



fondazione  
**GIORGIO CINI**  
*onlus*

# Lettera da San Giorgio

Year XVIII, number 35. Six-monthly publication. September 2016 – February 2017

Spedizione in A.P. Art. 2 Comma 20/c Legge 662/96 DCB VE. Tassa pagata / Taxe perçue



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- UNTIL 18 DEC 2016 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Exhibition From Portrait to Icon. The Charm of an Actress in Photography*
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- 19 – 20 OCT VENICE, UNIVERSITÀ CÀ FOSCARI, FONDAZIONE GIORGIO CINI  
*Music and Rites. Lecture and Concert  
Ritual Music at Meknes (Morocco): Me'imat, Jilala and Schigouri*
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- 27 – 28 OCT VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*International Conference Giovanni Bellini: "... il migliore nella pittura"*
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- 4 – 5 NOV VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
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*Europa Rossi. Singing and Praying in Jewish Italy 1600-1630*

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- 10 NOV VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
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*Batá Drums in the Cuban Santería*
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## EDITORIAL

The Fondazione Giorgio Cini programme of activities for the next six months includes two major events that are of great significance both for our Foundation and the city of Venice.

The first is an exhibition entitled *Mindful Hands*, due to run from mid-September until the first week of January 2017. Curated by Federica Toniolo and Massimo Medica, the exhibition consists of masterpieces of illumination from the collection assembled by Vittorio Cini in the 1930s and later donated to the Foundation. The miniatures in the Cini collection are of a remarkably high standard and the collection is considered to be one of the three most important of its kind in the world. The works on display will be enhanced both by Michele De Lucchi's exhibition design and an artistic installation created by Adam Lowe and Factum Arte.

*Mindful Hands* is the climax of a project lasting several years with the principal aim of showcasing one of the most valuable treasures housed on the island of San Giorgio Maggiore. Over the last three years, the miniatures have been the subject of research involving forty-nine scholars. A total of 198 catalogue index cards (concerning 235 works) have been drafted and will be published by Silvana Editoriale in the first complete catalogue of the Fondazione Cini miniatures. Another part of the project has been the restoration of over 120 items in the collection. This major investment has developed the value of an important heritage in the Fondazione Cini and was made possible thanks to the support of the Helen Hamlyn Trust and a contribution from Pirelli.

The second event, which I personally have strongly backed, is the international conference entitled *Sustainability of Local Commons with a Global Value: Venice and its Lagoon*, to be held on 4 and 5 November. The conference has attracted international scholars from various disciplines (from ecology to jurisprudence, political sciences and climatology) and will coincide with the fiftieth anniversary of a dramatic date for Venice: 4 November 1966 when the highest *acqua alta* (exceptional high tide) ever recorded devastated the city and demonstrated the fragility of a unique, one-off urban ecosystem to the whole world.

The conference does not set out to draft a project for sustainable development possible for a city like Venice (the theme has been often explored without producing any effective results), but is rather an attempt to understand what models of *governance* are required to implement any project of this kind. On the grounds of its history and destiny, Venice yet again turns out to be a “free port”, or an ongoing construction site in which to imagine answers to apparently, unsolvable common problems.

President  
Giovanni Bazoli



## MAIN FORTHCOMING ACTIVITIES



Bartolomeo Montagna,  
Virgin and Child with Saints John the Baptist and Francis,  
Private collection

UNTIL 15 NOVEMBER 2016  
VENICE, PALAZZO CINI GALLERY AT SAN VIO

### **Exhibition** *Rediscovered Masterpieces from the Vittorio Cini Collection*

The exhibition *Rediscovered Masterpieces from the Vittorio Cini Collection* will remain open to the public until 15 November on the second floor of the Palazzo Cini Gallery at San Vio. The exhibition presents a remarkable group of paintings, enabling visitors to follow the development of Venetian art from the 14th to the 18th centuries through the works of some of the most representative artists of their ages: Crivelli, Titian, Lotto, Guardi, Canaletto and Tiepolo. Meantime the *Art Conversations* will also resume: six meetings with scholars and experts who illustrate Vittorio Cini's museum house to members of the public and explore themes related to its permanent art collections as well as works on temporary display. Launched two years ago, the *Guest at the Palace* series also continues to generate interest. The result of collaboration between major Italian and foreign institutions and museums, the series involves the Gallery in hosting a "guest" work in its rooms.

The main idea is to establish a "dialogue" with the works in the permanent collection by creating a dense network of visual relations and affinities in subject matter. In September a sculpture of *Saint Maurelio* by Paolo di Luca da Firenze (1458) will arrive from the Museo della Cattedrale, Ferrara.

UNTIL 18 DECEMBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Exhibition**

#### *From Portrait to Icon. The Charm of an Actress in Photography*

The Duse Archive photographic collection is a treasure trove of inestimable value. The quantity and variety of the photographic prints in the collection capture all the charm exercised by Eleonora Duse in her long career in the late 19th and early 20th centuries.

A selection of private portraits and images of Duse posing in stage costumes will enable visitors to explore the world of this extraordinary actress, woman and sublime artist as well as her theatre. On the exhibition itinerary visitors can admire some of the finest photographs of Duse: images that contributed to creating her great reputation and have preserved her memory to the present day. In addition to a large number of youthful portraits, the works in the exhibition





Bary, Portrait of Eleonora Duse, c. 1900, Venice, Fondazione Giorgio Cini, Archivio Eleonora Duse

include photographs by the Florentine photographer Mario Nunes Vais, the Spaniard Pau Audouard and some prominent American photographers, such as Aimé Dupont, Joseph Byron, Arnold Genthe and Edward Steichen. Overall the photos on show document the creation of an icon in the world of Italian theatre as well as offering a summary history of the genre of portraiture in the late 19th and early 20th centuries.

Open to the public since 2011, *Eleonora Duse's Room* was created with the aim of providing access for anyone interested in the valuable heritage preserved in the Duse Archive. The original materials in the archive are exhibited by rotation in a series of temporary exhibitions aimed at exploring one or several aspects of the actress's life and work. Created in 1968 thanks to a donation by Eleonora Duse's granddaughter, Eleonora Ilaria Bullough, later Sister Mary Mark, the

Archive has gradually been enhanced by significant bequests, the most recent having been made by the Lee Strasberg Theatre & Film Institute, New York, in June 2015.



Paolo Venini, vases in the Incisi series, 1956-1957

11 SEPTEMBER 2016 – 8 JANUARY 2017  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Exhibition Le Stanze del Vetro. *Paolo Venini and His Furnace***

Curated by Marino Barovier for “Le Stanze del Vetro”, the exhibition *Paolo Venini and His Furnace* is devoted to a pioneering figure of 20th-century glass, whose passionate work made a crucial contribution to the liveliness of the art form. Previously a partner in Cappellin Venini and originally from Milan, Paolo Venini (1895–1959) founded the V.S.M. Venini & C glassworks in 1925 with the assistance of Napoleone Martinuzzi and Francesco Zecchin; the latter then left in 1932. Having become company president, Venini worked tirelessly as a great orchestrator and manager of the furnace until his death in 1959. A cultivated entrepreneur who took a keen interest in contemporary artistic developments as well as the demands of the international markets, Venini also personally designed a new series of glass objects, with the aid of his design office, and contributed to the extensive glass catalogue which in the meantime had also been enhanced by contributions from several artists. Thanks to careful research work, the exhibition and catalogue document the production determined by Paolo Venini's specific decisions, which led, for example, to the series called *Diamante* in the second half of the 1930s.

But it was in the 1950s that Venini regularly worked on creating his own glass designs, which enjoyed considerable success at the Milan Triennial and the Venice Biennale as well as at various international events in Europe and the United States, held to promote Italian craftsmanship and design. The many glass objects designed from 1950 to 1954 reveal a refined reinterpretation in

an innovative key of some traditional Murano techniques, such as *zanfirico*. Although mainly focusing on the remarkable personality and role played by Paolo Venini, the exhibition also illustrates the production resulting from sporadic collaborations from the 1930s to the 1950s with artists and designers, such as Tyra Lundgren, Gio Ponti, Piero Fornasetti, Eugène Berman, Ken Scott, Charles Lin Tissot, Riccardo Licata, Massimo Vignelli, Tobia Scarpa and Grete Prytz.

