



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

# Lettera da San Giorgio

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(MARCH – AUGUST 2018)

- 
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- 
- 17 FEB – 15 DEC 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
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- 24 FEB – 24 NOV 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*The Squero Auditorium 2018 Concert Season*
- 
- 26 FEB – 1 MAR 2018 VENICE, AUDITORIUM SANTA MARGHERITA, CFZ CULTURAL FLOW ZONE AND ISLAND OF SAN GIORGIO MAGGIORE  
*Workshop and Meeting with Master Taneda Michikazu Dances in Noh Theatre*
- 
- 27 FEB 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*International Conference The Cappellin Glassworks*
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- 1 MAR – 15 JUL 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*New Guided Tours of the Fondazione Giorgio Cini*
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- 1 – 2 MAR 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Seminar The Mediterranean Linguistic Atlas: New Developments and Perspectives*
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- 7 MAR 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE, AUDITORIUM "LO SQUERO"  
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- 7 MAR 2018 VENICE, AUDITORIUM SANTA MARGHERITA  
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- 
- 9 MAR 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Workshop Islamic Calligraphy: Nigeria, Morocco and Egypt*
- 
- 13, 20, 23 MAR 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Books at San Giorgio*
- 
- 16 – 18 MAR 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*International Conference The Female Voice in the Twentieth Century: Material, Symbolic and Aesthetic Dimensions*
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- 19 – 24 MAR 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
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- 6 APR 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Concert for Six Pianists and Five Singers Final Event at the Solti Peretti Répétiteurs Masterclass*

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- 9 APR – 29 JUL 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE AND FONDAZIONE QUERINI STAMPALIA  
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- 20 APR – 27 AUG 2018 VENICE, PALAZZO CINI GALLERY  
*Exhibition Imagined Architecture. Drawings from the Collections of the Fondazione Giorgio Cini*
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*International Conference Shakespeare in Opera. Rewritings and Productions of Romeo and Juliet*
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- 7 – 9 MAY 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
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- 7 – 11 MAY 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
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## EDITORIAL

Of the many significant events planned by the Foundation for the first half of 2018, I would first like to mention an exhibition of drawings: *Imagined Architecture. Drawings from the Collections of Fondazione Giorgio Cini*. To be held in the Palazzo Cini, the exhibition will present a fascinating selection of works from the remarkable Certani Collection.

Acquired in 1962 by Vittorio Cini, the collection contains thousands of drawings by Bolognese and Emilian artists from the 16th to the 19th century. Given the concomitance with the Venice Architecture Biennale, one of the aims of the exhibition is to show works that stimulate thinking about drawing as a conceptual stage in the design of “painted architecture”.

Also worthy of special mention are two research projects demonstrating the appeal exercised by San Giorgio over international cultural institutions. The first is a seminar dedicated to the “Mediterranean Linguistic Atlas”, an historic Fondazione Cini project, launched by Gianfranco Folena in 1957, involving the comparative study of languages on the coasts of the Mediterranean. Linguists consider the documents collected for the project, carefully preserved by the Fondazione Cini, to be important remnants of 20th-century linguistic archaeology. Thanks to the opportunities offered by digitisation and datification technologies, this precious archive has been given new life and today is the subject of an international research project involving dozens of universities in the Mediterranean basin. By authoritatively evidencing common linguistic and cultural roots, the project not only has a scholarly but also a cultural value.

A second international event is the result of collaboration with a prestigious French institution: Cirva-Centre international de recherche sur le verre et les artes plastiques, Marseille. An exhibition dedicated to the glass production of Cirva will be a highlight in LE STANZE DEL VETRO, on San Giorgio, from 9 April to the end of July.

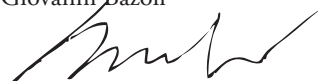
Music, both studied and performed, continues to play a major role in our events. At the end of February, in collaboration with Asolo Musica, the new season of the Squero Auditorium gets underway. The concerts include performances by virtuoso soloists, such as Mario Brunello and Giovanni Sollima, as well as the internationally renowned Quartetto di Venezia, due to play the complete quartets of Brahms and Schumann.

Turning to the world of theatre, an exhibition on *Eleonora Duse and Arrigo Boito* is being staged as part of the celebrations for the centenary of the writer's death. Boito was a key figure in Italian culture in the late 19th and early 20th centuries, and the Fondazione Cini holds a valuable collection of autograph documents, such as annotated scripts, outlines and drafts of librettos, notes on music theory, photographs and letters.

Lastly, we are pleased to announce that on 1 March 2018, a trial, innovative audio guide service will be launched to enable visitors to tour the monumental complex of San Giorgio Maggiore every day. This has been made possible thanks to special collaboration with Intesa Sanpaolo and Assicurazioni Generali. For years they have been at our side in the onerous task of safeguarding and making the most of the invaluable collective heritage on the Island of San Giorgio.

