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GIORGIO CINI
onlus

Lettera da San Giorgio

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- 14 DEC 2017 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Seminar Islamic Ethics and Morality between Religion and Law
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34th Umberto and Elisabetta Mauri Advanced Seminar for Booksellers
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LETTERA DA SAN GIORGIO

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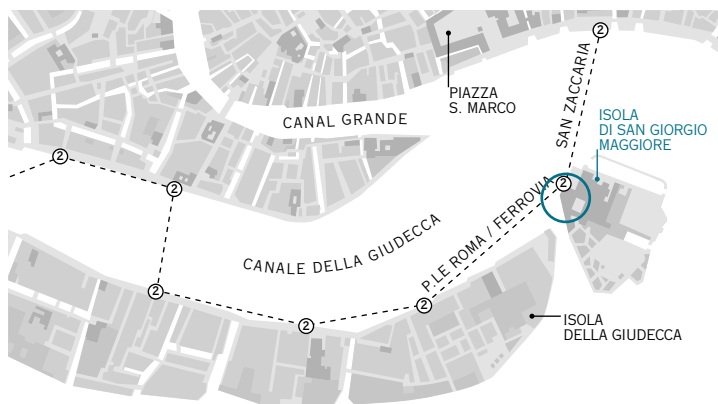
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EDITORIAL

In the Fondazione Giorgio Cini autumn programme, three events stand out in terms of their high standards and originality: the latest exhibition in Le Stanze del Vetro featuring Vittorio Zecchin and his glass “transparencies”, The Dialoghi di San Giorgio, this year devoted to discussing the implications of the powerful metaphor of “body politic”, and the Thirteenth Conference on the Future of Science, organised in collaboration with the Fondazione Veronesi and the Fondazione Tronchetti Provera, aimed at exploring the forms that daily life (work, health and food) may take over the next thirty years.

Two further events, however, deserve a special mention, also for their symbolic value. The first is *Lyda Borelli: A Leading Lady of the 20th Century*, an exhibition due to open on 1 September 2017 in the Palazzo Cini Gallery at San Vio. Lyda Borelli was a great diva of theatre and cinema in early 20th-century Italy. Her style of acting was so characteristic and her personality so charismatic that it became fashionable to imitate her, leading to terms being coined such as *borellismo* (“borellism”), or *borelleggiare* (“to borellise”), as can be read in the Treccani *Enciclopedia del Cinema*, and defined in period dictionaries as “a female audience’s obsession with emulation”.

Lyda Borelli, however, was also Vittorio Cini’s wife and Giorgio’s mother, and the exhibition is installed in the rooms of the Palazzo Cini, her lifetime home. The *palazzo* is the ideal place to explore the many brilliant aspects of such a popular figure in early 20th-century Italy, who, after her wedding, led a reserved, secluded life, for long living privately in the background. Produced in collaboration with the SIAE, ICCD and Alinari, the exhibition is also a way of commemorating Vittorio Cini, the creator of the Fondazione Cini, on the fortieth anniversary of his death. Vittorio Cini will also be remembered on 14 November, thanks to a study day entitled *The Mirror of Taste. Vittorio Cini and Historical Art Collecting in the 20th Century*.

The other event of considerable symbolic significance is the International Conference on *Transnational Sufism in Contemporary Societies: Reconfiguring Practices, Narratives and Boundaries*. The topics to be addressed at the conference concern new Sufi theological forms, the policies of Sufism, and their cultural and religious influence on society. With this conference, we would like to give fresh impetus to the Foundation’s Centre for Comparative Studies of Civilisations and Spiritualities and so renew one of the Cini’s historical roles, that is as a place of dialogue and exchanges between different cultures and civilisations.

President

Giovanni Bazoli



MAIN FORTHCOMING ACTIVITIES



12 MAY 2017 – 30 NOVEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Le Stanze del Vetro Installation *Qwalala* by Pae White

The new monumental sculpture by American artist Pae White (b. 1963), *Qwalala*, is a 75-metre long, curving wall made of thousands of glass bricks hand-cast in the Veneto region. Approximately half of the bricks are made of clear glass, the other half range over a palette of 26 colours, and are made using a technique so that each brick contains a “storm-like” effect of swirling colour. Each of these hand-cast bricks is unique, owing much to chance and variation inherent in the artisanal manufacturing process. The artist combines these bricks to form an abstract, painterly pattern when viewed from afar, which, upon closer inspection,

reveals unexpected worlds of detail. The title of the piece, *Qwalala*, is a Native American Pomo word meaning “coming down water place”: it refers to the meandering flow of the Gualala river in Northern California, which the work echoes in both its structure and layout.

Pae White has a long-standing interest in glass and its potential as a building material. The bricks and construction methods used for the sculpture are the result of long and exhaustive research into the material and its functionality for construction. *Qwalala* bears witness to her interest in combining common materials with cutting-edge technology, traditional craftsmanship with advanced engineering. The result can be understood as both a sculpture that is evocative of architecture and architecture that is evocative of sculpture.

Qwalala is the second outdoor installation (following Hiroshi Sugimoto’s *Glass Tea House Mondrian*) to be commissioned by Le Stanze del Vetro: the concept of these temporary installations is to allow an internationally acclaimed artist to work on a large scale and to engage with the space between sculpture and architecture.

1 SEPTEMBER – 15 NOVEMBER 2017
VENICE, PALAZZO CINI GALLERY AT SAN VIO

Exhibition *Lyda Borelli: A Leading Lady of the 20th Century*

This exhibition is a key part of the series of events aimed at reviving interest in the actress Lyda Borelli (1887-1959). Entitled *Lyda Borelli: A Leading Lady of the 20th Century*, the show has been curated by Maria Ida Biggi, the director of the Fondazione Cini Institute of Theatre and Opera, and installed in the elegant setting of the house-museum of the Palazzo Cini at San Vio, now open again thanks to a partnership with Assicurazioni Generali. Through a remarkable series of photographs and rare



Lyda Borelli in *Salome*, about 1910. Photo by Varischi and Artico, SIAE-BURCARDO, Roma

archive documents, the exhibition tells the story of one of the most fascinating Italian stars of the early 20th century, her great achievements on the stage in Italy and worldwide, and her enormous success in cinema.

Daughter of the actors Napoleone Borelli and Cesira Banti, Lyda was already often on the stage as child, and she officially debuted alongside Virginia Reiter in 1901. In 1903, she joined Virgilio Talli's company and, until she retired in 1918, she worked with the greatest actors of the day and was the greatly acclaimed leading lady in plays by writers such as Gabriele D'Annunzio, Oscar Wilde and Sem Benelli. Her image as a theatre actress paved the way to her status as an Art Nouveau icon of style and gracefulness created by her subsequent film roles that were enormously popular with wider audiences.

The exhibition project, organised in agreement with Lyda Borelli's heirs, has been produced in collaboration with institutions such as the SIAE-Biblioteca e Raccolta Teatrale del Burcardo, Rome; Fratelli Alinari. Fondazione per la Storia della Fotografia, Florence; ICCD – Istituto Centrale per il Catalogo e la Documentazione, Rome; Biblioteca e Archivio storico di Casa Lyda Borelli, Bologna; and the Fondazione Cineteca Italiana, Milan.

4, 19, 21, 22 SEPTEMBER, 8 NOVEMBER 2017
 VENICE, TEATRO LA FENICE, LA CASA DEL CINEMA – VIDEOTECA PASINETTI, ISLAND OF SAN GIORGIO MAGGIORE

Cinema Series *Lyda Borelli: Film Diva*

As part of the events focused on reviving interest in Lyda Borelli, the Institute of Theatre and Opera has organised a series of films entitled *Lyda Borelli: Film Diva*. The movies in the series document the influence of the great star – at her cinema debut she was already an internationally renowned stage actress – on early 20th-century cinema.

On 4 September at the Sale Apollinee in the Teatro La Fenice, there will be a showing of *Satanic Rhapsody* (Nino Oxilia, 1917), in a version restored by the Fondazione Cineteca Italiana; the film will be introduced by Matteo Pavesi and accompanied by a trio, which will perform music by Pietro Mascagni.

The next films, to be shown in collaboration with La Casa del Cinema – Videoteca Pasinetti, document the rise of Lyda Borelli to the height of her career as stage actress and film diva. The series begins on 19

September with *Ma l'amor mio non muore!* (*Everlasting Love*), Borelli's first film role, directed by Mario Caserini (1913); the presentation will be by Maria Ida Biggi and Carlo Montanaro. On 21 September, *Malombra*, directed by Carmine Gallone (1917), will be presented by Cristina Jandelli.



Lyda Borelli and Ugo Bazzini in *Satanic Rhapsody*, 1917

The third film will be shown on 22 September: *Carnevalesca* (1918) directed by Amleto Palermi and made using the classic formula of a “diva film”; the introductory talk will be given by Denis Lotti. The series ends on Wednesday, 8 November, in the Sala Carnelutti at the Fondazione Giorgio Cini, with a showing of the film *La memoria dell'altro* (*Memory of Another*), directed by Alberto Degli Abbatini in 1913. Rich in stunning outdoor shots of Venice, the film also owed its great success to the character played by Lyda Borelli: an emancipated woman, keen on flying and fast cars, but also a seductive dancer and *femme fatale*.