17 SEPTEMBER 2016 – 8 JANUARY 2017  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### *Mindful Hands. Masterpieces of Illumination from the Fondazione Giorgio Cini*

Curated by Federica Toniolo and Massimo Medica, this exhibition has been produced by the Fondazione Giorgio Cini with Studio Michele De Lucchi and Factum Arte, and supported by the Helen Hamlyn Trust with a contribution from Pirelli. The exhibition itinerary installed in the Sale del Convitto on San Giorgio presents a rich selection of the miniatures from the collection housed in the Institute of Art History. Considered to be one of the most important anthologies of detached illuminated leaves and cuttings of initials from liturgical books (graduals and antiphonals), the collection spans the 11th to the 16th centuries. Indeed, thanks to the presence of items representing all the Italian schools, leaves and cuttings can be seen as a compendium of the history of the Italian miniature. Thanks to the design ideas of Michele De Lucchi, whose studio has been entrusted with the installation of the exhibition, and the collaboration of Adam Lowe and Factum Arte, the exhibition itinerary has been enhanced by forms and ideas that enable a broader, non-specialist public to enter and explore the world of illumination and the illuminated manuscript. By selecting some of the most significant pieces



Giovanni di Antonio (fl. Bologna and Ferrara 1400-1450),  
detached gradual leaf with The Nativity in an initial P,  
detail 1440-1445,  
Venice, Fondazione Giorgio Cini

from the collection, including some intact illuminated manuscripts (books of hours, *mariegole*, and doge's commissions), and with a precious loan by the monks of the Abbey of San Giorgio, the exhibition aims to illustrate the cultural and stylistic development of Italian illumination from Romanesque art to Mannerism. At the same time it describes the peculiar phenomenon of collecting and taste, involving bibliophilia, the history of the art market and the practice of reusing miniatures for antiquarian purposes with, as the protagonist, the "illuminated and decorated manuscript". Specific sections, with the aid of digital video supports will analyse and explain the production techniques of illuminated manuscripts. Moreover, special installations will provide a better understanding of the codified ways some of the most precious illuminated manuscripts in the collection were used. This is the case for the extraordinary – also on the grounds of its small size – Book of Hours of Charles VIII of France, commissioned by the Duke of Milan, Ludovico il Moro around 1494-1495 and presented to the king. One of the most refined examples of Books of Hours from the Lombard area, largely illuminated by Giovanni Pietro Birago.

17 SEPTEMBER, 22 OCTOBER, 19 NOVEMBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Concert Series *The Complete Beethoven String Quartets*

In collaboration with the Quartetto di Venezia and Asolo Musica, the Fondazione Giorgio Cini has organised a performance of the complete string quartets of Ludwig Van Beethoven in six public concerts in 2016. The aim is to offer audiences, especially Venetian residents, an exceptionally high-standard musical experience in the new auditorium on the Island of San Giorgio, created by the stunning conversion of the *Squero*, a former boatyard rebuilt on the island during the historic restoration in the 1950s. The Quartetto di Venezia has a worldwide reputation for its refined performances, and many critics and experts consider it to be one of the finest Italian string quartets. Entirely made up of Venetians, the quartet has made a name for its initiatives to promote concerts of a high standard in Venice. The series is also part of the goal to set up a long-term project aimed at creating a permanent series of concerts featuring string quartets. The idea is to hold a series of events with an international appeal involving not only performances but also masterclasses, courses and advanced workshops. Through this collaboration, the Fondazione Giorgio Cini thus sets out to further strengthen its already strong ties with the city by means of a programme designed to meet the taste not only of specialists but also a wider audience of enthusiastic, cultivated concertgoers.

22 – 24 SEPTEMBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Twelfth World Conference on the Future of Science *Digital Revolution: What is Changing for Humankind?*

The pervasive “digital revolution” is one of the most topical phenomena of our age and has brought about profound changes in social, cultural, medical and scientific terms. Each stage of our life is undergoing deep transformations as traditional roles and phases evolve, while the greater human-machine collaboration may have largely unexplored consequences. The twelfth edition of the World Conference on the *Future of Science* will attempt to reveal the secrets of the digital age. From 22 to 24 September, some of the world’s leading experts on science will gather on the Island of San Giorgio Maggiore in Venice to discuss the most pressing issues arising from this revolution. They will express their own points of view on questions of crucial importance for the destiny of our society before an audience of scientists, philosophers, theologians, industrialists, politicians, economists, journalists, students and others interested in the social, economic and political consequences of continuous scientific progress.

The “Future of Science” is a series of annual international conferences jointly organised by the Fondazione Umberto Veronesi, the Fondazione Silvio Tronchetti Provera, and the Fondazione Giorgio Cini. The aim of the conferences is to examine the importance of scientific development as a mean of improving the quality of our lives and to delineate a new role for science in the society of the third millennium. The underlying idea arises from an awareness that the problems and

dilemmas generated by unrelenting scientific and technological progress are not being adequately discussed in terms of their social, economic and cultural consequences, while society seems to be ill-informed about the ongoing technological revolution and its short- and long-term implications.

11, 17, 25 OCTOBER 2016  
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, 11 October, is dedicated to the presentation of the *Catalogo della raccolta di miniature della Fondazione Giorgio Cini*, edited by Federica Toniolo and Massimo Medica. This book is the result of the work of around fifty expert scholars who made a complete catalogue of the valuable collection of miniatures assembled by Vittorio Cini and presented to the Foundation in 1962.

At the second launch, 17 October, the focus will be on Alessandro Borin's critical edition of Vivaldi's *Opera VI*. This collection of six violin concertos published in Amsterdam in 1719 is evidence of Vivaldi's recent accomplishments, both in terms of form (the division into three movements), and the emancipation of the solo instrument from its orchestral partners.

The last date, 25 October, will be devoted to *Studi Veneziani*, the journal edited by the Institute for the History of the Venetian State and Society, whose hefty tomes explore various aspects of the history of Venice. On this occasion the years 2014 and 2015 will be presented: in addition to the usual studies, they include the acts of a one-day conference held at the Collège de France, Paris, in 2012, in memory of the historian Alberto Tenenti.

12 – 14 OCTOBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## *India, Cultures in Crisis. Venice-Delhi Seminars in Collaboration with Reset Dialogues on Civilizations*

The 2016 edition of the *Venice-Delhi Seminars* will focus on thinking about Indian society and politics, still faced with the centuries-old challenges of inequalities and social, economic and cultural differences. The ancient conflicts, such as the contrast involving Hindus and Muslims, have degenerated and have reopened old wounds between religions, casts and tribes. The largest world democracy still has a spectacular plurality of faiths, identities, and ways of living, eating, thinking and dying. This edition marks a return for the series of international seminars involving philosophers and sociologists from Europe, America and India. The experts will set out to explore the consequences of globalisation and changes that have created unprecedented tensions in this part of the world, but at the same time reveal some possible new directions for a future of dialogue and cooperation between cultures.

19 OCTOBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## The Third 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 third edition of the Benno Geiger Poetry Translation Prize, to be awarded for an Italian translation of a book 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 2016 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 19 October 2016.

19 – 20 OCTOBER 2016  
VENICE, CFZ CA' FOSCARI-ZATTERE – ISLAND OF SAN GIORGIO MAGGIORE

## Music and Rites *Ritual Music at Meknes (Morocco): Me'lmat, Jilala and Schigouri*

On 19 and 20 October the Intercultural Institute of Comparative Musical Studies will launch a new series entitled *Music and Rites*, aimed at promoting projects associated with the music, sound and sphere of the sacred. Curated by Domenico Staiti, the first meeting is devoted to ritual music at Meknes, Morocco, and consists of a lecture at and in collaboration with Ca' Foscari University, Venice followed by a concert at the Fondazione Giorgio Cini. Music will be performed and analysed from three different sacred music traditions of Meknes: the *Jilala brotherhood*, the *Me'lmat* women and the Moroccan Jews *Schigouri*. The *Jilala* are a popular Sufi brotherhood whose main vocation is to perform in domestic rituals and praise the saints of Moroccan Islam as well as to evoke the *jinn*, the spirits from the popular pantheon. Their musical instruments include the *nyra* (transverse flute), *bandir* (frame drum with no cymbals, and a resonating cord strung inside the membrane) and the *qraqeb* (iron castanets). The female groups are called *Me'lmat* (sing. *Mal-lemma*), literally meaning "master craftswomen". They are made up of women and/or effeminate men who enact the female *trance* rites for births, circumcisions and weddings, by singing and playing the *gwell* (goblet drum), *'bla* (pair of kettledrums), *bandir*, and at times also the *riqq* (small frame drum with cymbals). Sung music accompanied by the *oud* in the *Schigouri* repertoire is akin to the modes of the great Andalusian tradition, whereas the music from the Jewish tradition, considered to be particularly sophisticated, especially in Imperial cities, is at times used to evoke some of the spirits that inhabit the syncretic, multiform world of the *jinn* in Morocco.