President

Giovanni Bazoli



## MAIN FORTHCOMING ACTIVITIES

24 FEBRUARY – 24 NOVEMBER 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **The Squero Auditorium 2018 Concert Season**

The 2018 concert season at the Squero Auditorium welcomes some leading musicians for the first time. This year there will be twelve concerts, held in collaboration with Asolo Musica, Associazione Amici della Musica. The season begins with cellist Mario Brunello on 24 February in the first of three concerts of music by Bach. The Quartetto di Venezia, the quartet in residence at the Fondazione Giorgio Cini since 2017, has come up with a special project featuring performances of chamber music by Robert Schumann and Johannes Brahms with guest artists. There will thus be string quartets (21 April and 19 May); quintets, with clarinetist Alessandro Carbonare (3 March), pianist Andrea Lucchesin (13 October) and violist Danilo Rossi (24 November); and sextets with Danilo Rossi, viola, and Mario Brunello, cello (10 November). There will also be two dates with the Italian cellist and composer Giovanni Sollima (7 April and 12 May) and a concert led by the violinist and conductor Federico Guglielmo together with *L'Arte dell'Arco*, an ensemble made up of Gianpiero Zanocco, second violin, Francesco Galligioni, cello, Ivano Zanenghi, lutes, and Roberto Loreggiani, harpsichord in a Vivaldi programme entitled *Suonate a solo e da camera* (17 November). Tickets can be purchased one hour before the concert at the ticket office of the Squero Auditorium, or online at <https://www.boxol.it/auditoriummosquero> or by calling +39 392 4519244 (Monday-Thursday, 10am-1pm) with the possibility of choosing a numbered seat. The concerts all begin at 5 pm.



Taneda Michikazu

26 FEBRUARY – 1 MARCH 2018  
VENICE, AUDITORIUM SANTA MARGHERITA, CFZ CULTURAL  
FLOW ZONE AND ISLAND OF SAN GIORGIO MAGGIORE

### **Workshop and Meeting with Master Taneda Michikazu. *Dances in Noh Theatre***

Coordinated by Bonaventura Ruperti, professor of the Japanese language at Ca' Foscari University, Venice, these two events provide the opportunity to meet the famous master and actor of Noh theatre, Taneda Michikazu (born in Kyōto), a member of the fourth generation of the Taneda family, and acknowledged *shokubun* master, i.e. a professional performer at the highest level of the Kongō school. Taneda is the director of the Noh Association, deputy director of the Kongō School Association, a member of the Urasenke school of the tea ceremony, professor at the Urasenke Gakuen, and author of a book on the relationship between Noh and the tea ceremony. During the workshop open to students and enthusiasts, Master Taneda will illustrate the dances in Noh theatre, highlighting the most



important aspects of stage movements and dramatic gesturing. The workshop will focus on the *Takasago* plays with actors performing a dance of divinity, and *Hagoromo*, in which a celestial creature dances. During the public meeting (5 pm, 1 March at the Fondazione Giorgio Cini), Master Taneda will present some examples of dances (*shimai*) pertaining to gods, men, women, madness and demons, thus demonstrating the peculiarities of the characters types. He will also illustrate the movement patterns (*kata*) for expressing joy and pain, as they manifest themselves in the gestures in Noh plays, and he will present some of the songs or recitations (*utai*) included in Noh performances with the involvement of the audience.

The two events have been organised with the support of the Japanese government office, Bunka chō – Agency for Cultural Affairs.

27 FEBRUARY 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE / LE STANZE DEL VETRO

### International Conference *The Cappellin Glassworks*

Ahead of the exhibition entitled *The Cappellin Glassworks and the Young Carlo Scarpa*, due to open in the autumn, the Glass Study Center has organised an international conference on the closely related theme of the Cappellin glassworks. Although the Venini glassworks (the subject of the previous exhibition in LE STANZE DEL VETRO) will not feature prominently in the conference, nonetheless, in terms of the two exhibitions,

the company can be seen as the predecessor to the Maestri Vetrai Muranesi Cappellin & C., the furnace that Giacomo Cappellin founded after ending his partnership with Paolo Venini in the company VSM Cappellin Venini & C. The one-day conference will focus on the entire production of the Cappellin glassworks (active from 1925 to 1931), highlighting in particular Carlo Scarpa's artistic contribution to glass in the 1920s and his relationship with artisans; Cappellin's production and exhibitions in Paris and the United States; the relationships established by the company with Turin artists; and an in-depth study of his unique production of stained-glass windows.

