Foundation developed into the prestigious international centre of culture and civilisation that we have inherited. Enjoying the founder's complete confidence, Vittore Branca gave shape to the institution in the early decades of its life.

A polymath capable of weaving high-level relations, he was an indefatigable inspirer of projects and research which have left their mark on the world of Italian and international culture. Venice was his adopted home and he brought to the island of San



Vittore Branca with Hassan Taqizadeh and Taha Husein at the conference *Islam's case against Western civilisation*, Giorgio Cini Foundation, 20-24 September 1955



Vittore Branca, from the book
Vent'anni di Scuola per librai Umberto
ed Elisabetta Mauri, UEM, Milan, 2003

Giorgio the most significant figures in the intellectual world in the second half of the twentieth-century: from Eliot and Pound to Adorno and Popper.

His death has deprived the foundation of the intellectual sustenance and vision of a man of extraordinary intelligence and charisma, but also all the support of a friend, always willing to contribute his experience and knowledge to meeting the challenges the Foundation has faced in recent years.

The few lines of this editorial are not intended to be a commemoration. Their main aim is to announce an initiative that will be the basis for a large project to revitalise the island of San Giorgio and revive the role of the Cini Foundation in the world. The initiative in question is the creation of an *International School of Italian Language and Civilisation*, to be named after Vittore Branca. The School will provide meaning and objectives for foreign researchers who will come to stay on the island of San Giorgio. I believe the Cini Foundation is one the few Italian institutions capable of attracting scholars and post-graduate students from the major foreign universities and bringing together the foremost Italianists as lecturers.

To honour the name of Vittore Branca we must ensure that the project is of an absolutely excellent standard, and this means finding major new resources. The Cini Foundation will focus much of its future energies on achieving this objective.

President
Giovanni Bazoli

Main Future Activities

8 May – 24 July

Exhibition *Tiepolo, Piazzetta, Canaletto, Piranesi, Guardi...
The professor's drawings.*

The Giuseppe Fiocco Collection at the Giorgio Cini Foundation

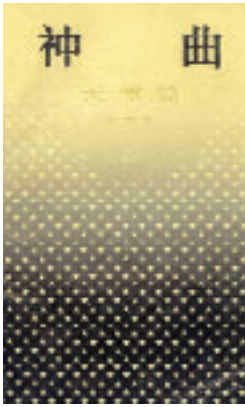
in collaboration with the Padua City Council – Department of Museums,
Cultural Policies and Events – Civic Museums,
under the patronage of and with a contribution from the Veneto Region
Padua, Eremitani Civic Museums



Giambattista Piazzetta, *Head of a Young Man*,
Venice, Giorgio Cini Foundation

Appointed in 1929 to the chair of the History of Art in the Faculty of Arts and Philosophy at the University of Padua, Giuseppe Fiocco (1884-1971) was the founder of the Paduan school of art history and pioneered studies on Veneto art. The drawings he gathered, now part of the Foundation collections, reflect the variety and wealth of his interests. Within the collection, the group of Veneto school works are particularly important, especially the extraordinarily interesting core of around 200 drawings by Giambattista Pittoni and his school, once in the collection of Baron Ugo Salvotti. They account for the largest part of the Venetian painter's graphic output. Other sheets in the Fiocco collection help us piece together the very varied scene of 18th-century Venetian drawing, illustrating the genres, and various forms and techniques – from preliminary studies up to independent works. Among the most significant drawings are a *Head of a Young Man* by Giambattista Piazzetta, the caricatures and Punchinellos by Giambattista Tiepolo, the studies by Giandomenico Tiepolo and Giambattista Piranesi, and the sketches for *vedute* by Canaletto and Francesco Guardi. Another important group consists of the drawings once owned by Daniele Donghi: there are two particularly noteworthy sections, the book of drawings by the architect Giacomo Quarenghi and the designs by the Belluno painter and stage-designer Pietro Gonzaga. To mark the closure of the exhibition, on June 6th, a study day

dedicated to the *Masterly Skill of Giuseppe Fiocco* has been organised in collaboration with the Department of the History of the Visual Arts and Music at the University of Padua.



The cover of a Chinese translation of "Paradise" from the *Divine Comedy*, Yiwen Chubanshe, Shanghai, 1984

May

Orientalist Meetings

Dante and The Divine Comedy in the East

Venice, Island of San Giorgio Maggiore

The Venice and the East Institute is dedicating the first of the two Orientalist Meetings in 2005 to the presence of Dante Alighieri and the *Divina Commedia* in various Eastern cultural contexts. This theme was particularly dear to Vittore Branca, who kept up constant close relations with leading Chinese and Asiatic Italianists. The aim of the meeting is to show for the first time, also to a non-specialist public, just how wide-ranging, thorough and up-to-date Dante studies are in the East. In addition to the participation of experts in the field from the People's Republic of China and Japan, two papers will be given on the translations of the *Divina Commedia* in Persian and Arabic.

13 May

Master Class and Concert of Ottoman Music by Kudsi Erguner

in collaboration with the Department of Ethnomusicology
at the Cesare Pollini Conservatory, Padua

Venice, Island of San Giorgio Maggiore



Kudsi Erguner

The Master Class of the Ottoman-Turkish ney organised by the ethnomusicologist Giovanni De Zorzi and featuring the internationally renowned soloist Kudsi Erguner is the climax to the annual ney course held in the Cesare Pollini Conservatory, Padua, under the guidance of Stéphane Gallet. The course will end with a fascinating concert of classical Ottoman music by the Kudsi Erguner Ensemble. The *ney* is an instrument going back thousands of years. Over the centuries it became the only wind instrument used by the ensembles playing classical Persian, Arabic, Ottoman-Turkish and Central-Asian music. At the same time it acquired special importance in Sufi culture. From the 9th century the ney was one of the rare musical instruments played at the Sufi ceremonial meeting called the *samâ'* – "listening" or "audition".

Kudsi Erguner is an authoritative heir to this spiritual and musical tradition. He comes from a celebrated family of *neyzen*, whose hundred-year-old musical story began with his grandfather Süleyman Erguner (1902-1953) and was continued by his father Ulvi Erguner (1924-1974), a renowned soloist in his day and director of the Department of Traditional Music at Radio Istanbul. Having made over fifty recordings, Kudsi Erguner has also worked with major figures in the fields of theatre (Peter Brook), cinema (Martin Scorsese, Marco Ferreri) and dance (Carolyn Carlson, Maurice Béjart). Today, together with his brother Süleyman and Niyazi Sayin, he is the most internationally celebrated *neyzen*.

23 – 25 May

Seminary of Historical Studies

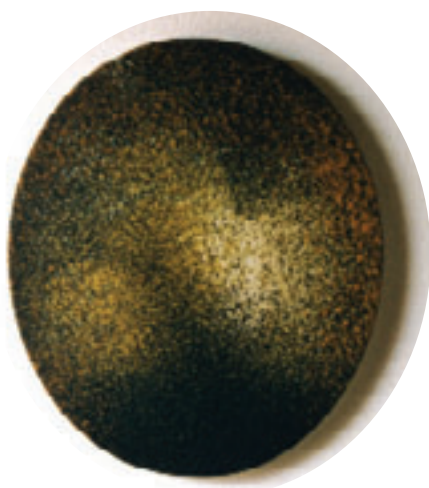
Before and after: a propos of hiatuses

Venice, Island of San Giorgio Maggiore

In addition to the publication of the two annual issues of *Studi Veneziani*, now in its twenty-fifth year, the Seminar of Historical Studies is the most significant event characterising the main activities of the Institute for the History of the Venetian State and Society. As the title suggests, this year's seminar aims to stimulate reflection on dates that can be seen as signifying a beginning and/or an end. Moreover, human history itself is distinguished by an *ante* and *post* as regards the birth of Christ – a “before” and “after” derived from the potent speculation of St Augustine. In the history of Venice any “before” and “after” must obviously primarily refer to 1797. That year saw the fall of the *Serenissima* and the end of the Venetian State as an independent entity. It was the year of the last gathering of the Great Council, in which the Venetian ruling class took leave of its own role in history.