Giovanni Bellini, *Virgin and Child with Saint John and a Saint*, Venice, Gallerie dell'Accademia, detail.

27 – 28 OCTOBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **International Conference** *Giovanni Bellini: “... il migliore nella pittura”*

In a career spanning fifty years dedicated to innovating painting and educating the many new generations of artists, Giovanni Bellini (1427-1516) was acknowledged as being “the best in painting” by Albrecht Dürer at the beginning of the 16th century. The Fondazione Giorgio Cini is now dedicating an exhibition and major international conference to the greatest Venetian master of his age as part of the key events organised to celebrate the fifth centenary of his death. The conference has attracted Italian and foreign speakers who will explore the main aspects of Bellini’s work, with a special focus on issues of philology and iconography, the cultural context, technical questions and restoration. Invited by an advisory committee made up of leading international experts, renowned senior scholars and young researchers specialised in the study of the painter and the art of his time will make the conference a fascinating forum for the latest developments in the field.

4 – 5 NOVEMBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **International Conference** *Sustainability of Local Commons with a Global Value: Venice and its Lagoon*

Exactly fifty years since the flood of 1966 which dramatically highlighted Venice’s vulnerability to the world, the Fondazione Cini is holding an international conference on the theme of the sustainability of local commons. This theme has been inspired by the definition of local commons elaborated by Nobel prize-winner Elinor Ostrom. Local commons are goods that are non-excludable (it is impossible or very costly to exclude somebody from using them) and free (but rivalrous, because use by one person reduces their availability for use by somebody else). Their dynamics are thus apparently paradoxical because they involve contrasting but equally legitimate rights. Venice and its lagoon are an emblematic case of a local commons with a global value. They have, however, a special feature because both have also been attributed a global value making them a universal good – wealth to be shared by everyone and a heritage of humanity. In this case it is indispensable to adopt what Ostrom describes as a “polycentric approach” involving not only the action of local institutions but also of national government and the wider international community. In such an approach, the issue of governance becomes a priority, since as well as identifying the actions required to solve problems in terms of sustainability, institutions capable of implementing the projects must identified or created. The conference sets out

to tackle these complex themes with international experts from various disciplines: economics, ecology, politology, sociology, tourism, urban planning, jurisprudence and the *cultural heritage*. They will illustrate their ideas and propose solutions, by taking as an example the situation of Venice and its lagoon: an emblematic case of local commons with a global value.



Giovanni Venanzi di Pesaro, *Idolatry of King Solomon*, (1668, detail)

9 NOVEMBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### *Europa Rossi. Singing and Praying in Jewish Italy 1600-1630*

A seminar and a conference - concert to remember one of the earliest Jewish female professional singers in the Western world, the Mantuan Europa Rossi, and her celebrated brother Salomone (1570-c.1630): composer, liturgist, and promoter of the first printed polyphony on Hebrew texts in early 17th-century Venice.

As part of a cooperation project involving the Saly Frommer Foundation and the Anna Pickhardt Seminars, Basel, the Fondazione Giorgio Cini and the Committee for the Fifth Centenary of the Ghetto of Venice (1516-2016), a young soprano will perform a selection of songs composed by Salomone, probably for Europa Rossi, while a vocal group will sing some of Salomone's most moving Hebrew psalms. Lastly, two baroque violinists will play a selection of his best-known sonatas and other instrumental music.



Photography by Marco Lutz

10 NOVEMBER 2016  
VENICE, CONSERVATORIO DI MUSICA "BENEDETTO MARCELLO" –  
ISLAND OF SAN GIORGIO MAGGIORE

### *Music and Rites Batá Drums in the Cuban Santería*

The second event in the "Music and Rites" series is dedicated to *Batá Drums in the Cuban Santería*, coordinated by Marco Lutz and organised by the Fondazione Giorgio Cini Intercultural Institute of Comparative Music Studies in collaboration with the Conservatorio di Musica "Benedetto Marcello", Venice. On 9 November, there will be a workshop in the Venice conservatoire on Afro-Cuban percussions

illustrating the main instruments and rhythms used in ritual contexts of the Afro-Cuban tradition. Then on 10 November, at the Fondazione Giorgio Cini, the group Omo Abilona will give a concert featuring the rhythms, songs and dances of the *Santería*, the most important Afro-Cuban religion. *Santería* is a syncretic combination of the European colonisers' Catholicism and the religious beliefs of slaves called *Lucumi*, a term used on Cuba for the African people be-

longing to the ethnic-linguistic group of the Yoruba. Focused on the cult of the *orichás* (the elemental spirits or manifestations of a supreme god), *Santería* has various rituals in which singing, dancing and the rhythm of percussion instruments play a key role. The main instruments of the *Santería* are the *batá*, sacred drums only played by a cast of priests-cum-professional musicians called *omo Aña*, i.e. the sons of *Aña*. The music of the *batá* is alternated with improvised sections and other strictly codified parts – “conversations” between drums with continuous changes in tempo, giving rise to a dense, intricate polyrhythmic texture. Omo Abbilona is made up of young Havana musicians, greatly appreciated in the Cuban capital for their capacity to conduct rigorous religious ceremonies that are particularly compelling from the musical point of view.



Picasso Pablo (dit), Ruiz Picasso Pablo (1881-1973)  
Vase: femme à l'amphore, Paris, musée Picasso

24 – 25 NOVEMBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **International Conference *Picasso and the Mediterranean I. The Hidden Past: Italy***

This first seminar on the relationship between Picasso and the Mediterranean – promoted by the Institute of Art History in collaboration with the Musée Picasso, Paris – will explore two fundamental aspects of Pablo Picasso’s bond with the Mediterranean world: his discovery of objects from the distant past, and his journey in Italy in 1917. The hidden prehistoric, archaic and ancient past, as the artist found it in museums, but also at Pompei or the Roman Forum, was a key element in the process of constructing his imaginative world. Picasso was influenced both by the specific sculptural features of these objects and the descriptions of them: the way they were presented and their possible enigmatic aspects for archaeologists and amateurs. As the traces of buried civilisations,

they take us on a journey back through time which can presumably reach close to the origins of art. With its ancient Roman ruins or more lively Neapolitan traditions, Italy was thus a country in which to see this ancient culture through its still vital traces and practitioners. The two-day conference will be the first step in studying Picasso’s Mediterranean cultural background in a tentative exploration of the Spanish artist’s visual history and how he formed his way of seeing.

26 – 27 NOVEMBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **International Conference *New Music Theatre in Europe: Transformations between 1955-1975***

Coordinated by an Advisory Committee made up of Robert Adlington, Gianmario Borio, Giordano Ferrari, Dörte Schmidt and Daniela Tortora, this conference is a crucial stage in a research project on experimentation in music theatre, the first step having been the 2015 seminar



on *Avant-garde Theatre and Experimental Music for the Stage in Italy: 1950-1975*. As in the previous seminar, underlying this conference is a philological-historical enquiry into works, events and institutions that have played an important part in the development of new forms of music theatre. The themes for this meeting, which has attracted a varied group of Italian and international musicologists, include redesigning the stage space and its components, the relationship between actors, mime and instrumentalists, political aspects of experimental theatre, the figure of the composer-playwright, and the creation of ad hoc texts that no longer have the characteristics of a libretto.