10 – 17 SEPTEMBER 2017
VENICE, VARIOUS VENUES

The Venice Glass Week

The Venice Glass Week is the first international festival devoted to the art of glassmaking, notably from the Island of Murano, and aims to celebrate and revive artistic glass. Venetian artistic glass is famous all over the world and glassmaking has been one of the key drivers of the Venetian economy for over 700 years. In recent years, some of the most prominent Venetian institutions have made a great effort to revive high-quality artistic glass and so bring it back to the centre of local, national and international attention. The main promoters of the festival are the Venice City Council and four major city institutions with experience in this field: Fondazione Musei Civici di Venezia, Fondazione Giorgio Cini, Istituto Veneto di Scienze, Lettere ed Arti and Consorzio Promovetro Murano, the most important association in the glass sector, which also manages the *Vetro Artistico Murano* trademark of the Veneto Region. To be held from 10 to 17 September 2017, the *Venice Glass Week* will include exhibitions, conferences, seminars, educational activities, films, events, the opening of the furnaces to the public and other happenings all linked to artistic glass. Besides the initiatives organised by the four main promoters, more than ninety partners, including foundations, art galleries, glassworks, museums, cultural institutions, universities, training centres and private collectors have already confirmed their participation in the festival. All the events in *The Venice Glass Week* will bear the festival's logo and will be advertised in the events calendar on the website (www.theveniceglassweek.com) and in the social media: Facebook, Twitter, Instagram and Youtube.

11 SEPTEMBER 2017 – 7 JANUARY 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE / LE STANZE DEL VETRO

Vittorio Zecchin: Transparent Glass for Cappellin and Venini

The exhibition *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, curated by Marino Barovier, is dedicated to the glass works designed by the artist for the V.S.M. Cappellin Venini & C. company and later for the M.V.M. Cappellin & C.



Vittorio Zecchin, *Transparent glass vases*, 1921-1925

Born in Murano, Zecchin (1878-1947) studied at the Accademia di Belle Arti in Venice. He was greatly interested in the artistic trends of the time, and especially the central European avant-garde movements. A leading figure in the artistic circle of Ca' Pesaro and the exhibitions organised there, he developed an interest in applied arts, ranging from embroidery to tapestry and especially glass, which became a passion of his. The glass production designed by Zecchin began to gain momentum in 1921, when he became artistic director of the V.S.M. Cappellin Venini & C. glassware company, founded by Giacomo Cappellin and Paolo Venini, and soon to become a reference point in Italy and internationally. Zecchin's new production included transparent blown glass works with extraordinary shades, mostly delicate but at times strong and bright. He also designed very elegantly shaped glass works, often drawing from the glass objects he had seen in 16th-century paintings by artists such as Tintoretto, Holbein, and Veronese. Generally speaking, the Cappellin-Venini production differed from the Murano glass production of the time, which was characterized by extreme virtuosity. The closure of the Cappellin-Venini company in 1925 did not put an end to Zecchin's glass production. He continued to design new items until 1926 for the new M.V.M. Cappellin & C. company, which Giacomo Cappellin established after he had parted with Paolo Venini.

12 – 15 SEPTEMBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Dialoghi di San Giorgio *What's the Body of the Body Politic?* *Sovereignty, Identity, Ecology*

Do you remember the Aesopian Fable of the *Belly and the Members*, or the letter of Paul to the Corinthians about the Body and the Church, or *The Fable of the Bees* by Mandeville, or the somewhat dangerous association of pests and foreigners, or the more recent attempts to think of the Earth as a giant organism? None of these stories stops shifting metaphors between one domain – that of the body – and another – that of politics. The result has been the creation of that most important concept of Western philosophy, *corpus politicum*, the Body Politic. One interesting aspect of this most famous topic is that every domain borrows from each other the certainty associated with the other's authority, so that political science ends up borrowing from biology what biologists borrow from political theory. This constant commerce of concepts and metaphors, unfortunately, has never guaranteed the quality of what has been ceaselessly transported from one domain to another. The result is that we remain deprived of a coherent definition of collective bodies. Hence the idea of attempting to re-open the question in this Dialogue by bringing the different domains together and examine what each has really to offer to the others that is genuinely proper to the phenomena it studies. Just at the moment when the idea of sovereignty has become obsolete through



Wenceslaus Hollar, *The Belly and the Members*,
University of Toronto, Wenceslaus Hollar Digital Collection

the intensification of globalization, planetary changes and migrations, the new political mood is to withdraw behind the borders that Nation States invented in previous centuries. In spite of the vast transformations that the new climatic regime requires, it is today a politics of identity, nationalism and borders that seems the most attractive to voters. Everywhere the choice is either to prolong the extension of globalization or else return to the older ideas of strictly enforced sovereignty. There seems to be no other alternative. In this Dialog we wish to open the way for another political orientation, one that relies neither on the idea of globalization nor on those of sovereignty, identity and individuality. Our assumption is that most of the ideas about the Body Politic come from ideas about the biological body, *and vice versa*. There has always been a two-way stream of exchanges between biology, law, religion and social theory to the point that it is very difficult when people talk about ecosystems, identity, genetics, organism or globalization to decide if they speak about human or non-human entities. Biologists don't seem to worry that they import social theory to talk about organs and tissues, sociologists don't hesitate to use a legal conception coming from Church history to define the indi-

vidual, while economists happily mobilize what they take as a "naturalistic" notion of competition to render the optimum calculable, while organization theorists borrow offhandedly the DNA metaphor of cell organization, and so on. *Metaphors travel freely, transporting the same unexamined perplexities from field to field.*

San Giorgio, a secluded island, is an ideal venue for the dialogue, in that it differs from some other utopias. Instead of dogmatically assuming the answer has already been reached, the Cini Foundation offers the chance for collaborative search for better questions. The speakers of this edition of *The Dialoghi di San Giorgio* are Deborah Gordon, Shirley Strum, Scott Gilbert, Isabelle Stengers, Didier Debaise, Mike Lynch, Kyle McGee, Timothy Mitchell, Tim Lenton, David Western, Bruno Latour and Simon Schaffer.

The *Dialoghi di San Giorgio 2017*, entitled *What's the Body of the Body Politic? Sovereignty, Identity, Ecology*, will be opened by a special event: a performance of Karlheinz Stockhausen's *Tierkreis* (1974/1983) for clarinet, flute, trumpet and piano, performed by the mdi ensemble, and readings from works by Plato, Saint Paul, John of Salisbury, Christine de Pizan, Thomas Browne and William Shakespeare.

21 – 22 SEPTEMBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Thirteenth World Conference on the Future of Science *The Lives to Come*

How will the life of humankind change over the next twenty years? How will we be nourished and how will we care for ourselves? What new horizons will open up for scientific research? How will health change and how will it impact on our quality of life?

The thirteenth Future of Science conference, being held just under a year after the death of Umberto Veronesi, aims to celebrate his scientific and political legacy and his vision of the future, as well as consider the challenges we are facing, the opportunities that we will have to grasp, and the commitment to a free and democratic science in the awareness of an increasingly difficult and complex society. This is an extraordinary opportunity to launch a high-standard debate involving students, universities, researchers, representatives of institutions and the economy and the whole of civil society. The Future of Science is an annual series of conferences jointly organised by the Fondazione Umberto Veronesi, the Fondazione Silvio Tronchetti Provera and the Fondazione Giorgio Cini, with the aim of exploring the importance of scientific progress as a means to improving the quality of our lives as we outline a new role for science in the society of the third millennium.

4, 10, 18 OCTOBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio

Books at San Giorgio, a series of meetings presenting the latest publications concerning or published by the Fondazione Cini, will resume this autumn.

At the first meeting, on 4 October, the featured book is *La giovinezza di Tintoretto*, containing the proceedings of the conference on Jacopo Tintoretto, the great Venetian painter considered to be one of the most original Mannerist artists, ahead of the fifth centenary of his birth. The second date, October 10, will be devoted to the presentation of *La scena di Mariano Fortuny. Atti del Convegno Internazionale di Studi*, edited by Maria Ida Biggi, Claudio Franzini, Cristina Grazioli and Marzia Maino. The book contains the proceedings of the conference on Mariano Fortuny y Madrazo's theatre work and poetics, held in Padua and Venice in November 2013. Scholars and experts explore the work of the multi-faceted Spanish artist, such as his experiments with stage lighting and stagecraft, and his relations with the great early 20th-century directors and leading figures in the fields of dance, the visual arts, music and photography. The last date, on 18 October, will see the launch of two online books by the Institute of Music: *Variazioni in sviluppo. I pensieri di Giovanni Morelli verso il futuro*, edited by Giada Viviani, and *Teatro di avanguardia e composizione sperimentale per la scena in Italia: 1950-1975*, edited by Gianmario Borio, Giordano Ferrari and Daniela Tortora.