1 MARCH – 15 JULY 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### *New Guided Tours of the Fondazione Giorgio Cini*

A new pilot project for guided tours of the monumental complex of the Fondazione Giorgio Cini will start on 1 March 2018. Tours will be available every day of the week, thanks to the collaboration of the Florentine company D'Uva Workshop, which has created a special video-guided itinerary. The tour will take visitors to the two cloisters, Palladio's Refectory with the Wedding at Cana, the photography room, the monumental stairway, Longhena's Library, the Nuova Manica Lunga and the Borges Labyrinth. Moreover, the hand-held touchscreen



Glass pieces by M.V.M. Cappellin & C., 1928-1931



The Cypress Cloister, Fondazione Giorgio Cini

technology enables visitors to enjoy a unique experience: through photos, videos and interviews, they can create a personalised memory of the tour experience. Available in five languages (Italian, English, Spanish, French and German), the video guide has 19 stops on a one-hour tour and can also be used by children thanks to an easy-to-use intuitive interface. The project has been implemented with the support of Intesa Sanpaolo and Assicurazioni Generali Spa.



Swordfish hunting (Bagnara)

1 – 2 MARCH 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Seminar *The Mediterranean Linguistic Atlas: New Developments and Perspectives***

As part of the events associated with the digital enhancement project of the Mediterranean Linguistic Atlas, a seminar organised by the Fondazione Giorgio Cini will be held on San Giorgio in collaboration with the Centre for Sicilian Philological and Linguistic Studies, Palermo; the Department of Juridical Sciences, Language, Interpretation and Translation at the University of Trieste; the Department of Asian, African and Mediterranean Studies at L'Orientale University, Naples; and ALEPO (Linguistic and Ethnographic Atlas of Eastern Piedmont) in the Department of Humanities Studies at the University of Turin.

The topics addressed will concern: assigning linguistic areas to area managers (by Giovanni Ruffino, Franco Crevatin, Riccardo Contini, and Tullio Telmon); the presentation of projects for the involvement of the new generations (training seminars and scholarships); defining methods and objectives and the sharing of materials online; describing the so-called “area monographs”; and the presentation of the new bulletin for the Mediterranean Linguistic Atlas (*BALM*).

In addition to the organisers, so far the following institutions have confirmed they will attend: Accademia dei Lincei; Istituto dell'Atlante Linguistico Italiano; Department of Human Sciences, University of Basilicata; Department of Philology and Literary Criticism, University of Siena; Department of Foreign Languages and Literature, University of Udine; Department of Humanities Studies, Ca' Foscari University, Venice; and Department of Humanities and Social Sciences, University of Sassari.

9 MARCH 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Workshop *Islamic Calligraphy: Nigeria, Morocco and Egypt***

In the Islamic world, calligraphy is the main medium of visual aesthetic expression and is both transcultural and transdisciplinary. It is transcultural, because the various calligraphic styles have been influenced by different cultural contexts, although there is also a certain continuity, especially as regards religious calligraphy. And it is transdisciplinary because it concerns not only the strictly religious dimension, but also the visual arts and poetry. In this workshop,

addressed to Ca' Foscari students of Arabic and all visual arts enthusiasts, the Fondazione Cini Centre for Comparative Studies of Civilisations and Spiritualities aims to explore the complexity and beauty of Islamic calligraphy. Ida Zilio-Grandi (Ca' Foscari University) will provide the historical and theoretical background to calligraphy in the Islamic world, linking up theological and philological aspects. Andrea Brigaglia (Cape Town University) will discuss calligraphy in Sub-Saharan Africa, especially in Nigeria, one of the richest but little known historical and artistic contexts. For the occasion, the Fondazione Cini will commission a hand-written Koran from the Nigerian calligrapher Ka'ana Umar. The art of Nigerian calligraphy has been the subject of violent attacks by the Boko Haram jihadist movement, responsible for the deaths of thousands of innocent people. These victims have not only been the members of non-Muslim religions but also of traditional Islam, such as religious leaders and the Sufi confraternities. Ka'ana Umar had to flee to save his life, but he continues his work as a refugee in exile. And, lastly, Aymon Kreil (Ghent University) will focus on his anthropological research into calligraphy in contemporary Egypt.

The workshop will be led by Sadik Haddari, a Moroccan artist, well-versed in classical forms of calligraphy, but also capable of blending various styles, to produce writing verging on the languages of figurative art. Sadik Haddari will explain the basic notions of calligraphy and help members of the audience to try their own hand (sheets and ink will be provided). The event will end with a performance by the artist.

13, 20, AND 23 MARCH 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## Books at San Giorgio

Books at San Giorgio, a series of meetings presenting the latest publications concerning or by the Fondazione Cini, has now reached its thirteenth edition.

On 13 March the latest volume of *Studi Veneziani* (for the year 2016) will be presented. Edited by the Institute of the History of the Venetian State and Society, this journal explores the manifold aspects of over a thousand years of Venetian history.

On 20 March, the featured book is *Il teatro in fotografia. L'immagine della prima attrice italiana fra Otto e Novecento* by Marianna Zannoni. This study of leading ladies in Italian theatre at the turn of the 20th century focuses on great divas (Adelaide Ristori, Eleonora Duse and Tina Di Lorenzo) and the way that they were portrayed in a system popularising images and creating myths capable of influencing social customs.