1 DECEMBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **“In viva voce” Polyphonies 20. Meeting, Seminar and Concert** *Voices from Corsica: Confraternal Singing*

In 2016 the “*In viva voce*” *Polyphonies* series celebrates twenty years’ of activity. When it began back in 1997, it was conceived as a small experiment which, however, was quickly consolidated in subsequent years. At the time two groups of Albanian-Italian women from the Basilicata were invited and later other representative groups of the Albanian choral tradition were also guests, including some from the Cham Albanian minority. Many other European choral practices were then also presented in Venice: from the Bulgarian Bistritsa Babi (grandmothers of Bistritsa) – among the first polyphonic traditions to be acknowledged by UNESCO as a intangible living heritage – to singers from Georgia, an almost legendary country for polyphonic singing and related studies. There was no lack of examples from the Mediterranean area: from Sardinia (the “tenor singing” of the *Tenores de Bitti*, and devotional singing from Santulussurgiu), to Corsica and Sicily. They were followed by the polyphonic singing of the Dong people, a small minority in southern China, they too acknowledged by UNESCO.

To celebrate twenty years of activity the curator of the series, Maurizio Agamennone has organised an afternoon dedicated to polyphonic singing on Thursday, 1 December. The event will begin with talks by some authoritative scholars, who will engage in “reflections for several voices”. The usual afternoon session, on the other hand, will focus on polyphonic singing from Corsica (“Voices from Corsica: Confraternal Singing”), while the Cunfraterna Sant’Antone abbate di Speluncatu will take the stage for the final concert.

9 – 10 DECEMBER 2016  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Seminar “*Alternating Tones*”: *Musical Elements in the Poetry of Friedrich Hölderlin and its Reception with Composers. A Dialogue between German Studies and Musicology***

This seminar has been organised by Gianmario Borio and Elena Polledri with the support of the Centro Tedesco di Studi Veneziani, the Hölderlin-Gesellschaft, Tübingen, the Italian Section of

the Hölderlin-Gesellschaft and the Department of Languages and Literature, Communications, Education and Society at the University of Udine. It sets out to examine the relations between Hölderlin and the musical sphere and the interest shown by composers in his poetry. These aspects are seen as two sides of the same coin deserving to be studied in a multidisciplinary context. On one hand, German studies have highlighted how the art of sounds gives a definite feel to the work of Hölderlin, so much so that he himself described his creative procedure as “alternating tones” and his poems as “songs”; and on the other hand, musicological studies have explored the breadth and longevity of Hölderlin’s influence on composers, which gradually intensified in the 20th century.

The seminar’s objectives include creating moments of convergence between these two fields of research, thus continuing the path begun on the study day entitled *Poetry “laden with future”*. *Friedrich Hölderlin and 20th-century music*, held in 2014 by the Institute of Music in collaboration with the Fondazione Archivio Luigi Nono, the Centro Tedesco di Studi veneziani, the Europäische Akademie für Musik und Darstellende Kunst, Montepulciano and the Fondazione Teatro La Fenice, Venice.

The seminar will end with a performance of two Schubert sonatas on a Jakesch fortepiano by Paolo Zanzu.

25 – 28 JANUARY 2017  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## Seminar “Music (and Musicologies) in the 21st century” *Transformation Processes in Oral Tradition Music*

The second edition of the IISMC seminar – Music (and Musicologies) in the 21st century – will be held in January and dedicated to the theme of *Transformation Processes in Oral Tradition Music*. This is a very topical subject, because oral tradition music is changing rapidly and deeply in the wake of the social and cultural trends shaping the contemporary world.

Most of the participants will be teachers from Italian universities, involved in documenting the vitality and depth of studies in Italy. Their fields of study range from Africa to Southeast Asia, the Arab world, and the Balkans, without neglecting Italian contexts (Tuscany, Sicily, Umbria, Campania and Lazio). The internationally renowned scholars will exchange views on issues and processes, such as diasporas, transnational and transcultural phenomena, syncretism, spectacularization, heritagisation, new technologies and the Internet.

The approach to the theme is from a twofold point of view: from widespread research in the field documenting the radical changes affecting traditional music in various contexts, and from archive research in a broad diachronic perspective, which also takes into account recordings and research now more than a century old. For the historical part, there will be a special focus on the recovery, restoration and digitisation of sound and audiovisual documents from the 1970s, which are precious sources for comparative studies.

## COLLECTIONS

### *Vittorio Cini's Miniature Collection: from the Fragment to the Codex*

The Fondazione Giorgio Cini holds one of the most important collections of Italian illuminated leaves and cuttings of initials, mainly from liturgical choir books, such as antiphonals and graduals, dating from the 12th to the 16th centuries. Comparable in terms of type and quality to the Georges Wildenstein collection, now in the Musée Marmottan, Paris, and the Robert Owen Lehman Senior collection, the Fondazione Cini collection was constituted in 1962 as the result of a bequest made by Vittorio Cini.

The many virtues of the Cini collection include the fact it is a kind of vast, detailed compendium of the history of the Italian illuminated manuscript, both in chronological and geographical terms: the artists range from Pacino di Bonaguida to Don Silvestro dei Gherarducci, Beato Angelico, Zanobi Strozzi and Filippo Torelli (fig. 1), Marino da Perugia, Berardo da Teramo, Neri da Rimini, Niccolò di Giacomo, Jacopo di Paolo, Giovanni di Antonio, Francesco Marmitta, Franco dei Russi, Taddeo Crivelli, Cristoforo Cortese, Belbello da Pavia, Girolamo da Milano, to mention only the principal illuminators. The unusually wide chronological span of the collection includes a special emphasis on the Tuscan, Lombard, Bolognese and Ferrarese schools with a large presence of Quattrocento miniatures. The 15th century

was in fact a key period for the evolution of the manuscript book as an art object, due to the demands stemming from the revival of classical culture associated with Humanism, despite also being a time of radical changes in the technique, production, circulation and uses of books following the advent of movable-type printing.

#### *The story of a collection*

Vittorio Cini acquired the largest part of the collection in 1939 from the Libreria Antiquaria founded by Ulrico Hoepli in Milan in 1881. This was the so-called *Collectio Hoepli maior*, already formed in 1930, consisting of 149 items and characterised by some very fine miniatures revealing the highly cultivated antiquarian taste informing its constitution. In March 1940 Cini made a second acquisition, again from Hoepli, this time of a uniform group of 55 miniatures (the *Collectio Hoepli minor*), mainly leaves and cuttings, put together by Professor Mario Armani, at the time director of the Milanese booksellers. In subsequent years, the collection was completed with the addition of a small group of 21 fragments acquired from Alessandro Cutolo in Milan, and some sporadic purchases, mainly from the Florentine antiquarian dealer Salocchi.



Fig. 1 Zanobi Strozzi and Filippo di Matteo Torelli, detached gradual leaf with the Glory of Saint John Gualbert in an initial G, Venice, Fondazione Giorgio Cini

Thorough detailed archive and bibliographic research was conducted by Federica Toniolo in preparation for the new complete catalogue intended to accompany the exhibition, which she has jointly curated with Massimo Medica and is due to be held in the Sale del Convitto of the Fondazione Giorgio Cini. In recent months, their research has confirmed how the creation of such a major, rich collection, evidently acquired by Hoepli almost ready-made, boasts an exceptional *pedigree* involving some leading figures in the world of European antiquities and collecting, and especially on the Florentine circuits, such as Tammaro de Marinis or John Fairfax Murray, son of the artist, connoisseur, dealer and collector Charles Fairfax Murray, a student of Edward Burne Jones and friend of John Ruskin; and in fact Ruskin is considered to have played a major role in spreading the practice of cutting up antique manuscripts in Victorian England, mainly for educational purposes.

As far as the cataloguing of the Vittorio Cini Collection is concerned, it must be borne in mind that the *Collectio maior* was organised and ordered for the first time in 1930. The work was done by Pietro Toesca, a pioneer in the study of illumination (*Monumenti e studi per la miniature italiana. La collezione di Ulrico Hoepli*, Milan). The great art historian returned to the collection in 1958 to make a complete catalogue (Id. *Miniature di una collezione veneziana*, Venice), while a subsequent step in studies on the collection came with Giordana Mariani Canova's very useful book entitled *Miniature dell'Italia settentrionale nella Fondazione Giorgio Cini* (Vicenza 1978). Although only a partial catalogue of the Cini collection, it is indispensable for the fresh information concerning the reconstruction of original provenances and the codicological order, still valid today. The forthcoming complete catalogue includes many new elements accumulated in subsequent decades in the bibliography and adds just as many more, thanks to the in-depth studies made by over forty researchers working on the index cards in cataloguing.