9 – 13 OCTOBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Early Music Seminars *Roman de Fauvel. Music and Corruption in the Paris of Philip the Fair. 1300-1315*

The early music seminars, directed by Pedro Memelsdorff since 2006, take place at the Fondazione Giorgio Cini twice a year in February and October, thanks to the contribution and collaboration of the Fondation Concordance, the Fondation Irma Merk and the Fondation L. + Th. La Roche (Basel, Switzerland). The October seminar is devoted to the *Roman de Fauvel*, a long early 14th-century satirical poem attributed to Gervais du Bus, a clerk at the court of the King Philip IV (the Fair) of France. Based on the metaphor of an ass – *Fauvel* – who had become a monarch through a twist of fate, the *Roman* is a caustic criticism of the royal court and church and was banned for being heretical and seditious. This did nothing to diminish its popularity, however. Published around 1310-14, the *Roman* was almost immediately interpolated with some remarkable images and, most importantly, pieces of music composed in a variety of monophonic and polyphonic styles, including some of the most sophisticated motets of the French *Ars nova*, attributed to the poet, composer and diplomatic Philippe de Vitry. The seminar will explore the complex cross-media relations between text, image and music as found in the richest interpolated version of the *Roman* – manuscript no. 146 in the Bibliothèque Nationale de France – with some of the greatest experts on the subject: Benjamin Bagby, founder and director of the celebrated mediaeval ensemble Sequentia, and the eminent musicologists Margaret Bent and Anna Zayaruznaya (Universities of Oxford and Yale). At the end of the seminar, on Friday, 12 October, the scholarship-holders (selected through an international call for applications), will give a short public concert in Lo Squero Auditorium.

19 OCTOBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Fourth Edition of the Benno Geiger Poetry Translation Prize

On 19 October, the fourth Benno Geiger Poetry Translation Prize will be awarded during a special public ceremony. This annual prize is named after Benno Geiger (1882-1965), an Austrian writer, poet and art critic, who 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. In addition to the first prize of 4,000 euros, the jury, chaired by Francesco Zambon and made up of eminent scholars, will award a prize of 1,000 euros to a young translator or a first work. Lastly, the jury will assign three scholarships associated with the prize for research to be conducted in the Geiger Archive or other literary archives held by the Fondazione Giorgio Cini.



Giovanni Poli in the 1950s

20 OCTOBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Presentation *The Giovanni Poli Archive*

Following the recent acquisition of the personal archive of the playwright and stage director Giovanni Poli (1917-1979), the Institute of Theatre and Opera has organised a public presentation of the donation. Presented to the Fondazione Giorgio Cini at the behest of his sons Stefano and Massimo, the Giovanni Poli Archive consists of a great variety of documents, many of them unpublished, including theoretical writings, notes and director's notes, essays on theatre, playbills and posters, stage photos, videos and press releases. The archive is thus of key importance in reconstructing and studying the theatre of the Veneto director. Poli was the founder of the Ca' Foscari University Theatre and the Teatro a l'Avogaria. A prominent personality on the Venetian theatrical scene in the second post-war period, his work, strongly rooted in the Veneto, was focused on reviving the Venetian theatrical tradition but constantly bearing in

mind contemporary developments. For the presentation, a selection of materials from the archive will be on show in the Sala Barbantini in the Fondazione Cini: scripts and director's notes, sketches, designs, playbills, posters, stage photos and press releases. They will document the heart of an archive of great importance for the Institute and for its role in developing cultural relations with the local Veneto area.



Yamamura Wakahayaki

25 – 27 OCTOBER 2017
VENICE, CA' FOSCARI UNIVERSITY

Workshop *Traditional Dance from the Yamamura School*

30 OCTOBER 2017
VENICE, TEATRO STABILE DEL VENETO GOLDONI

Performance *Traditional Dance from the Yamamura School*

Thanks to collaboration between the Intercultural Institute of Comparative Music Studies, Ca' Foscari University, Venice, the Teatro Stabile del Veneto-Teatro Nazionale and the Japan Foundation, in late October there will be two events featuring leading figures of the art of dance from the Japanese city of Osaka: a workshop and a performance by Yamamura Wakahayaki, a celebrated young dance master from the traditional Yamamura school. He will be accompanied by three musicians, led by Kikuo Yuji, a master of *jiuta*, a

refined Japanese traditional music style dating from the 17th century. The programme will include chamber dances accompanied by small instrumental and vocal groups. In an intimate atmosphere, the dancer conjures up various scenes and characters through highly refined gestures, like small cameos in a meditative setting.

30 – 31 OCTOBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar Franz Schubert's Late Piano Sonatas: Analysis and Performance

By exploring two late Schubert sonatas (D 894 in G Major and D 959 in A Major), this seminar is a scholarly complement to the recording currently being made by Paolo Zanzu on the Matthias Jakesch fortepiano in the Fondazione Giorgio Cini. Mario Carrozzo, Alessandro Cecchi, Cesare Fertoni and Giorgio Sanguinetti, together with the pianist, will discuss the most important aspects of the two sonatas from Schubert's late period. On the basis of various analytical approaches, they will highlight the impact of analysis on performance. There will also be a focus, however, on the history of interpretation and the prerogatives of performing on period instruments. In fact, reflecting on performances on period instruments can have important repercussions on musical analysis. The working background to the seminar is the "Theory and Practice of Music Interpretation": a systematic set of studies and seminars devoted to specific aspects of various repertoires, whose common denominator is the reference to historical sources, seen both as a reflection of performance practice in treatises on the subject and as audio and video documentation. It also establishes a link with the Research-Led Performance series, which the Institute of Music has organised mainly with performers in mind for the purpose of increasing awareness of the history of musical texts and their interpretations over time.

9 NOVEMBER 2017
VENICE, ATENEIO VENETO

Third Edition of the Series The Symphonic Sound of Romanticism. Theory and Practice of Orchestral Conducting in the 20th Century

The series of lectures on conducting – coordinated by Gianmario Borio, Nicola Guerini and Antonio Rostagno – continues this year in collaboration with the Fondazione Peter Maag (Verona) and La Sapienza University of Rome. The overall project consists of lectures on eighteen 20th-century orchestral conductors, as models of different interpretative, stylistic and technical approaches. The survey deals with the interpretation of the 19th-century symphonic repertoire, from Schubert to Mahler. The main objective is to reconstruct ways of thinking about the romantic symphony in the 20th century by reconsidering the formation and development of its sound image. This year's lecture at the Ateneio Veneto will be given by Damien Colas (CNRS), who will discuss Sir John Eliot Gardiner's interpretations.

9 – 11 NOVEMBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Transnational Sufism in Contemporary Societies: Reconfiguring Practices, Narratives and Boundaries*

Sufism, a path of spiritual, mystic and esoteric purification in the Islamic world, has played a central role in the history of Islam as regards its artistic, philosophical, ethical and political developments. In the Modern age, Sufism suffered a twofold attack: on one hand from “Islamic reformists” (Salafi and Wahabi), who consider Sufism to be a form of innovation and syncretism and, on the other, from “Modernists”, who see it as an archaic religious manifestation. Nonetheless, Sufism in the contemporary world shows great vitality: new brotherhoods have been founded and existing ones have acquired renewed energy. This revival of contemporary Sufism deserves further study, and that is why the Fondazione Giorgio Cini, with Francesco Piraino, director of the Centre for Comparative Studies of Civilisations and Spiritualities, in collaboration with Mark Sedgwick (University of Aarhus) decided to organize this international conference. The themes to be addressed are: the new theological forms of Sufi, with a special focus on the relationship with the Other; policies of Sufism; and its cultural and religious influence on society. A second objective of the conference is to introduce some topics of Sufism and Islam to a wider audience. For this purpose, one of the invited speakers is Khaled Bentounes. A Sufi master in the Alawiyya brotherhood, he will deal with the relationship between Islam and Sufism.

14 NOVEMBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Study Day *The Mirror of Taste. Vittorio Cini and Historical Art Collecting in the 20th Century*

“The Cini Collection is the most important collection put together in Italy in the last fifty years.” That is how, in 1984, the great art historian Federico Zeri – a former advisor to Count Cini – began celebrating one of the greatest Italian collectors in the first half of the 20th century. That same year, a permanent exhibition of a group of the most significant items in his collection, donated in 1981 by his daughter Yana Cini Alliata of Montereale, was installed in what had been Vittorio Cini’s Venetian home – the Palazzo Cini. The great monument to his patronage remained, however, Monselice Castle, where some sections of his collections, such as the famous Armory, had been brilliantly laid out by the ingenious Nino Barbantini.

Forty years after Vittorio Cini’s death, the Foundation named after his son is celebrating its founder by focusing on his intense activity as one of the greatest and most enlightened collectors of historical



Vittorio Cini with Bernard Berenson and Nicky Mariano leaving the Lorenzo Lotto exhibition in 1953

art works in the 20th century. The celebrations will include a study day, November 14, dedicated to what Zeri described as the “last Doge of Venice”. The morning session will tackle various aspects of the collector’s personality, focusing on art historians and antique dealers who were collaborator or consultant friends, such as Nino Barbantini, Federico Zeri and Bernard Berenson. The afternoon papers, on the other hand, will illustrate Vittorio Cini’s affinities and differences with other contemporary collectors, such as Angelo Costa, Riccardo Gualino and Guido Cagnola.