Vittorio Bressanin, *The last Senator*,
Venice, Correr Civic Museum



Daniele Bianchi, Untitled,
oil on canvas, private collection

22 – 25 June

International Conference *Byzantine Mandarins. The 14th and 15th-century intellectual world between East and West*

Venice, Island of San Giorgio Maggiore

The Venice and Europe Institute, together with a number of other cultural institutions, has organised a research project on Cardinal Bessarion, his life, library and works, and in general on 15th-century culture involving East and West, Humanism and the dawning of the Renaissance. In parallel to research into Bessarion's life and work, including some imminent publications (bibliographical tools, catalogues, editions), the Institute has organised this first conference, involving leading Italian and foreign experts from various fields and disciplines. The aim is not only to analyse the concept of Humanism (from the precedents represented by the “early humanism” in Byzantium from the 9th century on), but also the notions of culture and intellectual in the East and West in the 14th and 15th centuries: knowledge in its various forms, disciplines and applications (sciences, arts, technologies, etc.), and its instruments (books and libraries, etc.). This should provide an overall insight into the “long-term” relations between the Byzantine “Humanists” and the Western “Humanists”, going beyond isolated episodes and occasional encounters associated with the individual development of Bessarion.

The participants include, Costas N. Constantinides, Mariarosa Cortesi, Paolo Eleuteri, Christian Hannick, Elisabeth Jeffreys, Sophia Kalopissi-Verti, Erich Lamberz, Enrico V. Maltese, Brigitte Mondrain, John Monfasani, Gerhard Podskalsky, Anna Pontani, Diether R. Reinsch, Peter Schreiner, Anne Tihon and Nigel G. Wilson.

24 – 26 June

Workshop of Tunisian dance by Chérifa Kalfaoui

Venice, Island of San Giorgio Maggiore



Chérifa Kalfaoui during a performance

The Intercultural Institute of Comparative Musical Studies has organised a first intensive course of traditional Tunisian dance featuring Chérifa Kalfaoui from the Zarzis folk group accompanied by a percussionist on the *darbuka* for the rhythm section.

This workshop of traditional Tunisian dance aims to illustrate how beyond the Western collective image of the classic “belly dance” with its veils and sensuality, there is a whole cultural and anthropological world of varied instruments, music, and rhythms, interpreted according to the popular tradition of each country.

Of Bedouin origin, this kind of dance cannot be identified with one specific region, but is generally found at marriages, circumcision ceremonies, or simply gatherings of women. Based on popular songs, it is accompanied by various instruments and has a characteristic

rhythm which speeds up in a final crescendo. The main rhythms accompanying the traditional dances are particularly important and include the *Mezzani* from the Fezzan region in Libya, and the *Djerbi*, synonymous with “lively” (or *vivace*) in Tunisian dialect. Learning another people’s dances also implies studying their passions, feelings and history; each piece of music and movement has specific meanings, and understanding them helps enter the living spirit of the peoples’ traditions.

Right from the outset of its activities, the Institute had explored the musical cultures of the Maghrib and Tunisia in particular, having hosted the great musician Salah El Mahdi – described in his own country in the 1970s as “Mr Music” – to hold the first course of *‘ud* and *nay*.



Valchiusa Landscape, drawn by Petrarch,
Paris, BNF, ms. lat. 6802. Pliny,
Naturalis historia, (f. 143v)

11 – 19 July 39th “Vittore Branca” Course for Italianists, *Writers and landscapes*

Venice, Island of San Giorgio Maggiore

The 39th Course for Italianists will be dedicated to the memory of Vittore Branca, an illustrious Italianist and for many years Secretary General of the Foundation who died recently. The chosen theme is “Writers and Landscapes”. The invited lecturers will give a series of papers and hold seminars on the presence of the landscape in some of the most representative writers in Italian literature, from Petrarch to 20th-century authors. The course will be complemented by lectures given by art historians, who will illustrate the description of the landscape in the various ages of Italian painting.

Course enrolment is free for university students and postgraduate students under 30.

www.cini.it the Foundation’s new web site



The Giorgio Cini Foundation has renewed its Internet site (www.cini.it) giving it a new graphic look and a new structure, so better use can be made of the information.

The navigation architecture is structured more intuitively to improve the usability, creating a more friendly and immediate access to the information and content.

Happy browsing!

Collections

The Cini Foundation illuminated Persian codices



Al-Buraq, the winged steed of the prophet Muhammad, from the *Khamsa*, (f. 4v)

The multifaceted relations Venice constantly had with the East over the centuries have left some valuable legacies in the city, such as the collections of art objects and Oriental and Islamic manuscripts, including those in St Mark's and the Biblioteca Nazionale Marciana. Last century, thanks to the Vittorio Cini's eclectic antiquarian and collecting activities, some codices (now in the Stanza del Tesoro in the Foundation) were added to the earlier Venetian collections of Persian manuscripts. It is still not clear whether they were part of one of the collections belonging to distinguished Italian and foreign bibliophiles acquired over the years by Count Cini.

The collection in the Stanza del Tesoro consists of two illuminated codices of excellent workmanship made in Iran and India. The earliest is a complete copy of the *Quintet (Khamsa)* or *Five Treasures (Panj ganj)*, a celebrated didactic-narrative epic poem composed by Nizâm al-Ganjawî (1141-1204), the illustrious poet and scholar of arts and science, original from Azerbaijan. The codex (303 ff., 26.5x15 cm) was copied by the calligrapher Muhammad Husayn Dâr al-Marzî, a *qâdî* (judge) originally from the province of Gilan, on the Caspian Sea, and renowned for having copied other works. Copied in the workshop of Lutf Allâh Mudhahhib Nâdir al-'Asrî in Shiraz (Iran), the codex was begun in the first half of 1624 and completed either in April or May 1625. This was the time of the kingdom of Shâh 'Abbâs I "the Great" (r. 1588-1629), the fashionable period of Persian art from the Safavid age. The finely decorated codex is the expression of the refined Persian art of the *book* and is illustrated by twenty-two large miniatures. The text written in neat small black *nasta'liq* is set in four columns divided by gold-coloured bands with floral ornaments and polychrome edges. The sumptuous frontispieces are edged by a blue band with multi-coloured vegetal motifs or floral figures, at times bringing to life predominantly gold animals with a white background. The text is set in an undulating band or channel on a gold background. The titles are written in white inside a cartouche in gold embellished with various coloured flowers.

The *Quintet* is a collection of five poems in rhyming couplets (*mathnawî*), which were also widely successful as independent works. The first, *The Treasury of Mysteries*, is a didactic-



King Bahram in the turquoise pavilion of the princess of Maghrib, from the *Khamsa* (f 181r)



King Bahram in the sandal-coloured pavilion of the Chinese princess, from the *Khamsa* (f 185v)

doctrinal introduction in twenty statements to the rest of the work. Its preamble includes the narrative of the celestial ascent of the prophet Muhammad. The two accompanying miniatures depict the ascent of the veiled Muhammad riding the winged creature al-Burâq (f. 4v), and the story of the caliph Harûn al-Rashîd and his barber in the *hammâm* (f. 26r). *Khusraw and Shîrîn*, the second poem, narrates the tormented love story of the Sassanian king *Khusraw II* and the gentle *Shîrîn*, daughter of the princess of Armenia. This story is illustrated by three miniatures depicting the love-struck Khusraw contemplating the beauty of the naked *Shîrîn* near a spring (f. 40v), the combat between Khusraw and Bahrâm (f. 53r), and the architect Farhâd, he too in love with *Shîrîn*, lifting onto his shoulders his beloved, and his steed (f. 69v). *Laylâ and Majnûn*, the third poem in the *Quintet*, is arguably the most celebrated love story in Islamic literature and celebrates the dramatic tale of the “love-crazed” *Majnûn* and his beloved *Laylâ*. The first miniature depicts Nowfal and his soldiers fighting against *Laylâ*’s tribe (f. 117v) and the second shows *Laylâ* summoning *Majnûn*, depicted in a wood in the company of wild animals (f. 134r). The fourth poem of the *Quintet*, *The Seven Princesses*, is constructed on the cosmological symbology of the number seven and has for a hero the Sassanian king Bahrâm. The seven princesses from seven worlds narrate their stories in seven heavenly pavilions of different colours, associated with planets, climates and the days of the week. The first miniature showing the king killing the dragon (f. 155v), is followed by the cycle of Bahrâm in the seven pavilions: Saturday in the black pavilion of the Indian princess (f. 166v), Sunday in the yellow pavilion of the Byzantine princess (f. 172r), Monday in the green pavilion of the princess of Chorasmia (f. 174v), Tuesday in the red pavilion of the princess of Slavonia (f. 177v) – this tale provided a model for *Turandot* – Wednesday in the turquoise pavilion of the princess of the Maghrib (f. 181r), Thursday in the sandal-coloured pavilion of the princess of China (f. 185v), and, lastly, Friday in the white pavilion of the princess of Iran (f. 189v).