### *The significance of the fragment*

The material and morphological features of miniature collections are bound to the profound changes in use of illuminated manuscripts, especially from the Napoleonic and post-Italian Unity suppressions onwards. The changes were due to the dispersal of an immense heritage of books, which for centuries had been kept in convents, monasteries, confraternities, and professional guilds, and the advent of an interest in collecting the visual evidence from the "pre-Modern" or pre-Gutenberg age (even though the practice of illuminating books continued with very high standards throughout the initial phase of the diffusion of movable-type printing, and in parallel to the use of the woodcut). The consequent circulation of books, due to dismembered collections, confiscations and thefts, led, therefore, to a situation that modern philology is called upon to remedy by reconstructing the original codicological or book unity. The practice of dismembering manuscripts and selling only the figured leaves individually on the antiquarian market, or even often separated from the texts by cutting, was mainly guided by aesthetic and formal evaluations and a historicisation of the decorative parts, removed from the text, after the value of its use and the need to read the textual content had been lost. This practice was partly accelerated, as far as choir books are concerned, for example, by the loss of significance that the great liturgical manuscripts suffered in the religious communities themselves, especially after the post-Tridentine liturgical reforms, with the consequent decline of



Fig. 2 Neapolitan Illuminator close to Cristoforo Orimina, detached leaf from a proper gradual with The Resurrection in an initial R, Venice, Fondazione Giorgio Cini

interest in preserving them. There were also some criminal acts perpetrated by the members of the clergy on the manuscript heritage, such as the famous case in Bologna of the choir books of the Augustinians of San Giacomo. Rediscovered in 1885 in a hiding place under the altar of the church, they had been stripped of their miniatures (works by Nicolò di Giacomo and Stefano degli Azzi) by a friar, who was then put on trial for his misdeeds.

There is considerable evidence concerning cuttings made before the dispersal of libraries and confiscations in the 19th century due to the suppression decrees. These were mainly functional cuttings used to fill up other books, often with the aim of preserving the ancient remains, especially of sacred books. Similar in terms of savings and preservation of costly valuable parchment was the practice of *rasura*, i.e. scraping away the text to use the support again. In the Cini collection there are cases both of liturgical reuse and *rasura*. Examples of the latter include a rare initial depicting *Christ in Majesty with Saints and Prophets* in a letter A, cut from a late 13th-century antiphonal, which had been illuminated in Abruzzo or the leaf with the *Nativity of Christ* in the letter L, by the Master of the Choir Books of the Cathedral of Siena, detached from a gradual, which yielded other fragments known to be in United States collections. For cases of liturgical reuse, there is, for example, a fragment from a Bolognese juridical codex from the second half of the 13th century (*Decretals of Pope Gregory IX*), with the *Elevation of the Host*, cut out and used again in a liturgical book, possibly in

the 18th century. Lastly, mention must also be made of the case of recycling paper registers for administrative purposes, such as notary protocols, judiciary registers and account books. Another fascinating case of an early interest in this kind of collecting is the 16th-century album of Cardinal Albert of Brandenburg, Elector and Archbishop of Mainz, and head of the Catholic Church in Germany at the time of Luther's Reformation: a composition of cuttings of miniatures by Simon Bening, one of the great Flemish illuminators from the school of Ghent-Bruges. Some miniatures in Cardinal Domenico Grimani's breviary, now in the Biblioteca Marciana, Venice, are also attributed to him. Another case, this time from the 18th century, directly concerns one of the Cini leaves. The work in question is the faux codex of the clergyman Vittorio Giovardi, a cultivated scholar and member of the Accademia dell'Arcadia, who also founded, through the bequest of his book collection, the library bearing his name in Veroli, his birthplace in the province of Frosinone, in 1773. Consisting of 48 illuminated leaves from dismembered and mutilated choir books, mainly associated with the Charterhouse of San Martino in Naples, the Giovardi codex was the source of a Cini gradual leaf with the *Resurrection of Christ* (fig. 2), attributed to an assistant of Cristoforo Orimina, a prominent illuminator in Naples in the mid-14th century. This is an emblematic case for the 18th century, characterised by bibliophilia and vast book collections based on great learning and an interest in the figurative part of the codices, such as the Roman codex entitled the *Museo Pittorico*



Fig. 3 Frate Girolamo da Milano, Cutting of an initial from a temporal gradual with the Communion of the Apostles in an initial C, Venice, Fondazione Giorgio Cini

belonging to the lawyer Agostino Mariotti, whose collection included not only mediaeval and Byzantine paintings on panels, but also cuttings of miniatures placed under glass.

Informed by antiquarian studies, the 18th-century changes in taste drove the interest in the material, aesthetic and artistic aspects of books and paved the way to the practice of mutilating and dismembering codices. The aesthetic focus solely on the images and the related cuttings was consolidated by 19th-century collecting trends associated with the taste for the Italian Primitives and Mediaeval art, which led to the disastrous practice of dismembering altar polyptychs. In more prosaic terms, the traumatic physical separation of the leaves from the body of the book can be explained in terms of the economic benefits of selling fragments individually instead of the whole manuscript. The practice ranged from detaching whole pages to cutting out only individual initials and in many cases this involved the interesting phenomenon of the *pastiche*, in which the compartment of the cut-out initial was enhanced with frames, borders, and *bas-de-page* from various codices. There are even some extreme cases of cut friezes and drolleries treated like fragile embroideries. The presence of many complete pages in the

Cini Collection, reveals how the figurative part was at times preserved together with the text, and this makes it easier to reconstruct the liturgical order.

One Cini Collection miniature in particular, previously in the Murray Collection, documents this stage in the history of collecting and the taste for *pastiche*, associated especially with the Venetian abbot Luigi Celotti and the English art historian and collector William Young Ottley, who were among the initiators of the fashion for cuttings, a splendid initial C depicting the *Communion of the Apostles*, the symbolic representation of the Corpus Domini, taken from a gradual used in an Olivetan monastery (fig. 3). Illuminated in the 1430s, it is a masterpiece of late Gothic Lombard illumination. The compartment of the initial was cut out and assembled with raceme borders, large leaves and gilded buttons on the frame and the *bas-de-page*, while at the centre there is the crest of the Order of the Olivetans, thus forming a kind of small collector's painting, which could be set beside paintings on panel and drawings by Michelino da Besozzo, Pisanello, Gentile da Fabriano, Stefano da Zevio and the refined illuminators of the *Ouvrage de Lombardie*. Under the initial, there is a Latin inscription telling us that the artist, an Olivetan monk, identified as Girolamo da Milano, completed the work in 1439.

The re-composition of only the decorative parts on the page reveals a deep change of status that true bibliophiles were reluctant to accept. This is arguably also reflected in the semantic development of the original meaning of the word "miniature" (i.e. from *minium*, the red lead oxide used to highlight the rubrics, initials and notes in manuscripts), which came to stand for works of "micro-painting". And it was on these works that the owners, connoisseurs and antique enthusiasts trained their eyes and developed their taste.

Alessandro Martoni

## PROJECTS AND RESEARCH



Fig. 1 The Replica 360 rv circular scanner © Adam Lowe, Factum Arte, Madrid

### *Replica: Searching for Patterns in a Million Images*

In summer 2015 the Fondazione Giorgio Cini and the Digital Humanities Laboratory (DH LAB) of the *École Polytechnique Fédérale de Lausanne* (EPFL) formed a partnership to develop the Replica project. Now, a few months on from that agreement, the project has sprung into life.