16 – 17 NOVEMBER 2017
VENEZIA, CFZ-CULTURAL FLOW ZONE-TESA 1
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Music and Rites Nat Pwe. Music and Dance in Spirit Worship in Yangon

The third event in the *Music and Rites* series – organised by the Intercultural Institute of Comparative Music Studies in collaboration with Ca’ Foscari University, Venice – features a whole troupe of Burman musicians and dancers. The group is made up of eight musicians (the Hsaing Waing ensemble led by Thiri Maung Maung) and four medium-dancers (directed by the master of ceremony, Kyaw Win Naing). These artists already perform together in celebrating rituals (*nat pwe*) associated with the worship of local spirits (*nat*) in the city of Yangon (Rangoon) in Myanmar (Burma). The aim of the event is thus to recreate a typical *nat pwe*, albeit on a reduced time scale. On 16 November, there will be a public presentation of the event at the CFZ-Cultural Flow Zone-Tesa 1, by Lorenzo Chiarofonte with the some of the members of the group, which will perform a ritual celebration on the Island of San Giorgio Maggiore on 17 November. The ensemble called *Maha Yangon Thiri Maung Maung*, is led by Thiri Maung Maung, a renowned master of *pat waing* (drums in a circle). Like most Burmese musicians, Thiri Maung Maung and his group members do not come from music schools, but have assimilated musical practice through close contact with an elder teacher, according to traditional apprenticeship methods. This ensemble, which will perform for the first time in Italy, has been involved for many years in celebrations in various musical events in the city of Yangon. They have gradually built up such a good reputation that they were invited to participate in the important national festival of Taungbyone, a great achievement for any musician performing in the field of *nat* animistic celebrations in Myanmar.

23 NOVEMBER 2017 – 20 DECEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition *Eleonora Duse and Arrigo Boito*

Part of the celebrations for the centenary of the death of Arrigo Boito (1842-1918), this exhibition reconstructs the artistic and personal relationship of Eleonora Duse with the famous Veneto librettist, poet and composer – a man of great learning who was for long a guide for the actress and her theatre. The Institute of Theatre and Opera is thus showing to the public the Boito documents acquired through the Carandini Albertini, Sister Mary Mark and Nardi donations: these materials including fascinating items, such as autograph drafts and sketches for his opera *Nerone*, original photographs, the captivating correspondence consisting of letters that the two exchanged from 1884 to 1890, and the scripts of the Shakespearean plays *Antony and Cleopatra*, *Romeo and Juliet*, and *Macbeth*, which Boito translated and adapted with Eleonora's specific acting skills in mind. There is also a portrait of the actress by the German painter Franz von Lembach, which Boito had always kept at his bedside: on his death, in keeping with his will, it was returned to Duse.

Opened to the public in 2011, "Eleonora Duse's Room" was created with the idea of making accessible the valuable heritage of the Duse Archives to anyone interested. The original materials from the archive are exhibited on rotation in a series of temporary exhibitions aimed at exploring one or more aspects of the actress's life and art.



Arrigo Boito, about 1895

5 DECEMBER 2017
VENICE, ATENEO VENETO

Meeting *Shakespeare's Sea*

Following the acquisition of the Maurizio Scaparro Archive, which arrived on San Giorgio in February 2017 at the behest of the director himself, the Institute of Theatre and Opera has organised an event entitled *Shakespeare's Sea*: a journey through the works of the bard involving scholars and artists, who will explore the fascination that the Mediterranean has always exerted on European culture and will analyse the relationships between the various civilisations that are interwoven in the Mediterranean basin. To be held in the rooms of the Ateneo Veneto, the meeting is part of the broader context of a Mediterranean project that Scaparro has worked on since the early years of the 21st century, although the initial idea actually dates to 1980 and the beginning of his spell as director of the Venice Biennale Theatre Section. The project on the Mediterranean, in its various forms, will be presented in September 2017.



Aldo Rossi, *The Theatre of the World*, Venice, Carnevale del Teatro 1980

In cooperation with Scaparro, through this initiative, the Institute continues its activities of preserving and enhancing his archive material, with a view to constant exchanges with the outside world.

7 DECEMBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Book Launch *Music-Dance: Sound and Motion in Contemporary Discourse*

The Institute of Music is holding a book launch for the third volume in the series “Musical Cultures of the Twentieth Century”. Entitled *Music-Dance: Sound and Motion in Contemporary Discourse* and edited by Patrizia Veroli and Gianfranco Vinay (Routledge, London), the book explores the nature of choreomusical work, its complex authorship, the cognitive processes involved in dance performance and its modes of reception. Scholars of dance and music analyse the ways in which the musical score changes its prescriptive status when part of a choreographic project, the encounter between sound and motion on stage and the intersection of listening and sight in the act of reception. As well as being of interest to musicologists considering issues such as notation, multimedia and the analysis of performance, this book offers ideas for applied research in the cognitive sciences. At the end of the presentation, the mdi ensemble will perform works by Niccolò Castiglioni.

14 DECEMBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar *Islamic Ethics and Morality between Religion and Law*

Organised in collaboration with Professor Ida Zilio-Grandi (Ca’ Foscari University, Venice), the seminar sets out to make a thorough survey of Islamic ethics and morality. It will specifically tackle the delicate issue of *Hudūd* (literally limitations, restrictions, or definitions), which is most commonly used to indicate crimes against religion and whose punishment is already decreed by the sacred texts with no room for human discretion.

The topic will be approached from various points of view: Deborah Scolart (University of Tor Vergata, Rome) will address legal aspects; Olga Lizzini (Vrije Universiteit Amsterdam) will deal with the philosophical side; Ida Zilio-Grandi will look at the moral dimension; Antonella Gheretti (Ca’ Foscari) will explore the issue in the literary world; Francesca Ersilia (L’Orientale, Naples) will consider it in relation to the socio-economic context; Caterina Bori (University di Bologna) will look at historical-political aspects; and, lastly, Samuela Pagani (University of Salento) will frame the question within Sufism.

25 – 27 JANUARY 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**Seminar *Music (and Musicologies) in the 21st century*
*Copyright: A New Ethnographic Issue***

This year “Music (and Musicologies) in the 21st century”, a series of seminars held by the Intercultural Institute of Comparative Music Studies, now in its third edition, will consider the issue of copyright for music that has no written form. This issue has long been debated by ethnomusicologists and international cultural institutions (such as the UNESCO International Music Council). Now the question is couched in new terms because of the changing conditions in the production, circulation and consumption of music. In addition to the power imbalances inherent in the production processes of the music market, today musicians are sometimes at odds with their own communities over copyright, in terms of authorship, thus raising a new ethnographic question: how and to what extent can music from the oral tradition be considered a product of individual creativity rather than of a community that shares performance practices? Starting from emblematic case studies in Italian contexts (Campania and Sardinia), the issue will be discussed by researchers, legal experts on copyright and representatives of international institutions, such as the International Music Council, Berlin Phonogram Archive, and the Institute of Ethnology and the Folklore Research, Zagreb.

COLLECTIONS

The Drawings of Virgilio Guidi at the Fondazione Giorgio Cini

In 2016 the collection of the Fondazione Giorgio Cini Drawings and Prints Cabinet was enhanced with the arrival of a group of a hundred drawings by Virgilio Guidi (Rome 1891 - Venice 1984), thanks to the generosity of the art critic Enzo Di Martino. The donation was wholly in keeping with the Institute of Art History's consolidated tradition of studying the graphic arts. The Guidi drawings complement the other valuable Cini collections – such as those of Neri Pozza, Malabotta and Cardazzo – and provide fresh impetus for further studies on 20th-century graphic art. This important and largely unpublished corpus of drawings is significant evidence of the multifaceted creative drive of one of the masters of Italian art in the last century. Guidi had close ties to Venice, his city of adoption, in an often difficult relationship since 1927, when he moved up from Rome to teach at the Accademia di Belle Arti.