The series will end on 23 March with two books produced by the Institute of Music: *Musical Improvisation and Open Forms in the Age of Beethoven* edited by Gianmario Borio and Angela Carone, and *Studies in Historical Improvisation. From Cantare super Librum to Partimenti* edited by Massimiliano Guido. The first book explores the central role of improvisation in both public occasions and the private lives of many artists from the late 18th and to mid-19th century, while the second book deals with the study of improvisation as theorised and practiced from the 16th to the 20th century.

16 – 18 MARCH 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**International Conference**  
*The Female Voice in the Twentieth Century: Material,  
Symbolic and Aesthetic Dimensions*

The female voice embodies several aspects of the contemporary world and studies on the subject require a multidisciplinary approach. Coordinated by Michela Garda and Serena Facci, this conference will investigate the importance of the material, symbolic and aesthetic dimensions of the female voice. The first session will be dedicated to theoretical thinking arising from the impact of vocal and compositional practices; the second will deal with the role of the voice in musical theatre in terms of compositions and performances; the third will focus on vocal experimentation and the extension of expressive possibilities; and the fourth will explore the “grain of the voice” and new vocal timbres, by comparing experiences in experimental composition, popular music and jazz.

On the second evening of the conference there will be a conversation between Stefano La Via (University of Pavia) and the singer Maria Pia De Vito, followed by musical demonstrations in which she will be accompanied by the pianist How Warren.

6 APRIL 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**Concert for Six Pianists and Five Singers** *Final Event*  
*at the Solti Peretti Répétiteurs Masterclass*

The tenth edition of the Solti Peretti Répétiteurs Masterclasses, organised in collaboration with the Georg Solti Accademia di Bel Canto, will end with a concert featuring six pianists and five singers performing works from the Bel Canto repertoire in the splendid setting of the Sala degli Arazzi in the Fondazione Giorgio Cini. The Solti Peretti Répétiteurs Masterclasses, unique in their kind, offer six outstanding young pianists a period of intensive study with some expert contemporary répétiteurs. The skills of good répétiteurs cannot be underestimated, nor can their influence on the life and career of a singer. They are the most versatile musicians in the world of classical music, influential coaches for singers, enabling them to express their full potential in performances. Significantly, many répétiteurs have gone on to become top international conductors: Solti, Pappano, Gergiev and Muti, to mention but a few. Over the years, the Georg Solti Accademia has built up a great reputation for professionalism, rigorous discipline and care over details. These are the same values that Sir Georg Solti pursued throughout his life. To honour his memory and spirit, singers who have worked with him – such as Mirella Freni, Kiri Te Kanawa, José Carreras, Leo Nucci, Luciana Serra, Daniela Dessi, Frederica von Stade, Mariella Devia, Thomas Allen and Angela Gheorghiu – have collaborated with the Solti Accademia, thus handing down to the new generations what they themselves learned as young singers.



9 APRIL – 29 JULY 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE / LE STANZE DEL VETRO  
VENICE, FONDAZIONE QUERINI STAMPALIA

### ***Exhibition A Furnace in Marseille. Cirva-Centre international de recherche sur le verre et les arts plastiques***

The spring exhibition at LE STANZE DEL VETRO will feature Cirva-Centre international de recherche sur le verre et les arts plastiques. Designed to be a research workshop, Cirva was founded in Marseille in 1986 as a non-profit making state organisation with the aim of hosting international artists, designers and architects wishing to include glass in their creative activities. Often tackling the medium for the first time (glass is notoriously a difficult material to handle), the guest artists are assisted by the Cirva technical team in developing their projects. For the first time in the history of the project on glass jointly conceived by the Fondazione Giorgio Cini and Pentagram Stiftung, an exhibition will have two venues: works by a total of seventeen artists will be installed in LE STANZE DEL VETRO and the Fondazione Querini Stampalia. The two parts of the exhibition, both jointly curated by Isabelle Reiher, director of the Cirva, Marseille, and Chiara Bertola, head of contemporary art at the Fondazione Querini, will close on different dates: 24 June 2018 (Fondazione Querini) and 29 July 2018 (LE STANZE DEL VETRO). The exhibition will display a selection of Cirva works in

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order to highlight the key creative developments of artists and designers who have been in residence at various times over the past thirty years. The works on show in LE STANZE DEL VETRO will be by Larry Bell, Lieven De Boeck, Pierre Charpin, Erik Dietman, Tom Kovachevich, Giuseppe Penone, Jana Sterbak, Martin Szekely, Robert Wilson and Terry Winters. The contemporary art spaces on the third floor of the Fondazione Querini Stampalia, on the other hand, will host works by eight artists: Dove Allouche, James Lee Byars, Giuseppe Caccavale, Hreinn Fridfinnsson, Philippe Parreno, Francisco Tropa, Remo Salvadori and Jana Sterbak.