The last poem in the *Quintet*, *the Book of Alexander*, is divided in two parts: in the first (“The Book of Honour”), Alexander is the conqueror of the world, in the second (“The Book of Fortune”), he embodies the archetype of the wise man and prophet. The miniatures illustrate various episodes: the battle in Africa between Alexander and Zang’s black army (f. 213v); the death of the Persian king Darius mourned by Alexander (f. 225r); and Alexander capturing the *div*, a monstrous devilish creature (f. 259v). Alexander is then depicted with seven wise men – Aristotle, Apollonius of Tyana, Thales, Socrates, Porphyry, Plato and Hermes (f. 281r), together with *Khidr* – at the silvery source of the Water of Life, said to give immortality (f. 294v). The remaining miniatures depict hunting scenes (ff. 302v, 303r) and festivities with musicians (ff. 1v, 2r).

The second codex in the Cini Foundation is a copy of *Joseph and Zulaykhâ* (*Yûsuf wa Zulaykhâ*) by ‘Abd al-Rahmân Jâmî (m. 1492), a celebrated poem greatly emulated in all the literatures of Muslim countries. Jâmî lived in Herat (Afghanistan) and was a disciple in the Naqshbandiyya Order of Sufism. *Joseph and Zulaykhâ* is the fifth poem in the *Septet* by Jâmî, a collection of seven poems, based on the model of Nizâmî’s *Quintet*,



Alexander and the seven wise men,
from the *Khamsa* (f. 281r)

to which Jâmî added another two works. The poem narrates the story of the prophet Joseph (Yusuf), son of Jacob (also the Biblical story and subject of the 12th *sura* of the Koran), described in the book itself as the “the most beautiful story”. The codex (182 ff., 15.5x9,5 cm), with no date or place of copying, may be attributed to the Indian school of Kashmir in the early decades of the 19th century. It is finely decorated and illustrated with twenty-six colour miniatures. The binding is painted on both sides of the two bookplates and lacquered. On the outside upper plate a multi-lobed medallion encloses a polychrome floral composition with roses and peonies, while the corners are green with gold-coloured flowers. Written in black *nasta’liq* in two columns, the text is set in an undulating white band on a gold background. The titles are in white script set in a gold cartouche, with polychrome floral-motif corners. In the frontispiece a *basmala* in white script is surmounted by an allegorical dome embellished with flowering branches on a gilded background. In the pages adjoining the illuminated pages, the bands of text are arranged slantwise and form geometric figures (crosses, triangles and rhombs) to a gold background with purple buds. In the illuminated pages the cartouches have one or two lines of text inscribed in an undulating white band on a gilded background. The introduction of the poem narrates the nocturnal ascent of the prophet and the first miniature portrays al-Burâq, Mohammed’s celestial steed (f. 9r). On folio 21r, Joseph is depicted before the creation facing the

prophet Adam and surrounded by saints. The following illustrations are of other characters and important episodes in the narrative: King Tîmûs (f. 25v); the second apparition of Joseph in Zulaykhâ’s dreams (f. 37v); Zulaykhâ’s journey to Egypt (f. 49r); Zulaykhâ who sees the *azîz* (minister) of Egypt, Potiphar from her pavilion, and realises he is not the same person as she had seen in her dreams (f. 52v). The next miniature depicts Joseph dreaming of the sun, moon and planets, prostrated before him: the stars are depicted on a blue rug on which he sleeps (f. 62r). The next episode is the abandonment and rescue of Joseph, illustrated by three miniatures depicting the brothers asking Jacob permission to take Joseph with them (f. 65v), Joseph left in the well, (f. 69v), and the merchants from the caravan pulling him out of the well with a rope (f. 71r). Folio 75v depicts Zulaykhâ arriving at court and recognising Joseph. This is followed by the old Egyptian woman who tries to barter Joseph (f. 77v), the encounter with the young Bâzigha (f. 81r), and Joseph, according to the prophetic tradition, pasturing his sheep (f. 89r). The tormented stage of the seduction is illustrated by six miniatures: Joseph sent by Zulaykhâ to the garden (f. 99r); the dwelling embellished with several portraits of Joseph and Zulaykhâ united in love (f. 106r); Joseph evading Zulaykhâ’s attempt at seduction (f. 116v); the child testifying to Joseph’s innocence (f. 121r); the ladies of Egypt distracted by the beauty of Joseph cutting their hands with fruit



Joseph dreams of the sun and the planets,
from *Yūsuf and Zulaykhâ* (f. 62r)

knives (f. 128v); and Zulaykhâ going to contemplate Joseph in prison (f. 139v). The last episodes in the poem are decorated by another six miniatures: Joseph freed from prison (f. 149r) and before the pharaoh (f. 151r); Zulaykhâ retreating to the hut at the side of the road travelled on by her beloved (f. 156r); the encounter between Zulaykhâ and Joseph, now *'azîz* of Egypt (f. 160v); the union of the two lovers after the divine command (f. 162r); and Zulaykhâ mourning Joseph's death on his tomb (f. 169v). Lastly, it is worth noting that the first mention of the codices, accompanied by reproductions of two miniatures, was in *Asia in Venice "Testimonianze". A show-case at the Fourth Asia Europe Foundation Young Parliamentarians' Meeting* (edited by Alfredo Cadonna, Venice 2002). Moreover, as part of the collaboration with the Venice and the East Institute, making it possible to index the codices described, a study was conducted on the large collection of Persian medical manuscripts once owned by the admiral of the Venetian fleet and later senator, Jacopo Nani (d. 1797); today this collection is in the Biblioteca Nazionale Marciana.

Fabrizio Speciale

Portraits of Patrons

Benno Geiger



Benno Geiger, portrait by Émile Bernard, Paris 1906, Giorgio Cini Foundation

The valuable Geiger Archives in the Institute for Literature, Theatre and Opera are still practically unexplored. Generously donated to the Cini Foundation by the poet's daughter, Elsa Geiger Ariè in the late 1970s, they contain various material. The most important section consists of letters from Italian and foreign correspondents: from Hofmannsthal to Rilke, Kokoschka, Bernard, Perosi, Bossi, Pascoli, Borgese and Comisso. An index of the contents reveals the names of over 500 correspondents. In addition to the letters are some publications by Geiger, draft manuscripts for his German translations of Dante, Petrarch and Pascoli, photographs, proofs, notes, correspondence with publishers and other minor material. The Foundation also owns a portrait of the poet painted by Émile Bernard.

Born at Rodann, near Vienna, in 1882, but Venetian by adoption, Benno Geiger was a polymath, almost a poet from a different age, as well as a translator, art historian and philosopher. His father, the designer of the Vienna underground, died in the same year as his son's birth. His mother, an able painter, then decided to settle with her children in Venice. Here Benno completed his primary and middle-school education, before going to Leipzig, where he studied the history of music and German language and literature at the university, and contributed articles on music to various German reviews.