The Fondazione Cini has one of the most important and internationally renowned photo libraries in Italy. It is the result of the gradual collation of the private photo libraries of eminent scholars, such as Giuseppe Fiocco, Rodolfo Pallucchini, and Raimond Van Marle, and prestigious donations and collections of images from public institutions. The documentary heritage – a large part concerns Veneto art – has such a variety of materials that it is a strategic resource for scholars from various disciplines: the history of art, photography, architecture, urban history and archaeology, to mention but a few. And given the need to preserve and hand on this rich legacy, the Fondazione Giorgio Cini and the EPFL sought and found a common ground for studies and research that responded to some key questions related to the specific nature of the Replica project and more generally of interest to all institutions involved in the preservation and transmission of the documentary cultural heritage. The project responds to two crucial issues: how to quickly digitise an incredibly large number of documents (around 1 million photographs or loose documents) while respecting the original heritage and with optimal technological accuracy. And how to make the resultant database rapidly searchable on the basis of geometrical similarities between images without necessarily having to use a textual search, often uncertain or insufficient.

Adam Lowe and his studio, Factum Arte, Madrid, which has already enjoyed a long, highly fruitful collaboration with the Fondazione Cini,

have specifically created a circular scanner (fig. 1), jointly with the EPFL. This first prototype in the world can continuously take as many as twelve different format photographs on both *recto* and *verso*, and at a minimum of 400 dpi on a one-to-one scale, with no need for operator intervention. The circular scanner flatbed is equipped with a system that automatically detects the presence of the document to be digitised and calibrates the light and colour, which it can reproduce as required, thus guaranteeing optimal results even with photographs kept in envelopes for preservation purposes. The scanner was specially designed by taking into



Fig. 2 Document layout analysis (photo by Faye Lahoud)

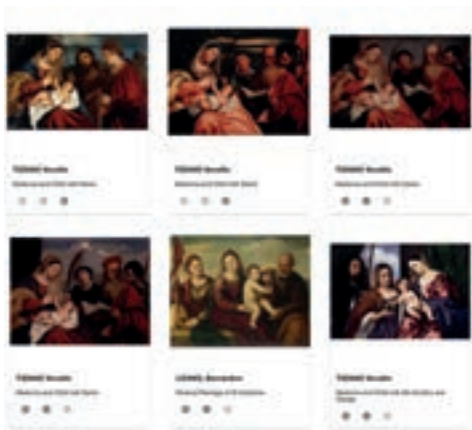


Fig. 3 Results obtained with the database query of Titian's Virgin and Child with Saints (top left) in the Replica search engine (thanks to Carlotta Striolo and Benoit Seguin)

consideration the type of material to be digitised and respecting its features. A modular structure is created so that each individual piece in the module can be replaced, thus avoiding any risk of an obsolete capturing system and the kind of weak technological updating often, by definition, besetting other scanners sold on the market. When working in full swing, the scanner will produce up to 5,000 images a day. However, optimising the scanning capacity is not enough, if long laborious human intervention is required to add the data for each image and document. That is why the DHLAB has created an automatic segmentation process whereby the text and image are separated and then annotated. Next, thanks to information extraction, each piece of textual information concerning the archive position and all other relevant metadata is added to the database: geographical position, author, date, title, subject, collection and “other” (fig. 2). Each entry can

then be further refined and described and the process does not exclude subsequent specialist or scholarly interventions – indeed they are to be hoped for – to correct or improve the textual research keys. But how can the geometrical identification of the image be handled algorithmically? The DHLAB has introduced to the process one of the most advanced technologies from artificial intelligence: “deep learning”. By activating a huge network of artificial neurons, only recently possible in the field of images, various forms of visual affinities can be analysed simultaneously in a unified approach. The deeper and wider the neural layer network, the more refined analysis can be made and the more accurate the results will be with the geometrically based search engine.

Laboratory trials on around 30,000 photos began a few months ago and have now reached a fairly advanced stage: the neural network has already developed the capacity to independently analyse not only the first information level (identification of texture, principal vectors of the composition, and geometrical elements) but also more abstract levels (fig. 3). To further hone the search, the neural network can be optimised by learning, and that is why the large image database in the Replica project will provide much better extraction results. Each time an image is added to the database, an algorithm slightly modifies the values of the mathematical functions in the neural network so as to refine the development of criteria that will distinguish the content better. In this sense the incredible wealth of images is no longer a problem because of the great diversity of the documents and variety of subjects but, if anything, a strength and an added value also in computing terms for the project. The EPFL clusters can cope with the huge capacity for calculation required by the search engine, which combines deep learning with more traditional textual tags. The new digitalisation techniques now mean that unprecedentedly large archives can go online and the calculation capacity, handling specific data, can cater for users' searches at various, increasingly modulated levels. The Replica search engine will thus surely broaden the public traditionally interested in the heritage of the photo library as well as optimising searches and studies for specialists.

Isabella di Lenardo and Frédéric Kaplan



## PRESENCES ON SAN GIORGIO

### *Gianfranco Folena at San Giorgio*



Gianfranco Folena

In the chapter on the “Institute for Literature, Theatre and Opera” in a book on the first fifty years of the history of the Fondazione Giorgio Cini, the institute director Fernando Bandini pointed out how in 1970 the appointment of Gianfranco Folena at its head (the first director had been Giuseppe Ortolani), greatly boosted the linguistic component in those disciplines that had characterised its areas of study from the outset, such as the history of Veneto theatre and literature. Through a multidimensional vision translated into the research and conferences promoted by the institution, this encouraged a deeper integration into the life of the Veneto, Venice and its culture, in the broader European context framing its history and literary expressions. In 1970, Folena was already a senior historian of Romance languages and philology and had been professor at Padua for fifteen years. His arrival completed the enlightened strategy pursued by the Fondazione Giorgio Cini from its earliest days to bring in leading experts on the humanities from Padua University. Those same scholars also gained considerable recognition for having established within Ca’ Foscari University in Venice, an arts faculty alongside the historic faculties of economics and languages, which attracted the Paduan professors’ most capable students with careers well underway.

This meant, therefore, there was an emphasis on the study of literature, theatre, poetry and the Venetian language studied in the centuries-old diffusion and crossing over with the coastal cultures of the whole Mediterranean area. Further powerful impetus came from two large projects – Folena had been involved in their design and initial implementation – introduced to the Institute of Literature at the Fondazione Giorgio Cini in close collaboration with the Institute of Romance Philology at Padua university: i.e. the *Atlante Linguistico Veneto* (ALV – the “Veneto Linguistic Map”) and the *Atlante Linguistico Mediterraneo* (ALM – the “Mediterranean Linguistic Map”).

Launched in 1956, the first project also involved another two eminent linguists, Bruno Migliorini and Carlo Tagliavini. The aim was to create a large historical dictionary of the Veneto through the centuries. It gradually took the form of half a million index cards, which Folena organised with philological meticulousness as he guided various young researchers in the careful cataloguing of historical and literary sources. In the meantime, he had been engaged first hand in realising Giuseppe Ortolani’s dream: the systematic analysis of the language of Carlo Goldoni. In 1993 this resulted in a seminal work, the *Vocabolario del veneziano di Carlo Goldoni* (Istituto dell’Enciclopedia Italiana, Rome). The “Dictionary of Carlo Goldoni’s

Venetian” was the fourth volume in a series on popular culture, promoted by the Veneto Region, which in the meantime had identified the Fondazione Giorgio Cini and the Institute directed by Folena as one of its principal reference points. The Institute was destined to remain such for the following twenty years of the series, and the editors of the subsequent volumes continued to refer to it.

The same kind of studies led in 2012 to a work dedicated to the Paduan dialect (*Vocabolario del pavano (XIV-XVII secolo)*). The editor, Ivano Paccagnella, pointed out that the research in the field had been begun in modern times by Gianfranco Folena and Marisa Milani, his worthy follower, who died prematurely, and to whom the book is dedicated (“a great master in that Paduan [dialect]... and in much more”). In the same field there was associated research work and collaboration with another eminent Paduan linguist and glottologist: Manlio Cortelazzo, author of the monumental *Dizionario veneziano della lingua e della cultura popolare nel XVI secolo* (2007).

At the same time as the ALV, in the field of Mediterranean languages Folena further developed the challenging undertaking of the ALM, begun thanks to an initiative by Mirko Deanovic. Over and above its scholarly content, in the 1950s it was an extraordinary example of joint collaboration involving the coastal countries in the Mediterranean, including those on the Adriatic. And this happened at a time when some of those countries were separated by rigid political divisions due to one of the worst periods of breakdown in the thousand-year-old history of shared life and free circulation between North and South, and East and West of the continental areas giving onto the Adriatic.