Enzo Di Martino and Guidi became acquainted in the 1960s and by the mid-1970s they were seeing each other daily and engaging in intense, profound conversations. This gave rise to some important exhibitions and publishing projects, such as the retrospective of drawings at the Palazzo del Capitano del Popolo, Reggio Emilia in 1978 or the exhibition of drawings held at the Bibliothèque Internationale de la Musique Contemporaine, Paris in 1982. These shows were followed by a book of previously unpublished drawings (*Virgilio Guidi. Disegni inediti*, 1992), which was the first critical-historical survey of a large group of drawings, now mostly in the Cini collections. As Di Martino wrote, Guidi “always kept these sheets secretly for himself” and only a limited number of “drawn notes” came into the hands of friends and students, who cherished them as keepsakes. In the same book, the critic explains the role of drawing in Guidi's creative process: drawing was “a straightforward means to visually fix a figure, a thought-image... He was not, therefore, a ‘draughtsman’, at least not in the usual sense we give to this term, and in his work, apart from the youthful drawings, the pencil is never used for formative purpose but is simply conceptual, that is used to discover a form, figure, or image, but not to complete them permanently.” Drawing is not an exercise in stylistic skill, but meets the need to “lay down the essential terms of invention”, as Guidi himself points out in a writing on poetics in 1944: “It is the



FIG. 1 *Portrait of a Russian Woman*, 1928
Brown ink with brown wash on paper, 258 × 190 mm
Inv. 37777



FIG. 2 *Two Studies of Figures (recto)*, late 1935 - early 1940s
Blue ink and pen on writing paper, 110 × 142 mm
Inv. 37775

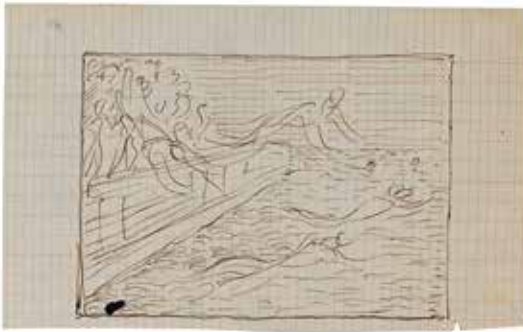


FIG. 3 *Swimmers*, late 1940s - early 1950s
Brown ink and pen on squared paper, 130 × 208 mm
Inv. 37783

imagination's first encounter with the world of forms, the first revelation, the first discovery, even if the mark is developed in pure and measured terms on the surface, as if tracing the image of the spirit" (V. Guidi, "Discorso sul disegno", in *VI mostra. 50 disegni*, Bollettino della Piccola Galleria, 29 July - 18 August 1944).

The collection donated to the Fondazione Giorgio Cini is an intimate and "secret" trace of Guidi's long creative development, from some youthful works of the 1910s to the drawings of his last period of inexhaustible activity. The great themes of his paintings are studied and noted down in rapid, concise, and never superficial descriptive marks. On the same makeshift sheets, often the back of a letter or the page of a notebook, he wrote down lines of verse or reflections on art that make the drawings even more poignant. As Andrea Zanzotto wrote in his introduction to Guidi's collection of poetry, *La notte è un pas-*

saggio d'eventi (1979), "in Guidi, poetry and painting are connected through their roots and logic, within a suspended, enigmatic contrast/complementariness." Similarly, in 1981, Vittore Branca opened the ceremony organised at the Fondazione Cini to celebrate the ninetieth birthday of the "great poet" and "visual lyricist" of San Giorgio, by commenting that "in the series of artist-poets of the 20th century, Guidi has an exceptional power of visualisation and meditative intensity" (V. Guidi, *Le poesie del male. Trentatré poesie inedite*, 1983).

The drawings of the 1920s include an intense portrait of the young Russian artist Vera Chekunova, also the subject of some paintings from the same period: the soft, ink and wash brushwork captures the sitter with an absent-minded, dreamy air (fig. 1). In the 1930s, on the other hand, some of Guidi's small-scale studies tackle favourite themes like those of *Visit* (*Visita*) and *Meeting* (*Incontro*), in which the terse lines drawn with the pen create dotted figures conversing in a perspective only hinted at, apparently in the interior of a room (fig. 2). These ideas, rapidly captured on paper, already reveal the dimension of the everyday, caught in its "sacredness" with a symbolic density, in which most commonplace, familiar reality is freed from contingency and becomes emblematic of deeper themes. Guidi himself pointed out at the time that "the deeper the accord between us and the things surrounding us, the greater reality appears to be", adding that "what we call fantasy and consider to be the opposite of reality is ultimately the most deeply revealed reality" (*I Quadriennale e II Quadriennale d'arte nazionale*, Rome, exhibition catalogue, 1931 and 1935).

Some interesting drawings from the 1940s document the development of *Figures in Space* (*Figure nello spazio*), which he completed around 1945 and were shown at the Venice Biennale of 1948, the first in the post-war period. Two unusual sheets with swimmers diving into water (fig. 3) – a one-off theme in the artist's production – are particularly original inventions, which can be associated with his studies of the human figure. Increasingly emptied of weight and stripped of any narrative intent, the figures take on the rhythmic cadences also found in paintings such as *Ballet* (*Balletto*) or *Musical Motif* (*Tema musicale*), exhibited at the 1950 Biennale. From the late 1940s and early 1950s, some studies of *Saint George and the Dragon* (*San Giorgio e il drago*) are akin to a lithograph printed in Venice by Edizioni del Cavallino.



FIG. 4 *Saint George and the Dragon*, late 1940s - early 1950s
Brown ink and pen on squared paper, 177 × 129 mm
Inv. 37791



FIG. 5 *Man and Sky*, early 1970s
 Indian ink and pen on paper, 337 × 237 mm
 Inv. 37845



FIG. 6 *Large Head with Seascape*, 1969 - early 1970s
 Grey felt-tip pen on paper, 245 × 330 mm
 Inv. 37860

Characterised by concise, incisive brushwork, capturing all the tension of the combat, the drawing is worked out on the imaginary diagonal line cutting across the sheet (fig. 4).

One page full of notes on art and “visual annotations” documents the genesis of a poem on the *topos* of light, such a central element in Guidi’s work: “Still a dawn the night hides / Still a hope the soul brightens / Man’s night is not eternal like light / descending in protection from celestial spaces.” Many of the figures created at the turn of the 1950s and 1960s are turned to the sky and a greater, otherworldly light. This is the case in works such as *Judgments* (*Giudizi*) and *Anxieties* (*Angosce*), but also in the later *Agitated Figures* (*Figure agitate*) or in the paintings on the theme of *Man and Sky* (*Uomo e il cielo*; fig. 5). The wide-open eyes of the *Large Heads* (*Grandi teste*) painted in the 1960s also aspire to that light considered by Guidi to be the “prime mover” of creation (fig. 6): “here, eyes, with all their infinite thoughts, are the first to become form, and to demand the necessary space, with their great desire to expand into light, which is the space of the intellect, measure and motion of things” (V. Guidi, *Le grandi teste*, 1970).

Among the last “cycles” documented in the Cini collection is *Large Trees* (*Grandi alberi*), created in 1972 in the Marche, when the artist was invited to Recanati during the June Leopardi celebrations, which included an exhibition entitled *Virgilio Guidi. Poet and painter*. In the garden of the hotel where he was staying, he was fascinated by “seven or eight large trees, tall, centuries-old trees, almost in conversation and surrounded by the foliage of smaller trees”, with “branches stretching out both upwards and downwards” and “uncovered roots that almost dramatically drive down in the earth” (V. Guidi, “Quegli alberi”, in *Guidi a Zagabria*, 1981).

These “natural forms of architecture” revealed to him the “creative power of nature that already encapsulates the logic of the mind”. By then in his eighties, he was inspired by these forms to discover new themes for his painting, always “disquieting and restless” and never satisfied with having reached certainties. As Ugo Fasolo wrote in 1950, “underlying all Guidi’s art, even those most inundated with light, is Man, full of strength, labours, questions, anguish and joys; we find the repose and worries of life as experienced every day. But misunderstanding or self-indulgence are not tolerated; everything is

bound up in the striving to reach a superior harmony, the pure expression of a world of total and definitive visions, almost unrivalled today” (*Virgilio Guidi*, exhibition catalogue, Florence, Galleria Il Fiore, April 1950).

Chiara Mari

PROJECTS AND RESEARCH

The Centre for Comparative Studies of Civilisations and Spiritualities

The Fondazione Giorgio Cini is currently renewing its Centre for Comparative Studies of Civilisations and Spiritualities. The first step has been to re-organise the Centre's library. For this purpose, the premises have been redesigned to make it more practicable, and work has begun on its inclusion in the OPAC SBN (*Online Public Access Catalogue* of the National Library Service). This process is particularly important because the 40,000 volumes in the library include invaluable texts on subjects such as Orientalism, esotericism, colonial literature and the history of religions. The acquisition of more books and archives is also planned to further enhance the library.