In those years he travelled a great deal, staying notably in Rome, Paris and Vienna, but also regularly returning to Venice. He then moved to Berlin, and graduated in 1910 under Heinrich Wölfflin with a dissertation on Maffeo Verona and his work for the Basilica of San Marco. This marked the beginning of a series of research projects that were to lead him to rediscover almost totally neglected major Italian artists, like Alessandro Magnasco and Arcimboldi. In the meantime he began to frequent some of the leading artists and writers of the day, including Émile Bernard, Kokoschka, Hofmannsthal, Rilke, George and Zweig. In Italy he subsequently came into contact with Pascoli, D'Annunzio, Papini, Comisso, De Pisis, Perosi and many other artists, musicians and writers who were to become friends or correspondents.

From 1910 to the First World War he was Bode's assistant at the Kaiser Friedrich Museum, where he edited the catalogue of Italian bronzes. After the war he continued his activities as an art historian, publishing works on Magnasco and Arcimboldi and many other historic and modern Italian masters. He also translated several classics

The writer Giovanni Comisso and Benno Geiger, 1959



of Italian literature: he thus provided valuable German versions of Dante's *Divina Commedia*, Patriarch's *Canzoniere* and *Trionfi*, Foscolo's *Sepolcri* and some poems by Leopardi and Pascoli.

These activities were constantly accompanied by his own poetic output: fourteen volumes of lyrics ranging from *Sommeridyll* (1904) to the *Sämtliche Gedichte* (1958) published in three volumes by Vallecchi. The same year Vallecchi also published a long autobiography, *Memorie di un veneziano*. In this work described his relations with writers and artists, providing an extraordinary insight into European culture in the first half of the twentieth-century.

Geiger died in Venice in July 1965. Commemorating him in *Il Gazzettino* Leonardo Borgese remarked that "he was the unrepeatable type of the classic great Barbarian, full of serious insistent hedonistic egotistical life, with frankness, vanity, and a combination of cunning, avidity, and violence which turned to sudden remissiveness, full of lyricism, sentimentality and convivial generosity. He was also full of pagan love, or rather he worshipped Greece and Rome as blended in Italy and the imperial blend of Italy and Germany, almost like Dante or Overbeck, minus the Nazerenism. This love was such that it replaced any form of justice and was elevated to a supreme single ethical law."

Benno Geiger was certainly one of the most illustrious and moving figures of that love for Italy – and Venice in particular – which was such a feat of Germanic culture for centuries.

Francesco Zambon

Presences on San Giorgio

Bessarion and San Giorgio, or the Cardinal's last stay in Venice



Giannetto Cordella, *Bessarion with the reliquary of the true cross* (1540 ca.), Venice, Gallerie dell'Accademia

In recent years Cardinal Bessarion – his life, interests, travels, activities, books and library – seem to have become a mine for novels, such as *Il bizantino* by Nikolaj Spasskij and *Sedotta a Venice davanti al tesoro* by Massimo Romano. But we would probably have to turn to works by Orhan Pamuk or Ismail Kadaré to find the inspiration to recount the months spent by the cardinal in Venice from July 1463 to June 1464: the wait and preparations for the crusade against the Turks to liberate his homeland and Greece – but most importantly the city of Constantinople occupied for a decade – the political discussions, diplomatic negotiations, equipping the fleet, and organising the army. All for an expedition which ultimately never took place.

This was not the first time that Bessarion had stayed in Venice: he had come in February almost thirty years earlier, in 1437, when the whole story began. Until then his life, from his birth and youthful years in Trebizond on the easternmost tip of the Anatolian coast on the Black Sea, had been characterised by slow traditional rhythms, with the typical stages in the career of a promising clergyman.

At the same time, in line with the equally traditional development of a future man of culture and letters, in Constantinople he studied the disciplines of the trivium and the quadrivium: grammar, rhetoric, philosophy, mathematics and astronomy.

And then came the first “eccentric” element in his studies: in Mistra he came under the influence of the philosopher Georgius Gemistos Plethon (Pletho), a remarkable figure, as described by the youthful Marsilio Ficino among others, but from the point of view of doctrine ambiguous, if not suspect. Advocating a return to the ancient customs of the ancient Greeks, he was an expert on Plato and also a certain current of Neoplatonism with its correlated mystery cults. In fact Pletho was later to be accused of having resuscitated ancient paganism and of having taught the most esoteric doctrines to a close circle of initiates.

The first brusque change in Bessarion's pace of life came with the interminable negotiations aimed at recomposing the schism between the Churches of Constantinople and Rome, marking the last period in Byzantine history – from the Council of Leo II to the Council of Florence. Bessarion was a member of the Greek delegation which arrived in Venice on 8 February 1438. He played a key role, mainly due to his *Orazione*

Dogmatica, in reaching the final agreement and in proclaiming the reunion of the Churches in Florence on 6 July 1439.

After being made a cardinal, Bessarion returned to Constantinople in 1440, where the incumbent threat of a Turkish attack had created a climate of gloom in the city. The threat eventually did translate into a series of attacks by the youthful Sultan Mehmet, who managed to seize Constantinople on 29 May 1453. The terrible news spread like wildfire, reaching Venice by sea and then on to the rest of Europe. Bessarion was informed while in Bologna as the papal legate. The subsequent election of Enea Silvio Piccolomini as Pope Pius II seemed to suggest that the time for a Christian re-conquest had finally come. In June 1459 Bessarion was at the Congress of Mantua, convened for the purpose. Next he went to Germany to obtain imperial assistance, first in Nuremberg and then in Worms and Vienna. Unfortunately, his efforts were in vain. On his return to Italy he passed through Venice before returning to Rome again at the end of 1461. In the meantime his relations with the Venetian Republic had grown closer and on 20 December of the same year, the Great Council included him among its members and conferred Venetian nobility on him. This was the prelude to his subsequent return to the city on 22 July 1463 to prepare for the crusade. He was met by the doge on the *Bucintoro*, the official ducal vessel, and he and his family took up residence in the Benedictine monastery of San Giorgio Maggiore, where in 1437 the patriarch Joseph II and other ecclesiastical dignitaries in the Greek delegation to the Council had also lodged. In only a week Bessarion's main preoccupation as the papal legate was settled: after lengthy discussions in the Senate, in which he himself intervened, the war against the Turks was approved. But while waiting for words to become deeds, his stay in Venice dragged out: the fleet had to be equipped and an army gathered before setting off for the Levant. During these long months in 1463-1464 the cardinal was very active at various levels in political, social, religious and cultural life in the city. For example, the Republic asked for his opinion on the question of renewing the 14th-century

Antonio Averulino called il Filarete,
The arrival of the Greek delegation in Venice,
bronze relief for the central door of
St Peter's Basilica, Rome



charter allowing Jews to reside in Venice. The discussion had been going on for some time without any agreement in sight. The Venetians thus turned to him as the papal legate and he expressed a opinion in favour of allowing the Jews to reside in the city and in all the Republic's territories. At the same time he also spoke out in favour of the Eastern communities (Greeks and Slavs) in the lagoon, whose number had gradually swollen with the arrival of many refugees driven out by the Turkish advance.

Together with the Bessarion family, the monastery of San Giorgio also provided lodgings for one of the most promising talents of European astronomy at the time: Johannes Müller von Königsberg called Regiomontanus. A member of the Cardinal's retinue since the period of the Vienna stay, Regiomontanus assisted in comparing Ptolemy's texts with the findings of medieval astronomical observations in the East and the West and in studying other Greek and Byzantine astronomers and more "technical" questions linked to the construction of astrolabes and correcting the calendar, which was only eventually solved in 1582 with the Gregorian reform. The "rediscovery" of Ptolemy and the study of the other Byzantine astronomers by Regiomontanus and Bessarion paved the way to the Copernican astronomical revolution the following century and laid the basis for modern astronomy. The programmatic writing for this

work can be found in the text, written at San Giorgio, of a lecture given by Regiomontanus at the University of Padua in April 1464.