Vigorously supported by several campaigns of linguistic enquiry conducted in both large and small Mediterranean ports, and later carefully examined during various conferences and in the essays that Folena published in the thirty-five issues of the *Bollettino dell’Atlante Linguistico Mediterraneo* (1959-1993), this “atlas” began to take shape fairly quickly in the form of thousands of index cards, often consulted by scholars. Now there are plans afoot for the systematic digitalisation of the cards, which would make it possible to fully exploit their value as significant, comprehensive documentation of the history of the Mediterranean coastal languages in the mid-20th century.

In this work involving international collaboration, Folena was perfectly in tune with what the whole of the Fondazione Giorgio Cini was pursuing with such foresight in those difficult years, relying on the tacit but attentive support of the government: i.e. the revival of intellectual communications between the two European blocks divided by the Iron Curtain. The process was encouraged by the participation of scholars from all over Eastern Europe in the *Corsi d’Alta Culture* (Advanced Culture Courses) organised by Secretary General Vittore Branca and the conferences promoted by the various institutes in the Foundation, including, especially as regards drama, the Institute for Literature, Theatre and Opera. Created exactly sixty years ago, the Institute was brilliantly directed for over fifteen years by Folena with the enthusiastic support of the academic affairs secretary, Maria Teresa Muraro – another great scholar of Veneto theatre and language from the Renaissance to the 19th century.

Gilberto Pizzamiglio

## PUBLICATIONS

### CATALOGUES



#### *Catalogo della raccolta di miniature della Fondazione Giorgio Cini*

Edited by Massimo Medica and Federica Toniolo

Silvana editoriale, Cinisello Balsamo, 2016

Edited by Massimo Medica and Federica Toniolo, who also wrote the two introductory essays, this book is result of a challenging, long study campaign aimed at the complete cataloguing of the miniatures in the Fondazione Giorgio Cini collection. Around fifty scholars were involved, including many leading experts in the field of the illuminated manuscript. Presented to the Foundation in 1962 by Vittorio Cini, the collection is one of the most important anthologies of illuminated pages and cuttings of initials, mostly from liturgical books (graduals and antiphonals). The book offers a

scholarly description of the collection in the form of around 250 index cards, illustrated by numerous images. Thanks to its highly varied, wide-ranging and chronological nature, the collection is representative of the Italian regional schools of illumination from the 11th to the 16th centuries and includes works by some of the prominent illuminators from the late 13th to the early 16th centuries, such as Neri da Rimini, Lippo Vanni, Cristoforo Cortese, Berardo da Teramo, Belbello da Pavia, Franco dei Russi, Taddeo Crivelli, Francesco Marmitta and Beato Angelico.

### ESSAYS



#### *Studi in onore di Stefano Tumidei*

Edited by Andrea Bacchi and Luca Massimo Barbero

Fondazione Giorgio Cini/Fondazione Federico Zeri, 2016

Five years on from the publication of a significant part of the writings of Stefano Tumidei (Forlì, 1962 - Bologna, 2008) in his book on painting in Emilia-Romagna (*Studi sulla pittura in Emilia e in Romagna. Da Melozzo a Federico Zuccari*), the Fondazione Giorgio Cini and the Fondazione Federico Zeri, Bologna, invited the scholar's colleagues and students to continue an uninterrupted conversation with a friend who had died prematurely. Fifty-four writers thus provided original essays and unpublished studies for the produc-

tion of this book. Many of them explored specific issues, starting from Tumidei's studies or exchanges with him, always open-minded and full of suggestions. The result is a raft of topics that range from Giotto to Capogrossi, from painting and sculpture to engravings, drawings and photography. The many, disparate subjects reflect the range of interests and enquiries that characterised Stefano Tumidei's career. In all these diverse research fields, he distinguished himself and became a major reference point.

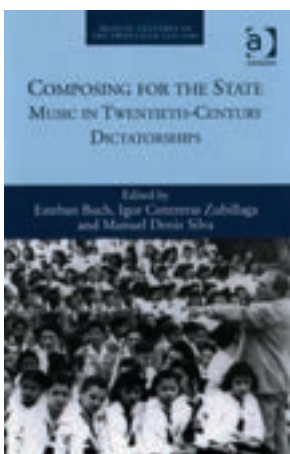


### *Paolo Veronese. Giornate di studio*

Edited by Paola Marini, Bernard Aikema and Thomas Dalla Costa  
Fondazione Giorgio Cini /lineadacqua, Venice 2016

Following up a long tradition of studies and exhibitions devoted to Paolo Veronese, the Fondazione Giorgio Cini promoted this publication of the proceedings from an international conference (“Study Days on Paolo Veronese”), held in Verona from 26 to 28 September 2014. The conference was organised by the curators of the concomitant exhibition at the Palazzo della Gran Guardia as a forum of scholarly and critical reflection on the artist. The overall academic project was conceived by Paola Marini and Bernard Aikema, with the support of the University of Verona and the Musei Civici di Castelvechio. Numerous

scholars, technical experts and restorers were involved and their papers are published in this volume. Many aspects of Paolo Veronese are covered as well as the topics explored in the exhibition, with a special focus on the section of restoration and work of the Diagnostic Analysis Laboratory at the University of Verona. The volume also contains contributions by young scholars who took part in a poster session. They presented projects, suggested new interpretations and made proposals for research. Edited by Bernard Aikema, Thomas Dalla Costa and Paola Marini, the book is published by lineadacqua, Venice.



### *Composing for the State. Music in Twentieth-Century Dictatorships*

Edited by Esteban Buch, Igor Contreras Zubilaga and Manuel Deniz Silva  
Series *Musical Cultures of the Twentieth Century*, 2  
Ashgate Publishing, Farnham (Surrey, UK) – Burlington (VT, USA), 2016

This book presents ten studies focusing on music inspired and promoted by regimes such as Nazi Germany, Fascist Italy, France under Vichy, the USSR and its satellites, Franco’s Spain, Salazar’s Portugal, Maoist China, and Latin-American dictatorships. By discussing the musical works themselves, whether they were conceived as ways to provide “music for the people”, to personally honour the dictator, or to participate in state commemorations of glorious historical events, the book examines the relationship between the composers and the state. This important volume, therefore, addresses theoretical issues long neglected by

both musicologists and historians: what is the relationship between art music and propaganda? How did composers participate in musical life under the control of an authoritarian state? What was specifically political in the works produced in these contexts? How did audiences react to them? Can we speak confidently about “state music”? In this way, *Composing for the State: Music in Twentieth Century Dictatorships* is an essential contribution to our understanding of musical cultures of the 20th century, as well as the symbolic policies of dictatorial regimes.



## *Fulgeat sol frontis decorae. Studi in onore di Michael Talbot*

Edited by Alessandro Borin and Jasmin Melissa Cameron

“Saggi vivaldiani”, 1

Fondazione Giorgio Cini, Venice, 2016

This *Festschrift*, which inaugurates the series “Saggi vivaldiani”, contains thirteen studies dedicated to Michael Talbot, “whom we may without any doubt consider the doyen of Vivaldi scholars”. The subjects treated embrace the entire spectrum of present-day research on the *Prete rosso*: from textual criticism (Selfridge-Field, Borin) to comparative analysis of individual pieces (Ammetto, Fer-tonani, Heller), particular compositional genres (Careri) and various aspects of his musical language (Bizzarini, Brover-Lubovsky); from source studies (Everett, Stockigt) to discogra-phy (Travers); from investigations of compos-

ers or repertoires linked to the musical envi-ronment in which Vivaldi lived and worked (Lindgren) to the discovery of new works admitted to the composer’s catalogue (Sardel-li). On account of the extreme heterogeneity of content and methodological approach, the individual contributions follow a simple alphabetical sequence, into which three sep-arate *Laudationes* (Timms, Spitzer, Vlaardin-gerbroek) have been inserted. The volume aims to sum up the present state of knowledge about Antonio Vivaldi and his music, at the same time it points towards new paths along which to pursue research in the coming years.