20 APRIL – 27 AUGUST 2018  
VENICE, PALAZZO CINI GALLERY

### ***Exhibition Imagined Architecture. Drawings from the Collections of the Fondazione Giorgio Cini***

The Fondazione Giorgio Cini collections contain numerous drawings for illusory architecture: projects, sketches, ideas, *modelli*, copies, and *bozzetti* for engravings, related to various genres of ornamentation, *quadratura*, and stage design. Most of them are works characterising the collection of the composer and collector Antonio Certani. Accounting for the largest number of drawings in the Institute of Art History Drawings and Prints Cabinet, the Certani Collection consists of thousands of sheets mainly from the Bolognese and Emilian school of the 16th to the



Flaminio Minozzi, *Design for a Painted Dome*,  
Venice, Fondazione Giorgio Cini

19th century. In a game of truth and fiction, the illusory architecture painted by the virtuoso artists introduces the viewer into a simulated, metamorphic space, which, transfigured, seduces the eye and captures the mind in a play of mirrors and “ingenious deceptions”, capable of transforming “any old hovel... into a palace” (Roberto Longhi). Among the artists represented in the collection, there are specialists in this particular craft who were often also skilled in architectural design, such as Agostino Mitelli, Angelo Michele Colonna and the principal members of the Bibiena family, a well-known dynasty of scenographers and architects. Alongside the *quadratura* drawings, the collection also contains numerous drawings of ornamentation and decoration, including the fascinating group of five hundred drawings attributed to the Manifattura Aldrovandi, the English-style ceramics factory founded in Bologna in 1794-1795 by Count Carlo Filippo Aldrovandi; the factory mainly produced earthen pottery and tableware. Another of the most significant groups brings together sketches, ideas and designs for stage sets, with hundreds of valuable drawings documenting the genre of Bolognese scenography in the Baroque and Neoclassical ages: among the largest, most significant collections are two groups attributed to the Bibiena and the skilful Antonio Basoli.

The exhibition presents a selection of the most beautiful and representative pieces taken from these collections. The aim is to offer examples and illustrate ways of thinking on architectural drawing as a conceptual and design stage for painted architecture. At the same time, the exhibition documents some of the developments of the Bolognese school and tradition, which, in terms of continuity, variety and quality of results achieved, can very effectively represent the evolution of a genre that was popular in Italian and European art in the 17th and 18th centuries. The first section will explore the development of *quadratura* and illusory architecture, with examples of drawings for the temporary architecture of triumphal arches, funeral stage sets, and celebratory decorations. Ample space will also be given over to stage architecture as well as drawings pertaining to ornamentation and models for the decorative arts, linked to illusionistic architecture by the special relationship created with the faux building.

The last section, in a dialectical relationship with rest of the itinerary, will offer some examples of architectural projects (with elevations, axonometric drawings and plans) for buildings that were actually constructed, mainly in the Neoclassical age, when the relationships between architectural design, revival of the antique, and utopia were particularly fecund. Also on show, alongside the designs by Bolognese architects referring to specific types, such as the villa, public building, and garden pavilion, there are some superb watercolour illustrative plates (also preserved in the Fondazione Giorgio Cini) by Giacomo Quarenghi, architect to Empress Catherine the Great, particularly active in the construction of Neoclassical Saint Petersburg.



Charles Gounod, *Roméo et Juliette*, Ricordi, Milan 1890

23 – 24 APRIL 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### International Conference *Shakespeare in Opera. Rewritings and Productions of Romeo and Juliet*

On 23-24 April 2018, the Institute of Theatre and Opera has organised and is promoting an international conference entitled “Shakespeare in Opera. Rewritings and Productions of *Romeo and Juliet*”. The conference sets out to explore operatic versions of the popular Shakespearean tragedy. Musicologists, drama historians and playwrights will analyse the contexts in which the musical representations of Shakespeare’s play developed. In fact, from the early 17th century to the present day, it has inspired librettists and composers. During the conference, an abridged version of Shakespeare’s *Merchant of Venice* will be staged; translated and performed by Davide Lorenzo Palla, the play will be directed by Riccardo Mallus, with a musical accompaniment composed by Tiziano Cannas Aghedu. The international conference is another stage in the three-year project entitled *Shakespeare in and beyond the Ghetto: Staging Europe across Cultures*, chosen by the European Commission in a 2016 call for proposals for Creative Europe Culture Cooperation Projects. In addition to Ca’ Foscari University, Venice, and the Fondazione Giorgio Cini,

the international partners supporting the project include Warwick University and Queen Mary University of London (United Kingdom), Ludwig-Maximilians-Universität, Munich (Germany) and the Teatrul Municipal Tony Bulandra Targoviste (Romania).



Francesco Colonna, *Hypnerotomachia Poliphili*, Aldus Manutius, Venice 1499; Fondazione Giorgio Cini

7 – 9 MAY 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Historical Studies Seminar *Places for Culture; Culture for Places*

The seminar on “Places for Culture; Culture for Places” will be – at least this is the aim of the Institute for the History of the Venetian State and Society – a stimulating opportunity for reflection on the interaction between the container and the content, between the setting and the person who thinks, speaks and writes in it. In other words, to choose some Venetian examples, we might consider Petrarch’s home at Arquà, the Asolo garden of Bembo’s dialogue on love, the Palazzo Ducale as the headquarters and expression of state supremacy, or the Padua botanical garden gradually transformed from its auxiliary purpose as an apothecary laboratory to an indispensable resource for botany as an independent discipline.