On 29 August 1463 the *Guardian Grando* of the Scuola Grande della Carità, Marco da Costa, and his confreres went to San Giorgio to nominate Bessarion an honorary member of their confraternity to fill the place left vacant by the death of Cardinal Colonna. In response to this honour, Bessarion presented the Scuola with a reliquary containing a fragment of the true cross, once the property of a princess in the imperial family and then of Gregory Mamme, future patriarch of Constantinople. Towards the end of 1463 and at the beginning of 1464 – we do not know the exact date because the original deed has been lost or never found – Bessarion then presented the Greek codices in his library to San Giorgio, reserving the right to use them until his death (*donatio inter vivos*). The Benedictines were to conserve them in the library and allow them to be consulted but could never sell them or lend them without a suitable deposit. If these arrangements were not respected, the patriarch of Venice would take possession of the manuscripts. Cardinal Bessarion made his last will and testament at San Giorgio on 17 February 1464: he gave instructions concerning the future of his goods and precise recommendations about the prayers to be recited for the repose of his soul and those of beloved dead ones.

The rapid succession of donations and legacy arrangements suggest that in those months of his prolonged Venetian stay, after years of restless wandering, the sixty-year-old Bessarion was contemplating his impending death. The story of his library also provides some fascinating insight. From the quantitative point of view it was much larger than any other library owned by contemporary members of the Byzantine

Johānes vō Königsperg



Regiomontanus, woodcut in H. Schedel, *Liber Chronicarum*, Nurembergae 1493, Venice, Biblioteca Nazionale Marciana



Gentile Bellini, *Cardinal Bessarion and two members of the Scuola della Carità in prayer with the Bessarion Reliquary*, (1472-1473)
© National Gallery London, NG6590

intelligentsia and if anything was comparable to the Vatican Library under the papacy of Nicholas IV or that of some Western sovereigns. It was roughly divided into two large sections: the Greek section and the Latin section. The Latin section was the outcome of his years in the West. It was more the result of meetings and exchanges, a straightforward tool for consultation and use. The Greek section, however, had a completely different value for its owner, insofar as it was the depository and evidence of a world – the Greek language and civilisation – in danger of disappearing. The feverish search for Greek manuscripts over a lifetime was driven by this idea: Bessarion had set himself the task of saving what he could from the enormous disaster of the fall of Constantinople. The San Giorgio Maggiore legacy thus also meant handing on an extraordinarily important cultural mission, and the island seemed to him the best place to guard over the Greek *phonè*.

Over and above the choice of San Giorgio in particular, and Venice in general – of the *altera Byzantium* as the doge Moro was to write a few years later – it must be said that this decision, when seen in the light of Bessarion's political and diplomatic activity, suggests he was aware that the safest place for the Greeks would be in exile, far from Byzantium. All hope of freeing Constantinople seemed to have vanished, and his labour and efforts, and even the imminent crusade could only appear to be actions to curb the Turkish power.

The donation of the Greek codices to San Giorgio was thus evidence of the cardinal's vision in old age and the awareness that Byzantium had ended for good.

On 18 June 1464 Bessarion left Venice never to return again. He reached Ancona and the ailing pope, who wished to be present while the preparations were feverishly being made for the fleet. But in mid-August Pope Pius II died: the fleet was dispersed and the crusade never took place.

Over the next frenetic eight years, the cardinal renewed his efforts under the papacy of Paul II and Sixtus IV to organise a “definitive” crusade and made a last pointless voyage to France in 1472 before his death on the Via Romea at Ravenna in the house of the Venetian podesta, Antonio Dandolo, on the night of 17-18 November 1472. As for his library, it was transported to Venice by a long train of mules sometime between 1469 and 1474: 56 crates of Greek and Latin manuscripts bequeathed to the Republic, and no longer to the monastery of San Giorgio Maggiore, in 1468.

The real reasons which made Bessarion change his mind are now clear, especially considering his relations with the Platonic Academy and the Roman pope, but we cannot help smiling at the official justification in the bull of 1467: the library had to be kept in St Mark's and not San Giorgio “because this monastery is on an island and it can only be reached from the city of Venice by boat” (*cum monasterium ipsum sit in insula ad illud ex civitate predicta nisi navigio iri non potest*).

Antonio Rigo

Le pubblicazioni

Catalogues



Tiepolo. Ironia e comico

edited by Adriano Mariuz and Giuseppe Pavanello

Marsilio Editori, Venice, 2004

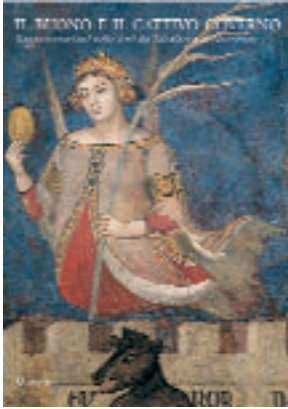
After an initial section with essays by Adriano Mariuz and Giuseppe Pavanello, the book consists of the rich illustrated catalogue of the works shown at the recent exhibition held at the Giorgio Cini Foundation.

The first section, dedicated to *Teatro alla moda*, the title of a celebrated pamphlet by Benedetto Marcello published in 1720, is a fascinating way of plunging into the slightly extravagant world of theatre and its leading players, as mockingly depicted by Anton Maria Zanetti (1680-1767) in a series of extraordinary drawings.

The second section, *Pulcinella in Arcadia*, brings together drawings by Giambattista Tiepolo featuring Punchinello, the most popular mask in *Commedia dell'Arte*, who often takes on a rather solemn air, and is portrayed coping with the menial realities of his basic corporeal needs, mainly associated with food: i.e. eating, defecating, and sleeping. Named after the book of drawings by Giambattista Tiepolo – the *Tomo Terzo de Caricature* (“Volume Three of The Caricatures”) – dispersed in an auction in London in 1943, the third section is a very rich parade of the caricatures by Giambattista Tiepolo and his sons Giandomenico and Lorenzo.

The fourth section, *Giandomenico Tiepolo 1791*, brings together drawings satirising contemporary society’s customs, made in the years just after the French Revolution.

The fifth section is dedicated to *Divertimento per li Regazzi (Amusements for Boys)* by Giandomenico Tiepolo. For this exhibition as many as twenty-three sheets from the original album (now dispersed in collections worldwide) were reassembled: the series begins with a frontispiece and continues with drawings depicting the birth, loves, adventures, occupations, troubles and fun of Punchinello, before ending with his death and grotesque resurrection.



*Il Buono e il Cattivo Governo.
Rappresentazioni nelle Arti dal Medioevo al Novecento*

edited by Giuseppe Pavanello
Marsilio Editori, Venice, 2004

This is a companion volume to the exhibition *Good and Bad Government. Images in the Arts from the Middle Ages to the 20th Century*, held on the Island of San Giorgio Maggiore. Inspired by Ambrogio Lorenzetti's fascinating allegory in the famous frescoes in the Palazzo Pubblico, Siena, the book offers an *excursus* on images of "Good and Bad Government" and political activities and their effects. Starting from the exemplary cases of Siena and Venice, paintings, miniatures, sculptures, drawings, prints and objets d'art illustrate the symbols, myths and allegories used to represent political power over the centuries. By exploring the power and wealth of the images – the associations between iconography and contemporary political and philosophical conceptions, as well as the highly varied literary ideas – the essays in the book reveal the different modalities, times and places of thinking on Good Government. The evocative power of these images and their underlying ideas are even more significant today, since for the first time in our history we have set out on a path towards a new form of supranational government.

Essays



*Barocco in Italia. Barocco in Boemia.
Uomini, idee e forme d'arte a confronto*

edited by Sante Graciotti and Jitka Kresálková
Media et orientalis Europa, 3
Il Calamo, Rome, 2003

The papers published in this volume are the outcome of a conference on the Baroque in Bohemia and Italy, held in Prague in 1999 as part of a specific co-operation agreement between the Giorgio Cini Foundation, the Academy of Sciences of the Czech Republic and the Charles University, Prague. The papers – especially those by Czech authors – provide key insight into the political, socio-economic, cultural and religious conditions in 17th- and 18th-century Bohemia. Ranging from political history to philosophy, and the history of music, theatre, literature, art and the church, the essays clearly reveal how the overall dialogue between Italy and Bohemia developed in the period in question in dialectical terms of mutual exchanges. Moreover, the general picture suggests that events in Central Europe were much more closely inter-woven with the rest of the continent than previously thought.