Moreover, the Centre for Comparative Studies of Civilisations and Spiritualities will now have a greater focus on the Islamic world. Indeed, at a time in history when in Europe the word Islam conjures up images of violence and intolerance, there is a need to study and make known the variety and heterogeneity of the Islamic world to the wider public. Organising public events to explore the spiritual dimension of Islam and its ethical, philosophical, theological, social and political manifestations will help break down some false dichotomies, such as East-West, Modern-Traditional and Religious-Lay, which fuel stereotypes and fears. The International Transnational Sufism Conference in Contemporary Societies, scheduled for 9-11 November 2017, and organised in collaboration with Mark Sedgwick (University of Aarhus), aims to bring together some leading international experts on Sufism, who, through their empirical research, will help us to reconstruct this complex phenomenon. The main topics of the conference will be developed from the following issues: 1) How is Sufi theology changing in the contemporary world? What are the boundaries between “us” and “the other”? and Who is the infidel? 2) What is the impact of Sufi confraternities on contemporary societies? What are the policies of Sufism?; and 3) How are the structures of contemporary Sufism changing? Another objective in the renewal of the Centre for Comparative Studies of Civilisations and Spiritualities is to study some aspects of Sufism and Islam. For this purpose, the Fondazione Giorgio Cini has invited Khaled Bentounes to the Island of San Giorgio. A Sufi master of the Alawiyya Brotherhood, which brings together thousands of disciples



Al-Buraq, the winged steed of the prophet Muhammad, from *Yūsuf u Zalikhā*, (c. 10r), Fondazione Giorgio Cini



Kitab-i Bahriye by Piri Reis, Map of Venice, 1521

from the Middle East, Maghreb and Europe, Khaled Bentounes is not only a charismatic religious figure, but a great communicator and populariser. For decades has been involved in inter-religious dialogue, promoting women's rights and ecology.

The Centre's forthcoming activities also include a seminar entitled *Islamic Ethics and Morality between Religion and Law*, to be held on 14 December. Organised in collaboration with Professor Ida Zilio-Grandi (Ca' Foscari University, Venice), the seminar sets out to study Islamic ethics and morality in depth. It will specifically tackle the delicate issue of *Ḥudūd* (literally limitations, restrictions, or definitions), which is most commonly used to indicate crimes against religion and whose punishment is already decreed by the sacred texts with no room for human discretion.

Lastly, for 2018, further activities have been planned. They concern Arabic calligraphy, in collaboration with the University of Cape Town, and studies on Islam in Italy, in collaboration with the University of Padua. The interest in Islam naturally leads to other projects of a comparative nature, thus reflecting the true spirit of the Centre for Comparative Studies of Civilisations and Spiritualities. Thus in 2018, for example, there will be lectures and exhibitions with an interreligious approach. They will deal with the role of women in the three monotheistic religions, and with art, especially the graphic novel as a new form of artistic and religious expression.

Francesco Piraino

PRESENCES ON SAN GIORGIO

Lyda Borelli: “The Woman of our Age”

“She has shown us previously unknown poetry – the poetry of attire. She appeared to us as the tragic and triumphant result of a centuries-old selective process; in short, she is our modernity, the woman of our age”.¹



Lyda Borelli with an Isotta Fraschini automobile, 1914.
Photo by Attilio Badodi

The image of Lyda Borelli disembarking from the steamship *Duca di Genova*, just back from America, is that of a modern diva, a celebrated leading lady and woman of great success. The year was 1910 and the star, on the wave of her recent South American triumphs, was joined by journalist Arnaldo Fraccaroli, who had tracked her down to write an article on her, eventually published as a fascinating society piece in the columns of the *Corriere della Sera*.

“The *Duca di Genova* sailed into the harbour with its background of immense rope webbing and shrouds strung between the masts of the anchored ships, and swung in towards the pier. After the landing gangway had been secured, the passengers rushed to disembark. Among them was a huge, round hat, fringed with a large yellow veil. The veiled hat was moving and the most likely person to be under it was Lyda Borelli. Once she was on dry land, a strong wind wrapped

her clothes clingingly round her slim figure, modelling her as if the work of some conceited sculptor. Caught unprepared by a sudden wind, the actress stopped abashed and then, laughing, tightly clutched her huge hat, almost fearing she might fly off with it and be borne aloft by the impetuous gust of wind”.²

As well as being one of the most prominent actresses in Italian silent cinema, for which she is best remembered, Lyda Borelli was also an extraordinary actress on the stage: a protagonist of the Italian scene in the early 20th century, a favourite muse of poets and artists and the most popular actress with audiences. Borelli is also highly representative of her age and one of the first actresses to embody the experience of contemporary modernity so completely. She professed a love for speed and not only drove fast cars but was also one of the first women in Italy to take the controls of an airplane. She also caught the public’s imagination as an icon of style and sophistication. At the height of her career, she was celebrated for the “Parisian elegance” of her *toilettes*, and wore long

1. Mario Carli, dedication to Lyda Borelli in the novel *Retrosцена*, Società Studio Editoriale Lombardo, Milan 1915.
2. Arnaldo Fraccaroli, “Un’attrice che torna per andarsene”, in *Corriere della Sera*, 2 April 1910



Lyda Borelli with her mother in a gondola, Venice, 1910-1914



Lyda Borelli with her children Giorgio and Mynna, 1922.
Photo by Giacomelli

dresses with soft, flowing lines, like the stem of a flower, a typical symbol of the period Art Nouveau taste, and she even contributed to changing fashion by wearing the first kind of women's trousers, the *jupe-culotte*.

One hundred and thirty years since Borelli's birth, the Fondazione Cini Institute of Theatre and Opera has revived interest in the actress by publishing a book and by staging an exhibition on her at the Palazzo Cini, once her family home and today a splendid house-museum. The studies that prepared the ground for these two events fully reflect one of the Institute's main recent strands of research involving focusing on the history of actors, especially in the late 19th and early 20th centuries. First-hand sources, archival studies and searches in the period press have brought to light unpublished documents and a rich collection of iconographic materials, which have been useful in reconstructing the almost completely neglected dramatic art of Lyda Borelli. Now in its tenth year, the Institute is thus working on restoring one of the greatest actors of Italian theatre to her rightful place in 20th century history. As Spanish critic Enrique Amado pointed out, of the generation that followed the "Divine" Eleonora Duse, Borelli "is the only one entitled to be her heir."

Born into a family of actors in 1887, Borelli began her career at an early age, debuting aged fourteen with the Drammatica Compagnia Italiana, run by Francesco Pasta and Virginia Reiter, in 1901. A few years later, in March 1904, she had her first real opportunity for fame when she played in Gabriele D'Annunzio's pastoral drama, *La figlia di Iorio* (*The Daughter of Iorio*), first staged by the Talli-Gramatica-Calabresi company at the Teatro Lirico, Milan. Borelli played the character of Favetta, one of the three sisters of the ill-fated Aligi, while the title role was taken by the company's *prima donna*, Irma Gramatica. The reviewer of the authoritative theatre periodical *Il Tirso* claimed that Borelli had "the beautiful head of a Botticelli Madonna" and "the delightful flowery look of one of Dante Gabriele Rossetti's maidens".³ In 1905, she became the leading young actress in the company and even worked alongside Eleonora Duse, who made a prestigious guest appearance when the company staged *Vicorien* by Sardou Fernanda, at the Politeama Nazionale, Florence, and later also in an Italian version of Maxim Gorky's *The Lower Depths* at the Teatro Manzoni, Milan.

In 1906, along with one of her favourite teachers, the actor Virgilio Talli, she joined the Drammatica Compagnia Sociale, and often played the role of the leading lady. By then, she had an enormous repertoire, including works by the most influential French playwrights of the day, from Georges Feydeau to Pierre-Eugène

3. Alberto Palaez, "Favetta", in *Il Tirso*, 3 June 1904.



Lyda Borelli in the audience at the Teatro Verde on the Island of San Giorgio Maggiore, Venice, in the 1950s. Photo by Ferruzzi

Veber and Henry Bataille, and contemporary Italian dramatists such as Roberto Bracco, Paolo Ferrari, Umberto Ferrigni and Alfredo Testoni. Stunningly beautiful and a very versatile actress, Lyda Borelli's career was soon the focus of growing public interest. After three years spent with Talli, in 1909 she joined a company with Ruggero Ruggeri, in which, as influential Italian critic, Stanis Manca, wrote, she became a "typically dramatic actress". In March 1909, she played the complex character of Salome, the mysterious Jewish princess in Oscar Wilde's homonymous play. In this role, Borelli enjoyed great success, especially in South America, where she was given rave reviews, which were then echoed in the Italian press.

"Miss Borelli never ceases to surprise us. Who would have imagined that such an exquisite, graceful woman would have such a strong spirit, intense dramatic feeling, and such great powers of interpreta-

tion... Her style of acting is so evocative that even long afterwards a dark thrill runs through our veins when thinking back on the beguiling dancer, redolent with incense and cinnamon, or the cruel, voluptuous vamp sucking on the lips of the dead prophet like a snake".⁴

Borelli's growing reputation knew no obstacles and in 1912 she became the company leader and business partner of the Drammatica Compagnia Italiana Gandusio-Borelli-Piperno, managed by actor Flavio Andò.

The following year, she successfully debuted on the silent screen in Mario Caserini's film *Ma l'amor mio non muore!* (*Everlasting Love*) and the same year starred in *La memoria dell'altro* (*Memory of Another*), directed by Alberto Degli Abbatì. Her involvement in films did not interfere with her theatrical career and in 1914 she played a lead role in the latest D'Annunzio play, *Il Ferro* (*Iron*), which was staged at the Teatro Valle, Rome, the Teatro Carignano, Turin and the Teatro Manzoni, Milan. In 1915, she became the leading lady of a new company, the Compagnia Drammatica FERT, managed by Ermete Novelli, with whom she performed in the world première of Sem Benelli's *Le nozze dei Centauri* (*The Centaurs' Wedding*). From 1915 to 1918, while Italy was afflicted by the tragedy of the Great War, albeit with great difficulty, the theatres remained open and Borelli was still one of the great protagonists. At the same time, the actress also continued to work in cinema, starring in twelve films, including *Marcia nuziale* (*Nuptial March*), *La falena* (*The Moth*) and *Malombra*, all directed by Carmine Gallone, *Rapsodia satanica* (*Satanic Rhapsody*) by Nino Oxilia and *Carnevalesca* (*Carnavalesque*) by Amleto Palermi.