7 – 11 MAY 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## Workshop *Actors and Digital Avatars*

From 7 to 11 May 2017, in collaboration with Ca' Foscari University and as part of the “Theatre, Research and Innovation project. The digital scene”, funded by the Veneto Region, the Institute of Theatre and Opera is holding a workshop with the Venetian company See-d on the relationship between performers and their digital alter ego: an anthropomorphic avatar created and animated through a motion capture system. The experts involved are from international companies operating in the field of digital animation and artificial intelligence. They will work with a Commedia dell’arte actor and a contemporary dancer in order to map the movements and create animated digital avatars, which will move to a sound base generated by the performers’ movements. The project also aims to create a database to preserve, through a digital 3D transposition, the essence of intangible assets, such as drama, dance and the performing arts, all ephemeral by definition and nature. At the end of the workshop there will be a public demonstration.



Edward Gordon Craig, *Design for Stage Scene*, 1908

8 MAY 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## Lecture *Edward Gordon Craig and the “Drama for Fools”*

In collaboration with the University of Padua, the Institute of Theatre and Opera is hosting a lecture entitled “Edward Gordon Craig and the ‘Drama for Fools’”, to be given by Professor Didier Plassard. The lecture will deal with Edward Gordon Craig’s series of puppet plays called “Drama for Fools”. Written by the English director and playwright during the First World War, this unusually large project consisted of a total of 365 playlets. Having been left incomplete, the series was recently published in a bilingual book (Edward Gordon Craig, *Drama for Fools / Théâtre des fous*, edited by Didier Plassard with Marion Chénétier-Alev and Marc Duvillier, IIM / L’Entretemps, 2012). Illustrated by some beautiful drawings, this masterpiece of comedy reveals a previously little-known penchant for humour or even farce in the father of contemporary stage direction. Didier

Plassard is a professor of theatre studies at the Paul Valéry University-Montpellier 3. A modern and contemporary theatre scholar, he specializes in puppetry and new technologies applied to the contemporary stage.



22 MAY 2018  
VENICE, TEATRINO DI PALAZZO GRASSI

**Artists' Conversation *A Furnace in Marseille.***  
*Cirva-Centre international de recherche sur le verre et les arts plastiques*

During the exhibition of the same title, the Glass Study Center will be holding a artists' conversation to highlight the mission and activity of the Cirva-Centre international de recherche sur le verre et les arts plastiques. Conceived in 1986, the Cirva was built up around a group of artists with the aim of dialoguing and experimenting in close contact with artisans and master glassmakers so as to contribute to the art and contemporary design scene in a unique, incisive way. Consequently, the Centre developed numerous research projects and a collection of works was gradually assembled over thirty years, driven by the desire and interest to keep traces of the artists' activities in the Marseille atelier. The practice of the participants and Cirva exchanging pieces occurred in a wholly natural way, marking the beginning of the collection in agreement with the artists, who in this context have given and continue to give their innovative contribution to the art of glass. The conference will basically be a kind of "open dialogue" with some of the most renowned artists to have worked with the Cirva in thirty years of activity.



View of San Giorgio Maggiore, Alinari photograph, Venice,  
Fondazione Giorgio Cini, Fototeca dell'Istituto di Storia dell'Arte

5 JUNE 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**Study Day *A Photographic Archive for Italian Art.***  
*Vittorio Cini, the Fondazione Giorgio Cini and  
Fratelli Alinari*

Thanks to the work of reorganising, studying and cataloguing the rich photographic documentation kept in the Photo Library – a project that the Institute of Art History staff have been busy with for many years – it is now finally possible to further investigate and find out the value and exact nature of this immense documentary heritage. On the one hand, it consists of photographic collections received over time by the Institute and once owned by leading art historians, photographers, antique dealers, etc., and on the other, of an equally large number of photographs that are the product of specific photographic campaigns and exchanges with museums, state and other cultural institutions, as well as purchases from photographic studios. In terms of the number and importance of the pictures, the relations with the company Alinari, first, for several decades with Vittorio Cini and then the Fondazione Giorgio Cini, were particularly significant. Until 1970, the partnership with Alinari provided the opportunity to further enhance the already considerable documentary heritage of the Photo Library, thanks to the arrival not only of the Alinari photos but also the collections of famous photographers acquired over the years by Alinari, such as those of Brogi, Anderson, Chauffourier and Fiorentini. The study day organised by the Institute of Art History, in collaboration with the Fondazione Alinari (Fratelli Alinari. Fondazione per la storia della Fotografia), will focus on

the close link established in 1934 when Vittorio Cini, personally and through his associated companies, held almost all the shares of the Florentine company. He thus became the owner and head of Alinari. In the 1960s this naturally led to Alinari effectively being taken over by the Fondazione Giorgio Cini, which, through its Institute of Art History, dictated policy on new photographic campaigns for a decade. This key development will be examined as part of the historical reconstruction of the Photo Library, from its origins to the acquisition of important collections, which immediately endowed it with a specific character (such as the personal photographic archives of Raimond Van Marle, Giuseppe Fiocco, Rodolfo Pallucchini or the Florentine photographer Nicolò Cipriani).