## Myriam Zerbi

### *Un fiume di musica. Antonio Vivaldi. Alle origini di una riscoperta*

“Saggi vivaldiani”, 2

Fondazione Giorgio Cini, Venice, 2016

This volume relates the events leading up to the creation of the Istituto Italiano Antonio Vivaldi, founded by Antonio Fanna and Ange-lo Ephrikian on 23 January 1947. It thus goes back over the sometimes unbelievable ups and downs which, in the immediate aftermath of World War II, translated the dream of bring-ing again to life the music of the Red Priest into the publication of all his instrumental works. Through the letters, press reports of the time and the memories of the founder, the activity of the Institute is reconstructed – with a particular emphasis on its first years, rich in passion, engagement and eventfulness, in an Italy still marked by the war, where the desire for rebirth was strong – up to 1978, when,

through the generosity of Antonio Fanna, it became part of the Fondazione Giorgio Cini. Accompanied by a large number of pictures and documents in reproduction, the narration unfolds through the stories of the individual protagonists: Angelo Ephrikian, who had the initial idea; Antonio Fanna, who laid the basis for the Institute’s foundation and led it for fifty years; Alfredo Gallinari, the maecenas, who up till now has remained anonymous at his own request; Francesco Continetto, the copy-ist, who transcribed over five hundred Vivaldi manuscripts; Gian Francesco Malipiero editor of a large part of the Venetian composer’s mu-sic; and Eugenio Clausetti, the enlightened general manager of Casa Ricordi.

## MUSIC AND CRITICAL EDITIONS OF MUSIC



### Antonio Vivaldi *VI Concerti a cinque strumenti, Op. 6*

Edited by Alessandro Borin

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2016

The *VI Concerti à Cinque Stromenti* constituting Antonio Vivaldi’s Op. 6 were published in Amsterdam by Jeanne Roger in 1719. Certain indices, such as the absence of a descriptive title and a letter of dedication, suggest that the edition was published without the supervision or even the explicit agreement of the author. The fact that only two individual concertos from Op. 6 circulated independently in manuscript form (the second and the sixth) seems, however, to exclude the possibility that the publisher conceived and assembled the collection autonomously by resorting to the free musical marketplace. She probably used six works out of a collection of twelve received directly from the composer, or alternatively, seeing that the individually preserved concer-

tos circulated only in Germany, she may have used as her copy text a manuscript of Vivaldi concertos sold to a German patron that had found its way by an unknown route to Amsterdam. Taken as a whole, these six seemingly unpretentious works mark a decisive step forward from the first two collections of Vivaldi that had appeared in print, both on account of a more precise definition and handling of form and also in respect of the consolidation of the emancipation of the solo instrument from its orchestral partners. This critical edition, based on the original edition of 1719, additionally takes into consideration the independent manuscript sources preserved in the SLUB in Dresden and in the Gräfflich von Schönbornsche Musikbibliothek in Wiesentheid.



### Antonio Vivaldi *Beatus vir*

Psalm 111 for two solo sopranos, solo alto, solo tenor and solo bass, two choirs of four mixed voices, two oboes, organo obbligato and strings divided into two ensembles, RV 597

Reduction for voice and piano

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2016

Vivaldi produced at least four settings of the psalm *Beatus vir*, three of them (including RV 597) being different versions of the same work. RV 597 is the grandest of them all. It is scored for double choir and orchestra, to which vocal soloists and obbligato instruments are added. No one knows for certain

when and why this “augmented” version was prepared, but it belongs to the large group of sacred vocal compositions “in due cori” that Vivaldi assembled during the 1720s and 1730s. One particularly attractive feature of RV 597 is its refrain, set to the text of the first verse, that recurs between the settings of

later verses. This device, popularised a century earlier by Monteverdi, is one that Vivaldi only rarely uses. As usual, one movement shows off an obbligato instrument without orchestral support. This is the *Jucundus homo*, which has a solo part for organ.

The Introduction and Critical Commentary for this vocal score, prepared by Antonio Frigé, is closely based on the Critical Edition by Michael Talbot published in 2003.

## PERIODICALS



### Saggi e memorie di storia dell'arte 38 (2014)

Edited by Istituto di Storia dell'Arte

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Fabrizio Serra Editore, Pisa-Roma, 2015

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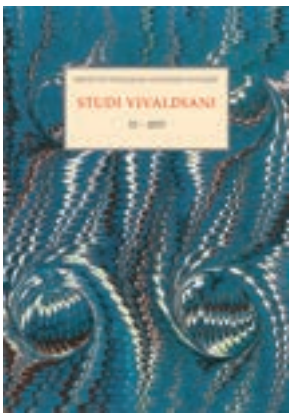
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Annual Journal of the Istituto Italiano Antonio Vivaldi

Fondazione Giorgio Cini, Venice, 2016

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## Archival Notes. Studies and Research from the Institute of Music, No 1 (2016)

<http://onlinepublishing.cini.it/index.php/arno/>

Editor-in-Chief: Gianmario Borio

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This is the first issue of the Institute of Music's online journal. Of a philological, analytical and historiographical nature, the articles stem from research conducted in the music archives of the Fondazione Giorgio Cini. *Archival Notes. Sources and Research from the Institute of Music* has been created for the purpose of documenting the creative process in all its complexity and to highlight the interrelations that shaped musical culture in the 20th century. The journal also aims to be a platform for exchanges of information with other archive and research centres holding similar documents. The first issue is devoted to musicians' correspondences, a crucial topic for all 20th-century music archives.

No 1 (2016)

**Musicians' Correspondence and Interaction between Archives**

Edited by Paolo Dal Molin

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Angela Carone - Francisco Rocca, *The Composer's Mailbox. Documents from the Musical Archives of the Giorgio Cini Foundation*



### *Vera Komissarzhevskaja incontra Eleonora Duse. La "Giovanna d'Arco" della scena russa e la Divina del teatro italiano*

Conference Proceedings

Online Publication

The proceedings of the international conference “Vera Komissarzhevskaya meets Eleonora Duse” were published in a special issue of *Arti dello Spettacolo - Performing Arts* (Year II, no. 2), an interdisciplinary journal of studies on theatre, art and literature. Organised by the Theatre and Opera Study Centre in collaboration with Tor Vergata University to mark the 150th anniversary of the birth of the great Russian actress, the conference was held in Venice in March 2015. By comparing the repertoires, stagecraft and social commitments of the “divine” Eleonora Duse and Vera Komissarzhevskaya, who was dubbed the “little Duse” by critics in her day, the conference explored the careers of both actresses, who were active in the late 19th and early 20th centuries. Their style of delivery, relations with other prominent theatrical figures worldwide, great directors and leading artists of the day, and their respective influences on subsequent generations were the themes discussed at the conference, and they can now be explored in the proceedings published on the Theatre and Opera Study Centre webpage. To complement the individual essays, the publication includes a selection of photographs from the homonymous exhibition held in the Library of the Nuova Manica Lunga at the Fondazione Giorgio Cini from 4 March to 15 May 2015.

## LETTERA DA SAN GIORGIO

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### PHOTOLITHOGRAPHY

Tipografia Nuova Jolly

### PRINTED BY

Tipografia Nuova Jolly, Rubano (PD)  
Viale dell'Industria 28

Registrazione del Tribunale di Venezia n. 209  
Year XVIII, number 35  
September 2016 – February 2017

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Publication sponsored by

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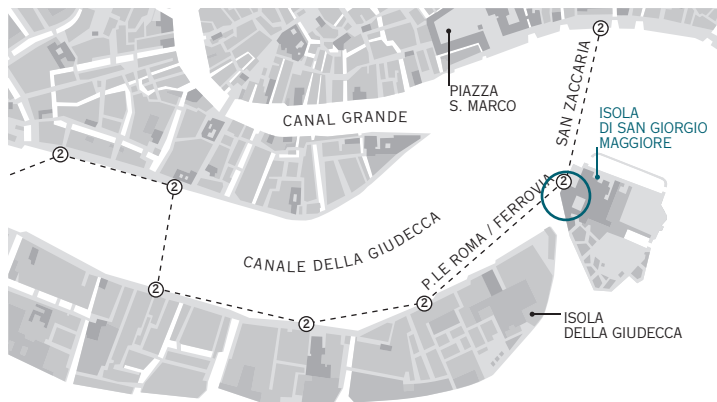
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