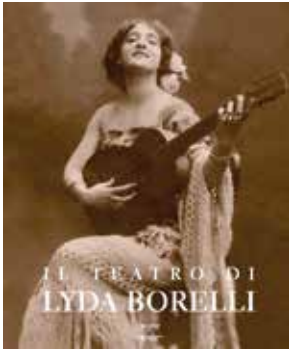
In 1918, Lyda Borelli married Count Vittorio Cini. She gave up her career to devote herself to her family, and she eventually had four children, Giorgio, Yana, Ylda and Mynna. In 1951 the Fondazione Giorgio Cini was named after her firstborn son.

Marianna Zannoni

4. E.E. Trucco, "Cronaca Teatrale. Teatro Arbeau", in *Il Corriere d'Italia*, 29 January 1910.

PUBLICATIONS

CATALOGUES



Il Teatro di Lyda Borelli

Edited by Maria Ida Biggi and Marianna Zannoni
Fratelli Alinari, Florence 2017

This book is the first monograph on the actress Lyda Borelli's theatrical career, from her youthful beginnings until she retired in 1918. The result of lengthy research work, the essays by Maria Ida Biggi, Marianna Zannoni and Maria Dolores Cassano enable us to retrace the brilliant career of a captivating actress, one of the first female theatre company leaders in Italy, loved and celebrated by the public and the press, even before her name was indistinguishably linked to the image of a silent-film diva who entered history. Lyda Borelli perfectly embodies the modern woman of the early 20th century: her image as being emancipated, also constructed

through the female characters that she played on the stage, contributed to creating the icon of the belle époque diva. Often the subject of life-style articles in the society columns of periodicals and newspapers, she caught the public eye for the sophistication of her *toilettes*. A forerunner of incipient modernity, she was also the muse of contemporary Futurist thinkers. Letters, newspaper articles, first-hand accounts and many unpublished documents have enabled the authors to analyse Lyda Borelli's stage career in relation to the cultural and social context of her time, in a hitherto unpublished, unique story.

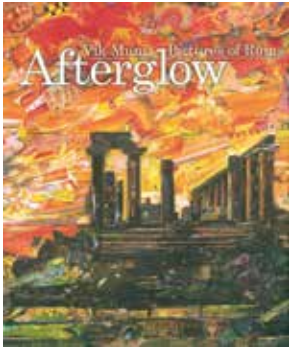


Ettore Sottsass: il vetro

Edited by Luca Massimo Barbero
Skira editore, Milan, 2017

"I tried to get away from the everyday object, and to make Glass with a capital G. Of course, this is a dangerous attitude, because I don't want to be an artist, even less a sculptor, but in the end the objects that I produce seem like glass sculptures, even though they aren't really: they are mixture, which is difficult to grasp fully." Ettore Sottsass, a brilliant architect and designer "made glass" since 1947, and the book describes this specific area of his creativity: from the 1970s series for the Vistosi glassworks to the Memphis glassworks in

1980s, the symbolic forms of '90s, the amazing constructions for the Qatar Millennium House, and the celebrated Kachina series. With rich illustrations, comparisons with drawings and paintings, an analysis of the cultural and artistic context, and a summary of his works, including many unpublished ones, this book edited by Luca Massimo Barbero lays claim to being the first systematic scholarly study of the glass and crystal production of Ettore Sottsass.



Vik Muniz. Afterglow: Pictures of Ruins

Edited by Luca Massimo Barbero

Marsilio Editori, Venezia, 2017

A homage to Venice that grew out of an intense dialogue with curator Luca Massimo Barbero, Vik Muniz's latest project brings together works inspired by great masters in the Cini Collection, such as Francesco Guardi, Dosso Dossi and Canaletto. Muniz was fascinated by the Italian *capriccio* and the Venetian tradition. This resulted in a series of works done in a remarkably vivid chromatic scale that established an imaginary dialogue with the historical paintings on show in the Palazzo Cini. Muniz reinterpreted the theme

of the 18th-century *capriccio* in a contemporary key. He simulated the brushstrokes of the celebrated paintings by using cuttings of illustrations reproduced in art books and carefully selected not only the colour values but also the images: glued together they produced the tactile, physical effect of an impastoed surface. In the wake of the tradition of the 17th- and 18th-century artists, Muniz thus creatively recombined these elements to reconstruct new images which, through allusions and citations, exercise a great fascination.

ESSAYS



La giovinezza di Tintoretto

Edited by Michel Hochmann, Guillaume Cassegrain, Augusto Gentili and Valentina Sapienza
Fondazione Giorgio Cini / Lineadacqua Edizioni, Venice, 2017

To mark the fifth centenary of Jacopo Tintoretto's birth, the Fondazione Giorgio Cini Institute of Art History has published the proceedings of a conference devoted to the great Venetian artist, one of the most original interpreters of the Mannerist period. In line with a rich tradition of studies on Veneto art and continuing research going back to Rodolfo Pallucchini's seminal studies, the Institute wished to contribute to the Tintoretto celebrations – ahead of the anniversary in 2018 – by engaging in critical reflection capable of fully rendering the cultural and artistic complexity of his youthful period. It seemed important to make a practical institutional contribution on the scene of art-historical studies by hosting an

international symposium (28-29 May 2015) and then publishing the papers, collected here according to the themes defined during the event. The book thus presents the salient features that animated the exchanges between scholars: the redefinition of Tintoretto's youth style, a detailed investigation of the historical documentary contexts, and some suggested new iconographic and iconological interpretations. Following the publication of a book on Paolo Veronese, this is the second part of a project which, in line with the Institute's distinguished history, has taken the form of a series dedicated to conference proceedings, presented in 2016 with a new aesthetic and graphic design, produced by Lineadacqua Edizioni.



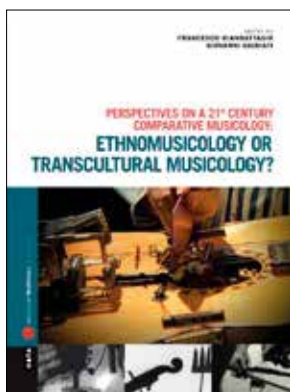
Virgilio Guidi. I disegni della Fondazione Giorgio Cini

Edited by Luca Massimo Barbero

Marsilio Editori, Venice, 2017

This book presents the catalogue of hundreds of drawings by Virgilio Guidi (Rome, 1891 - Venice, 1984) donated to the Fondazione Giorgio Cini Institute of Art History by art critic Enzo Di Martino. Mostly unpublished, this collection of drawings is significant evidence of the long, multifaceted artistic career of a great 20th-century Italian master. From some early works dating back to the 1910s to his last period of activity, the collection illustrates the main themes of his work – from *Encounters* to *Figures in Space*, *Seascapes* and *Large Trees* – revealing the most intimate and “secret” aspect of his art. In line with the Insti-

tute of Art History’s consolidated tradition of studying graphic arts, this volume constitutes a first critical reconstruction of Guidi’s drawings, still little known and studied today. Here the subject is addressed in essays by Enzo Di Martino, Luca Massimo Barbero and Chiara Mari. Starting from an analysis of the individual sheets, reproduced in chronological and thematic order, the book describes a broad context and opens up investigative pathways for further insights by interpreting the drawings in parallel with Guidi’s production of paintings as well as exploring his critical fortune and the reception of his exhibitions.



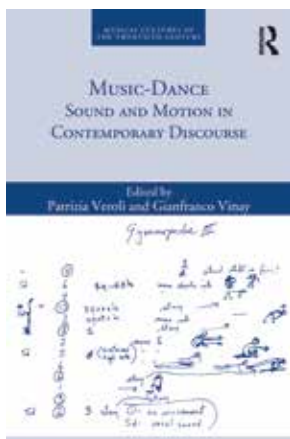
Perspectives on a 21st Century Comparative Musicology: Ethnomusicology or Transcultural Musicology?

Edited by Francesco Giannattasio and Giovanni Giuriati

Nota Edizione, Udine, 2017

Perspectives on a 21st Century Comparative Musicology: Ethnomusicology or Transcultural Musicology? is a book based on the last three editions (2013-2015) of the International Seminar of Ethnomusicology, organised annually by the Intercultural Institute of Comparative Musical Studies (IISMC), and directed for 20 years by Francesco Giannattasio. Edited by Francesco Giannattasio and Giovanni Giuriati and published in the *Intersezioni Musicali* series pro-

moted by the IISMC, in collaboration with the publishers Nota, the book brings together some of the works of those seminars, thoroughly revised for publication. *Perspectives on a 21st Century Comparative Musicology: Ethnomusicology or Transcultural Musicology?* is thus the result of wide-ranging reflections on the aims, methodologies and study objects of ethnomusicology in the light of the profound changes currently affecting this field of study.