7 – 9 JUNE 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE, UNIVERSITÀ CA' FOSCARI

**Reset-Dialogue on Civilizations Seminars**  
*Fountainheads of Toleration. Forms of Pluralism in Empires, Republics, Democracies*

This edition of the Reset-Dialogue on Civilizations, organised in collaboration with Ca' Foscari University, will explore the sources of tolerance in various cultural and religious traditions, in secular, liberal and religious contexts that can be traced back to the macro-regions in world history (the West and the East), as well as in the history of Christian, Hebrew, Islamic, Buddhist, Confucian and Hindu thought. Within the framework of the history of ideas and drawing on the thinking of the relevant leading intellectuals, for every philosophical, theological and political tradition, the seminars will analyse the turning points and critical moments that led to a choice between an exclusive extremist, fundamentalist outlook, on the one hand, and an inclusive, pluralist tolerant view, on the other.

The seminars (part of a week-long summer school for young researchers selected from around the world) start from the idea that the forms of a society's political and social institutions are the result of its history, culture and religion.

The 2018 edition of the Reset Dialogues on Civilizations will bring together experts from different disciplines with their own distinct cultural background and expertise, with the aim of identifying the sources and crossroads in the history of ideas that have paved the way to integration and cultural pluralism. They will also discuss which of these turning points can offer a remedy against contemporary trends to intolerance stemming from cultural and religious identities.



Albrecht Dürer, *Melancholia I*, engraving, 1514

12 – 14 JUNE 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **International Comparative Cultural Studies** *Conference Common and Comparative Esotericisms: Western, Islamic and Jewish*

Over the last few decades, the study of Western esotericism has increasingly become a recognised subject in the academic world, thanks to the work of renowned historians, such as Antoine Faivre and Wouter Hanegraaff. In the 20th century, some scholars began to study the connections between Christian, Islamic and Jewish esotericism, but much remains to be explored. This conference will look at the relationships between Western, Islamic and Jewish esotericism both in present and past contexts. It will help us to understand to what extent the category of esotericism can be used in other religious and cultural contexts and will enable us to address the esoteric-spiritual dimension within each religion. The conference has been organised in collaboration with Dilek Sarmis and Mark Sedgwick. Dilek Sarmis is a researcher at the Center d'Études Turques, Ottomanes, Balkaniques et Centrasiatiques (CETOBaC – EHESS), Paris, and

Mark Sedgwick is a professor at the University of Aarhus and a founder of the European Network for the Study of Islam and Esotericism (ENSIE). This will be the inaugural conference of the new network.

12 – 16 JUNE 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Eyes on Music: Projects on Visual Ethnomusicology** *Workshop Audio-visual Documentation of Fieldwork*

In ethnomusicological studies, the audio-visual component is becoming largely preponderant in field studies as well as in the production of documents and their diffusion. The camera has now replaced the tape-recorder in most documentation activities and digital technology has made high-quality audio-visual documents accessible for archiving, analysis and publication purposes. Films are used by ethnomusicologists not only for the production of documentaries, but also for popularising, teaching, and the creation of multimedia archives. This great proliferation of audio-visual technologies has not been accompanied, however, by adequate training of researchers. In the universities, the small number of teachers and few resources means that, in most cases, it is not possible to teach fieldwork and documentation procedures, or the analysis and editing of audio-visual products, in a satisfactory way. For this reason, the Intercultural Institute of Comparative Music Studies has decided to develop a project dedicated to these issues with the academic supervision of Giovanni Giuriati, Marco Lutz, Claudio Rizzoni and Simone Tarsitani. The project has three separate but complementary parts: a scholarship worth 5,000 euros to make a documentary on an

ethnomusicological theme (deadline: 20 April 2018); a workshop in the field of visual ethnomusicology, which in this first edition will focus on the theme of audio-visual documentation of fieldwork; and a festival of films and multimedia products dealing with ethnomusicology, to be held in December 2018.

Scheduled to take place from 12 to 16 June at the Fondazione Giorgio Cini, the workshop is for ten participants, who will be selected on the basis of their CVs (registration fee, accommodation and lunches will be offered free of charge).