Gastone Vio

Le Scuole Piccole nella Venezia dei Dogi. Note d'archivio per la storia delle confraternite veneziane

Studies and Research on Veneto Popular Culture,

promoted by the Veneto Regione, Third Series, 1

Angelo Colla Editore, Fondazione Giorgio Cini, Regione del Veneto, Vicenza, 2004

During the Venetian Republic, the term *scuola* usually stood for any kind of association with religious or welfare purposes, administered by laymen under the control of the Venetian magistracy. A good deal is known about the so-called *scuole grandi*, while previously for the *scuole piccole* there was not enough collected evidence to pursue in-depth studies. After thirty years of archive research, the author of this book has gathered data concerning as many as 925 Venetian confraternities of various kinds, over a period spanning from the 14th century to the fall of the Republic. The huge quantity of documents now published, *scuola* by *scuola*, not only includes the statutes of each organisation but also the records of small and great events, which over the centuries characterised their life. According to profession or trade, all Venetian citizens over fifteen, both male and female, could unite to enjoy mutual assistance, guarantees and moral and spiritual benefits.



Domani l'aurora

Reconstruction of Camillo Togni's unfinished Piano Concerto (1993),

supplemented by an initial catalogue of the Archives

edited by Paulo De Assis Studi di Musica Veneta

Leo S. Olschki Editore, Florence, 2004

After five years of eager private work on the project for the composition of a grand *Piano Concerto*, in the last weeks of November 1993, when “powerful doses of cortisone had generated an amazing but unfortunately short-lived recovery of energy”, Camillo Togni set about the very demanding task of completing the material intended to “close” the great form of this bold composition. Despite Togni's resolute efforts, the short-lived physical recovery did not last long enough to allow him to complete the creative venture and the *Concerto* remained unfinished on his death in November 1993.



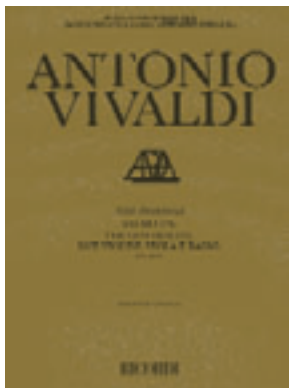
Arrigo Boito *Ero e Leandro*

edited by Emanuele d'Angelo, foreword by Grazia Distaso

Palomar, Bari, 2004

In 1871 Boito composed his lyrical tragedy *Ero e Leandro*, just before succumbing to the charm of *Lohengrin*, and at the height of his strong aversion to Wagner. The work was a response to *Tristan und Isolde*, and conditioned by Boito's dislike for Germanic drama to which he wished to offer a Mediterranean alternative. Under the patronage of the Giorgio Cini Foundation, this book offers a previously unpublished first edition of Boito's third libretto in two acts, appropriately introduced and widely commented, revealing a complex polysemic architecture. Beneath the guise of an anti-traditional aesthetising game runs a cynical pessimistic would-be bohemian alienation, while between the misleading sham lines there is an articulated esoteric structure versed in the language of Masonry, alchemy and the Rosicrucians.

Critical editions of music



Antonio Vivaldi *Nisi Dominus*

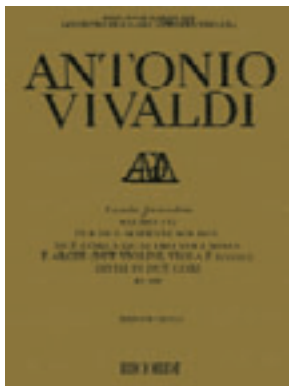
Salmo 126 per contralto, due violini, viola e basso, RV 608

Critical edition by Michael Talbot

Edizione critica delle Opere vocali di Antonio Vivaldi

BMG Ricordi, Milan, 2004

Until the recent rediscovery of a second later setting (RV 803) for the psalm *Nisi Dominus*, this version in G minor for contralto and strings, RV 608, was considered to have been the only one composed by Vivaldi. In nine movements, ending in a vibrant *Amen*, this composition ranks with his major works for solo singer, deserving to be set beside the celebrated *Stabat Mater*, RV 621. Characterised in equal measure by lyricism and drama, the *Nisi Dominus* also has a very varied texture and instrumental score. In the third movement the violins are softened by special mutes (called *piombi*) to suggest the idea of sleep, while in the *Gloria Patri*, which composers usually set in a brilliant *allegro* mode, Vivaldi creates a more thoughtful melancholic effect by adding a viola d'amore as the obbligato instrument and adopting a minor key. Vivaldi himself played the viola d'amore, and this may well explain the intensely private, personal mood of the movement.



Antonio Vivaldi

Lauda Jerusalem

Salmo per due soprani solisti, due cori a quattro voci miste e archi
(due violini, viola e basso) divisi in due cori, RV 609

Critical edition by Michael Talbot

Edizione critica delle Opere vocali di Antonio Vivaldi

BMG Ricordi, Milan, 2004

This setting in E minor of the psalm *Lauda Jerusalem* was probably composed by Vivaldi towards the end of his life. In fact it was included among the many works given to the Ospedale della Pietà in 1739. Like the *Beatus vir* RV 598, this work was conceived in one exceptionally long movement, but differs from the *Beatus* in the use of a double choir and double orchestra. Both choirs have a soprano soloist (in the autograph score Vivaldi noted the names of two singers for each part, possibly only as a precaution), while the greatest musical interest lies in the exchanges between the two choirs. The piece ends with an inspiring vaguely fugato setting of the Doxology (*Sicut erat...*), paraphrasing a theme employed in the identical context in an anonymous setting of the same psalm (RV Anh. 35), which he used as a model for the *Credidi propter quod*, RV 605.

The *Lauda Jerusalem* is a vigorous work, once more revealing how the composer's imagination was still fervid even at the end of his career.



L'umiltà coronata in Ester

Libretto by Pietro Pariati and music by Antonio Lotti

Facsimile edition of the oratory score and edition of the libretto,
with an essay by Laura Zanella

Drammaturgia musicale veneta, no. 11

BMG Ricordi, Milan, 2004

Pietro Pariati's oratory for the music by Antonio Lotti, dedicated to the celebrated Racinian story of Esther, was written in 1714. Although intended for Vienna, it was conceived in Venice, since it is the reworking of an oratory performed in 1712 at the Ospedale dei Mendicanti entitled *Humilitas exaltata seu Esther regina*. The origins of the work explain the strong and more than implicit "theatricality", typical of the oratories in the Venetian *ospedali*. Whereas the trait of humanised sacredness was slightly veiled by the Latin versification in Venetian oratories (according to the modes of a dramatic lyricism well underscored by the liveliness of the *recitativi* and the brilliance of the dynamic verses and rhymes), in this example of an export, the theatrical

dimension is restored by the Italian language – exquisitely melodramatic and in the overtly “lyrical” style of the pedigree librettist, Pietro Pariati, who was often a co-author with Zeno of Venetian-style works for Vienna. The work appears to be a precursor of Zeno’s *sacra musicale tragedia* and in Lotti’s highly dramatic specific setting it is an example of one of the first steps on the slow path which in the 18th-century was to lead to the genre of the oratory entering the opera repertory of the great pre-Romantic and Romantic “sacred dramas”.

Periodicals



AAA TAC Acoustical Arts and Artifacts. Technology, Aesthetics, Communication

An International Journal 1, 2004

Istituti Editoriali e Poligrafici Internazionali, Pisa – Rome

AAA TAC is an annual publication which sets out to explore from an original new perspective acoustical arts and artifacts with a special focus on aspects of technology, aesthetics and communications.

Acoustical productions are deliberately seen and considered as constituent parts of the soundscape necessarily requiring continual redefinition by a set of techniques commonly described in terms of “reproduction”. In fact in the current state of sound communications, reproduction and productions tend to be equivalents.