Music-Dance: Sound and Motion in Contemporary Discourse

Edited by Patrizia Veroli and Gianfranco Vinay,
Volume 3 of “Musical Cultures of the Twentieth Century”
Routledge, London, 2017

Music-Dance explores the nature of choreomusical work, its complex authorship, the cognitive processes in dance performance and its modes of reception. Scholars of dance and music analyse the ways the musical score changes its prescriptive status when part of a choreographic project, the encounter between sound and motion on stage and the intersection of listening and sight in the act of reception. The authors of the essays also include representative specialists of “choreo-

musicology”, historians of dance, scholars of 20th-century composition, and experts on the cognitive sciences and performance. The main thematic areas are: the relationships between sound and motion in dance performance; the notational practice of choreographers and the parallel attempts of composers to find a graphic representation for musical gestures; the experience of dance as a paradigm for multimodal perception; and notation, multimedia and the analysis of performance.



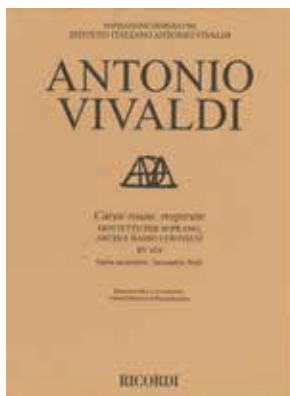
MUSIC AND CRITICAL EDITIONS OF MUSIC

Antonio Vivaldi *La Gloria e Imeneo, RV 687*

Reduction for voice and piano
“Edizione critica delle Opere di Antonio Vivaldi”
Ricordi, Milan, 2016

La Gloria e Imeneo, RV 687, belongs to Antonio Vivaldi’s so-called “French serenades”, a group of works composed and performed between the mid-1710s and the late 1720s in order to celebrate events, either recurrent or topical, related to the kingdom of France and its diplomatic representatives resident in Italy. The work was commissioned from Vivaldi by the French ambassador to Venice, Jacques-Vincent Languet, Count of Gergy, for the occasion of the wedding of Louis XV to the Polish princess Maria Leszczyńska, and it was performed during a *festa* organised in the embassy garden on the evening of 12 September 1725. This critical edition, based on the autograph score held by the Biblioteca

Nazionale Universitaria, Turin, is preceded by an Introduction that reconstructs the circumstances of the serenata’s first performance, describes the state of the sources and analyses its musical content. The score comprises a Critical Commentary, which records all the variants in relation to the main source and the collated secondary ones, and a diplomatic-cum-interpretative edition of the poetic text of the serenata derived – in the absence of a printed libretto – from the words underlaid to the notes in the autograph score. The present reduction for voice and piano, prepared by Antonio Frigé, is based on the critical edition of the score prepared by Alessandro Borin (Ricordi, Milan, 2016).



Antonio Vivaldi *Carae rosae, respirate*. Motet for soprano, strings and basso continuo, RV 624

Critical edition by Michael Talbot

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2017

This motet for soprano, strings and basso continuo is the only one by Vivaldi to be preserved outside Italy. It is included in two manuscript collections in London: a set of parts in the Royal College of Music and a score in the British Library.

The structure is the conventional one of two arias enclosing a short recitative and followed by a brilliant *Alleluia*. The incompleteness of the sources (the second evidently copied from the first) is of a rather unusual kind. The existing score comprises a vocal part, an instrumental bass and a first violin part. However, it is clear that there

was originally at least one middle part (probably two, to match all the other surviving Vivaldi motets), since the bass part pauses frequently, and on these occasions the first violin part continues as an “upper” voice, not as a bass of the harmony. In the reconstruction, inner parts for second violin and viola have been added by the editor. The task was not difficult, since many passages find close parallels elsewhere in Vivaldi’s music. The separate parts include a realization of the continuo by the editor.

PERIODICALS



“Studi Veneziani”, N.S., LXXI, (2015)

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

Fabrizio Serra Editore, Pisa-Roma, 2016

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Sergio Alcamo, *Giorgione e i Sanudo. Un punto fermo e una rete di rapporti possibili*

Lionello Puppi, *Sustris, Postel e un enigmatico tassello per l'illustrazione del mito di Venezia*

Marco Cavarzere, Maurizio Sangalli, *Grazio Maria Grazi tra Bellisario Bulgarini e Federico Borromeo. Scuola, erudizione e collezionismo librario tra Siena, Venezia e Milano (XVI-XVII sec.)*

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Ugo Tucci, *Venezia e dintorni. Evoluzioni e trasformazioni* (M. Pitteri)

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Walter Panciera, *La Repubblica di Venezia nel Settecento* (P. Del Negro)

“Studi Veneziani”, N.S., LXXII, 2015

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

Fabrizio Serra Editore, Pisa-Roma, 2016



LA RENAISSANCE D'ALBERTO TENENTI (1924-2002): PORTRAIT INTELLECTUEL D'UN HISTORIEN FRANCO-ITALIEN

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Claudio Povo, *Furore. Elaborazione di un'emozione nella seconda metà del Cinquecento* (M. Pitteri)

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Marco Boschini, *L'epopea della pittura veneziana nell'Europa barocca, Atti...*, a cura di Enrico Maria Dal Pozzolo ... (C. Accornero)

Walter Panciera, *La Repubblica di Venezia nel Settecento* (M. Pitteri)

Arte Veneta 73 (2016)

Edited by Istituto di Storia dell'Arte

Cristina Guarnieri, *Una pala ribaltabile per l'esposizione delle reliquie: le Storie di Santa Lucia di Jacobello del Fiore a Fermo*

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Publications and Activities edited by Angela Carone

ONLINE PUBLICATIONS



Variazioni in sviluppo. I pensieri di Giovanni Morelli verso il futuro

Edited by Giada Viviani

The Institute of Music continues its online publishing activities by releasing two new publications on the new Open Monograph Press of the Fondazione Giorgio Cini. The first book, *Variazioni in sviluppo. I pensieri di Giovanni Morelli verso il futuro*, is a further development of a broad discussion on Giovanni Morelli's teachings, which took place in a conference of the same title, held by the Fondazione Giorgio Cini Institute of Music on 15 and 16 May 2015. The aim of the project is to open up a new field for the reception of the musicologist's writings, involving eight young scholars who, for reasons of age or academic career, were never part of his group of students. Each of them was assigned one of Morelli's most significant academic essays,

selected as being representative of the many themes that were equally significant and central to his multifaceted research work. The discussion ranges from musical rhetoric to popular music, the dramaturgy of romantic opera, music for cinema, the relationship between genius and illness, 18th-century musical aesthetics, the "Generation of the 1980s" and the 20th-century avant-garde. The authors critically discuss Morelli's ideas, firstly bearing in mind the cultural and academic contexts in which they emerged and then setting them in the framework of current debates in international musicology, thus illustrating just how innovative they were for their time and their rich potential for further developments.



Teatro di avanguardia e composizione sperimentale per la scena in Italia: 1950-1975

Edited by Gianmario Borio, Giordano Ferrari and Daniela Tortora

The second of two books marking the launch of the Open Monograph Press platform is the initial publication from a three-year project, co-funded by Ernst von Siemens Musikstiftung, dedicated to experimental musical theatre in the crucial period from the second post-war years to 1975. The authors address various aspects of an issue (“experimental compositions for theatre”) that developed with great impetus in Italy. There is a special focus on

the following themes: composers’ responses to the most advanced experiments in theatre, the editing of texts to be recited or sung, the use of gestural aspects of instrumental and vocal performances, the reorganization of dramaturgy and scenic spaces, and the use of new technologies. In addition, the results of the latest studies of the sources held at the Institute for Music are presented (especially in the archives of Guaccerro, Macchi and Manzoni).

CDS



Ensemble Bîrûn 2016: I compositori Greci del *maqâm* ottomano

I compositori Greci del maqâm ottomano is the fourth CD released in the “Intersezioni Musicali” series, promoted by Fondazione Giorgio Cini Intercultural Institute of Comparative Music Studies in collaboration with the publisher’s Nota. Like the previous CDs, this recording of music by “Greek composers of the Ottoman *maqâm*” brings together the results of Bîrûn, an annual workshop on classical Ottoman music directed by Kudsi Erguner. The CD contains the repertoire on which some scholarship-winners worked and eventually performed at the public concert

ending the workshop every year. The CD features some of the most important Greek composers of Ottoman music, including Petros Lampadarios (1730-1778). Some of the compositions recorded on the CD are previously unpublished, and have been rediscovered and transcribed by Giannis Koutis in modern notation from Byzantine notation manuscripts kept in the Monastery of Vatopedi on Mount Athos. The CD can be purchased on the publisher’s site:

www.notamusic.com/prodotto/i-compositori-greci-del-maqam-ottomano.



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