This is this presupposition underlying the research in which *AAA TAC* wishes to devise various disciplinary vectors both from the point of view of musicology, stripped from the fetish of textuality and focused on the “making” of processes, and in the perspective of a “science of communications” maintaining a close dialogue with aesthetics. Making this the basis for an historical inquiry and survey of the present also implies pursuing a critical programme redefining the repertories.



AAM TAC Arts and Artifacts in Movie. Technology, Aesthetics, Communication

An International Journal 1, 2004

Istituti Editoriali e Poligrafici Internazionali, Pisa – Rome

Promoted by the Institute of Music, this new publication is an innovative journal aiming to approach the arts and artifacts in cinematic output through practical inquiries in all the disciplines of technology, aesthetics and communications.

The review is divided up into three thematic sections, not necessarily permanent. The first focuses on a new kind of inquiry into artifacts and movie artifacts; the second section is dedicated to inquiries into cases of failures, i.e. crises in the specific elements of artistry or consumption of products; while the third section deals with inquiries into and analyses of “memory”, considered as repertory, classification, museum, and the field generating critical settings.



«Viridarium»

Elia e al Khidr. L'archetipo del maestro invisibile

edited by Alessandro Grossato

Edizioni Medusa, Milan, 2004

The first book in the annual Viridarium series dedicated to Elijah (Elias) and al Khidr focuses on the figure of Elijah as the “archetype of the invisible master”, through his various metamorphoses in the spiritual traditions which have adopted him: Judaism, Christianity, Islam, Hinduism and Buddhism. The essays in the book cast light from various angles on the aspect shared most by the convergent prophetic figures forming a fundamental but hitherto little explored theme in the history of religions: i.e. the “invisible master”. The earliest form of this figure was found in Hinduism, going back to Central Asian and Siberian shamanism. The fundamental prophetic role Elijah plays in Judaism and the initiatory function of the figure in the Kabbalah are illustrated. This is followed by an examination of the Christian theological re-elaboration of the figure of Elijah by the first Fathers of the Church, the Elijah motifs in the Carmelite tradition and their permanence in Christian theosophy since the 17th century, as well as the twofold ambivalent figure of Elijah and al Khidr in Islam, in which the latter is at times only an *alter ego* of Elijah, whereas in other cases he is an independent prophetic figure. Lastly, the editor tackles the final link in this long historical and spiritual chain which at its extremes manages to establish connections between two apparently very distant traditions like Judaism and Hinduism. The next volume in the series (2005), edited by Francesco Zambon, will be dedicated to “The Mystics’ God”



«Arte Veneta» 59

edited by the Institute for Art History

From the Contents

Andrea Cortese, *Per la miniatura veneziana del Duecento: un Trésor alla Biblioteca Capitolare di Verona*

Silvia Fumian, *Due codici veneti poco noti nella biblioteca di Federico da Montefeltro*

Paola Modesti, *I cori nelle chiese veneziane e la visita apostolica del 1581.*

Il "barco" di Santa Maria della Carità

Simone Ferrari, *Gli anni veneziani di Jacopo de' Barbari*

Colin Eisler, *La Tempesta di Giorgione: il primo "capriccio" della pittura veneziana*

Rosella Lauber, *"Et è il nudo che ho io in pittura de l'istesso Zorzi".*

Per Giorgione e Marcantonio Michiel

Sergio Marinelli, *All'esordio di Jacopo Tintoretto*

Renzo Mangili, *La testa di carattere a Venezia nel Settecento: l'inedito paradigma di una raccolta coeva*

Massimo De Grassi, *Giovani Marchiori tra intaglio e scultura: appunti sugli esordi*

Susanna Pasquali, *Scrivere di architettura intorno al 1780: Andrea Memmo e Francesco Milizia tra il Veneto e Roma*

Luca Caburlotto, *Un'equivoca "fortuna": i primitivi nelle collezioni Correr e Molin*

Listings

Laila Olimpia Pietribiasi, *Il velario di San Michele Arcangelo a Pescincanna*

Arabella Cifani, Franco Monetti, *"Il mio occhio si è fatto pittore": un problematico e inedito capolavoro di Callisto Piazza*

Eliana Carrara, *Francesco Sansovino, letterato e intendente d'arte*

Michel Hochmann, *Giuseppe Porta e la decorazione di palazzo Contarini dalle Figure*

Paola Rossi, *Temi marciiani di Domenico Tintoretto*

Waldemar H. de Boer, *Alcuni dipinti raffiguranti San Vincenzo di Alessandro Maganza e Francesco Maffei*

Roberto Pancheri, *Una nuova allegoria profana di Nicolas Régnier*

Dominika Wronikowska, *Committenti polacchi di Canova*

Archive papers

Bożena Anna Kowalczyk, *Le origini veneziane di Pietro Bellotti*

Restorations

Soprintendenza Speciale per il Polo Museale Veneziano. Restauri anno 2002

News

Giuseppe Pavanello, *Dipinti veneziani in Polesine*

Bibliography of Veneto Art: 2001

a cura di Davide Apolloni



«Studi Veneziani» N.S. XLVII

a cura dell'Istituto per la Storia della Società e dello Stato Veneziano

Studies

Giovanni Scarabello, *Per una storia della prostituzione a Venezia tra il XIII e il XVIII sec.*

Giorgio Politi, *Città delle immagini, immagine della città*

Claire Judde De Larivière, *L'abandon de la navigation de ligne: les enjeux d'un processus économique (Venise, fin XV e-début XVI e siècle)*

Renata Segre, *'Italian' and 'Iberian' Jews look to the Levant, 16th century*

Gino Benzoni, *Sarpi: a mo' d'introduzione*

Mauro Sarnelli, *Presenze della cultura ebraica nella Venezia del primo Seicento*

Sergio Perini, *Riflessi economici e implicazioni ideologiche della politica ecclesiastica veneziana nel secondo Settecento*

Michele Simonetto, *Diritto, giustizia, società: la Repubblica di Venezia negli studi degli ultimi quarant'anni*

Notes and documents

Susanne Tichy, *Dalla lotta antiturca alla mumaria: visioni e versioni del pellegrinaggio di Boghislao X di Pomerania (1497-1498)*

Carolyn C. Wilson, *The cult of St. Joseph in early Cinquecento Venice and the testimony of Marino Sanudo's Diaries*

Giacomo Corazzol, *Sulla Cronaca dei sovrani di Venezia*

(Divre ha-yamim le malke Wenesiy'ah) di Rabbi *Elia Capsali da Candia*

Cristian Luca, *La via italiana ai progetti militari antiottomani nell'Europa Sudorientale della prima metà del Seicento*

Gino Benzoni, *A proposito d'accademia: qualche osservazione tra divagazione e considerazione*

Mauro Pitteri, *Una trattativa segreta fra Antonio Zanon e Montealegre*

Corrado Viola, *Il nuovo, la tragedia, la storia. Sulle lettere di Pindemonte a Isabella*

Cees de Bondt, *Tiepolo's The death of Hyacinth and The image of the game of tennis in art (1500-1800)*

Reviews

Gli accordi con Curzola..., a cura di Ermanno Orlando (E. Ivetic)

Susanne Tichy, *et vene la mumaria...* (P. Vescovo)

The jews of Early Modern Venice..., a cura di Robert C. Davis e B. Ravid (M. Casini)

Magia, Alchimia, Scienza..., a cura di Carlos Gilly (B. Boccazzi Mazza)

Gizella Nemeth Papo, Adrian Papo, *Ludovico Gritti...* (A. Zannini)

Paolo Sambin, *Per le biografie di A. Beolco ... e di A. Cornaro...* (P. Vescovo)

Daniele Montanari, *Il credito e la carità...* (M. Knapton)

Brigitta Cladders, *Französische Venedig-Reisen...* (U. Tucci)

Edizione del Seicento..., a cura di Caterina Griffante (D. Perocco)

Danilo Gasparini, *Polenta e formenton...* (M. Pitteri)



«Studi Veneziani» N.S. XLVIII

a cura dell'Istituto per la Storia della Società e dello Stato Veneziano

Studies

Mauro Sarnelli, *Premesse per la delineaazione di figure protagonistiche nella storiografia dell'umanesimo: il rex/princeps/dux belli (e pacis)*

Bernard Doumerc, «*Lunardo Loredan, Doxe chi è un tiran*»: *la fn du républicanisme vénitien (1490-1520)?*

Gino Benzoni, *Tra Ruzzante e Sanudo: il sortilegio del mercato*

Sheila Das, *Sarpi's portraits in the Istoria del concilio tridentino*

Barbara Boccazzi Mazza, *Committenza ebraica e architettura termale tra XVIII e XIX sec.*

Luca Lo Basso, *Il mestiere del remo nell'armata sottile veneziana: coscrizione, debito, pena e schiavitù (secc. XVI-XVIII)*

Notes and documents

Walter Haberstumpf, *Questioni storiche e prosopografiche circa i Sanudo, i dalle Carceri e i Crispo, duchi dell'Arcipelago (sec. XIII-XV)*

Piergiorgio Freddi, *Soncino Benzone: uomo d'armi del primo '500*

Gino Benzoni, *Venezia, città che colleziona significati*

Barbara Boccazzi Mazza, *Intra moenia, extra moenia: temi di urbanistica patavina tra Cinquecento e Settecento*

Helen Deborah Walberg, «*Una compiuta galleria di pitture veneziane*»: *the church of S. Maria Maggiore in Venice*

Luca Bortolotti, *Sentimento, forma e racconto nell'Adorazione dei pastori di S. Giorgio Maggiore di Jacopo Bassano*

Massimo Galtarossa, *Itinerari di cittadini originari veneti fra Venezia e Padova durante i secc. XVII e XVIII*

Chiara Augliera, *La prima traduzione in greco dei Trattati della pittura di Leonardo e Alberti nel Codice Marciano graec. IV 50 (=117)*

Liliana De Venuto, *Discorrere di arte nel sec. XVIII: ragionamenti e riflessioni fra Rovereto e Venezia*

Reviews

Cronache, *Corpus ... Eccl. Aquileiensis...*, a cura di Giorgio Fedalto e Luigi Andrea Bertò (M. Fiano)

Een koopman in Venetië... (H. Zug Tucci)

La vita nei libri... a cura di M. Zorzi (B. Boccazzi Mazza)

Elide Casali, *Le spie del cielo...* (T. Plebani)

Giordano Bruno. Destino e verità, a cura di Daniele Goldoni e Luigi Ruggiu (A. Conzato)

Roberta Colombi, *Lo sguardo che «s'interna»...* (M. Sarnelli)

Girolamo Brusoni..., a cura di Gino Benzoni (P. Vescovo)

Linda Borean, *La quadreria di A. e G. D. Correggio... e Figure di collezionisti...*,
a cura di L. Borean e S. Mason e *Tra committenza e collezionismo...*,
a cura di E. M. Dal Palazzolo e L. Tedoldi (R. Rugolo)
Stefania Pascolini, *Dal talamo al chiostro...* (M. Galtarossa)
Larry Wolff, *Venice and the Slavs...* (E. Ivetic)

Multimedia



On-line proceedings International Seminar of Ethnomusicology *Applied Ethnomusicology: prospects and problems*

Since 1995 the Intercultural Institute for Comparative Musical Studies has organised an International Seminar of Ethnomusicology every January. A limited number of leading Italian and foreign experts are invited to give a long paper on a theme considered relevant to the current ethnomusicological debate. In 2002 the theme was *Applied Ethnomusicology: prospects and problems*. The issues considered ranged from the theoretical and methodological aspects of research to the everyday practice of the ethnomusicologist.

Given the considerable interest shown in the papers, the proceedings have been published on the Foundation web site (www.cini.it). There were various reasons for choosing the on-line solution. Firstly, to provide easy access to materials for anyone who can use the Internet. This accessibility is particularly valuable at a time when scholarly publishing is encountering difficulty in finding distribution channels. Moreover, by publishing the papers in multimedia form the readers can consult audio and video samples, and thus form a much more faithful idea of the effective work at the seminar.

The on-line proceedings include the papers by Giannattasio, Aubert, Facci, Wiggins, Callari Galli and Giuriati, and were immediately used in exam programmes for ethnomusicology courses at the universities of La Sapienza-Rome, Pavia and Palermo.



Cd rom

Nino Rota Archives

La raccolta delle edizioni di musica popolare e musica per l'infanzia

edited by Matteo Taboga

Università di Venice Ca' Foscari, Fondazione Giorgio Cini, Venice, 2004

This cd was produced as part of a project in the course for “Expert in virtual restoration of the bibliographical heritage and the restoration of bibliographical/museum goods” organised by the Foundation School of San Giorgio. The aim of the project was to catalogue editions of children’s popular music belonging to the composer Nino Rota and kept in the Rota Archives on the Island of San Giorgio.

The archives contain eighty editions from all over the world, including many Italian volumes but also works in Russian and Ukrainian. Some editions are of Spanish and Jewish-Spanish popular music, while others are of Celtic, Breton and Cymbric music. The cataloguing has been supplemented by the digitalisation of the frontispieces and indices, with the addition of scanned sections of books deemed to be interesting or providing explanations of the features of the books themselves or their use by Rota. In this way various pages with hand-written notes were digitalised and elements were highlighted to facilitate viewing and understanding as well as to enable readers to browse through the books “virtually”.



Cd

Al vecchio e indisciplinato Bagnoli

La civiltà del quattro mani

Duo pianistico Eugenio Bagnoli - Gino Gorini

Venice, 2004

“Dear *maestro!* Like in some fairy tales, your old and undisciplined Bagnoli was gathered up by an impresario who is taking him round the world. It is the first time I have realised I have such brazen luck. This cheers me greatly but am sure the same cannot be said for my slightly envious old companions and colleagues. I am so happy!... Well Maestro, are you satisfied? Have no fear: I will do myself honour and I won’t betray the Casella School.” This is what Bagnoli wrote to his teacher Alfred Casella jr in a youthful letter reflecting feelings that brilliantly characterised the artistic career of a great concert pianist celebrated here on account of his very long active presence at the Cini Foundation. The feelings are all part of the ideal exercise of

lucidity by a profound performer who – in the spellbinding atmosphere of the loftiest chamber music – knows how to “socialise” and to “share” with his more sensitive students and discerning colleagues a sense of joint involvement and fellowship in the friendly bonds which he lovingly builds. He does so as one who understands the reasons for making music, exploring the subject and himself in a play of continuous responses to the ideas in the texts. Thus in the wake of Casella’s masterly teaching, Bagnoli always approached his lessons and his concerts – rarely as a soloist – as a dense dialogue of secret interpretations, a gentle jousting with playful intuitions which stand up to the – at times experimental – comparison with the most diversified stylistic universes. This cd dedicated to the “dear old and undisciplined” musician illustrates five different approaches to the discursive interpretative relationship, illustrated at different stages by considering some precious testimonies to one of the many exemplary dialogues involving Bagnoli with his students or companions in the arcane poetics of the chamber for music: i.e. the extraordinary experience of the piano duo with Gino Gorini, when, arguably Bagnoli went furthest down the path of all-round stylistic exploration.



Cd

La danza barocca a teatro *Ritornelli a ballo nell'opera veneziana del Seicento*

Released under the patronage of the Giorgio Cini Foundation Institute of Music, this cd is a recording from a concert held on 10 December 2003 in Venice. The concert was organised by the Ugo and Olga Levi Foundation as part of the events to celebrate the re-opening of the Teatro La Fenice.

The disc features ten Baroque dances for theatre dating from 1640 to 1681 (performed by the Camerata Marciana conducted by Maurizio Valmarana, with the revision and orchestral arrangement by Riccardo Carnesecchi). The dances were chosen from the over one hundred opera manuscripts in the Contarini Collection, preserved in the Biblioteca Marciana, Venice.

The music was taken from the book *La danza barocca a teatro. Ritornelli a ballo nell'opera veneziana del Seicento*, edited by Riccardo Carnesecchi and published in 2003 by Neri Pozza Editore, Vicenza.