Sunanda Sharma

16 JUNE 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Concert of Indian Music *Sunanda Sharma and the Benares School*

This year on the Island of San Giorgio there will be another opportunity to hear Indian classical music and in particular *khyal* singing. The Intercultural Institute of Comparative Music Studies has organised a concert of classical music from North India, continuing its interest in Indian culture and arts that has been ongoing for almost fifty years. The guest artist is the renowned singer Sunanda Sharma, an upholder of the musical tradition of the Benares and of the legendary Vidushi Girija Devi (1929-2017), the grand old lady of Indian classical singing, who died a few months ago. Sunanda's training with Girija Devi continued until the last days of her great teacher and spiritual guide. All the years at the side of the demanding Girija Devi have ingrained a style inspired by the classical tradition of the *Shashtra* and the semi-classical tradition characterised by *bhav* (sentiment). At the same time this have not prevented her from evolving musically and, although she is best known for performances of classical and semi-classical genres, such as *khyal*, *tappa*, *thumri*, *dadra* and *chaiti*, her repertoire also includes folk songs from Punjab, Sufi songs and other religious genres.

Sunanda is generally considered to be a leading interpreter in the new generation of classical folk singers. She has performed at the most important Indian and international festivals, and lectures and holds workshops all over the world.

Accompanied by her husband Jai Shankar on tabla, and her student Marged Trumped on tanpura and harmonium, Sunanda Sharma will perform at the Fondazione Cini at 7 pm on 16 June; free admission while seats last.

27 – 30 JUNE 2018  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**Workshop *Research-led Performance: Flute and Guitar  
in Twentieth-Century Music***

This workshop marks a new departure in the Research-led Performance series, the Institute of Music's way of taking an active part in musical life by creating a dialogue between archive research and musical performance. On one hand, performing practice is consolidated thanks to the acquisition of archival research and theoretical study; and on the other hand, scholarly investigations make use of the experience of performing and listening to verify, refine or redefine their own direction in studies. The combination of these activities generates a dynamic new research method. The workshop is the first stage in a joint three-year project with the Research Council at the Hochschule der Künste, Berne. The focus at the workshop will be on works by Castiglioni, Guaccero, Manzoni, Oppo, Romitelli and Togni.

Scholarships will be given to the twenty-four young instrumentalists attending the workshop: eight will come from the Hochschule der Künste, eight from the Venice Conservatory and eight will be selected through a competition. As in the previous editions of Research-led Performance, the event will alternate purely instrumental sessions, coordinated by the flute and guitar teachers, with discussion sessions on archive sources, conducted by the musicologists.

## COLLECTIONS



Sebastiano Ricci, *The Samaritan's Head*, Belluno, Museo Civico (Fototeca dell'Istituto di Storia dell'Arte, Fondo Valcanover)



Gaspare Diziani, *Hercules Shoots an Arrow at Nessus*, Vienna, Private Collection (Fototeca dell'Istituto di Storia dell'Arte, Fondo Valcanover)

### *The Francesco Valcanover Photographic Archive*

A director of the Gallerie dell'Accademia and a superintendent of the Artistic and Historical Heritage of Venice, today Francesco Valcanover (Belluno, 1926 - Trento, 2016) is still proudly remembered in the lagoon city as the art historian who so intelligently pursued the safeguarding and subsequent restoration of many Venetian art works in the aftermath of the disastrous flood (*Aqua grande*) of 1966. Those works included some invaluable masterpieces, highly representative of the Venetian and Italian artistic and cultural identity. Valcanover responded to the enormous damage suffered both by movable art works and the monumental heritage as well as to documentary and photographic archives in local institutes, by conducting a massive survey of the works to be restored, involving documentation, cataloguing, reorganising and long-term maintenance. In collaboration with the Superintendency for the Environmental and Architectural Heritage and with the generous contribution of funds from private committees, numerous art historians and students, including Giovanna Nepi Sciré, worked in restoration workshops and scientific research labs specially created for the emergency. In a few months, they salvaged many art works, such as Jacopo Tintoretto's vast oil on canvas painting of *Paradiso*, preserved in the Palazzo Ducale. Because of his work carried in the period from 1966 to 1987 Francesco Valcanover is considered to be "one of the best men that the state could rely on to tackle the complex task of safeguarding, recovering, restoring and promoting a highly significant part of the Italian art heritage" (E. Chini, "Una conversazione con Francesco Valcanover", in *Studi Trentini*, 90, 2011, 1, pp. 5-12).

Valcanover's work and dedication to art history studies also embraced the areas of the Venetian hinterland and beyond. For example, the exhibitions that he curated in Belluno in the 1950s included a series of three talks, in which he presented the results of the restoration of works preserved in his hometown. He also designed new exhibition layouts for the Civic Museum of Feltre and the picture gallery in the

Accademia dei Concordi, Rovigo, in 1954 and 1963, respectively. He supervised the restoration of the frescoes of the Castello del Buonconsiglio, Trento, and promoted subsequent work there, as chairman of the Advisory and Technical Committee for the Cultural Heritage of the Autonomous Province of Trento, a position he held from 1976 to 1994.

Francesco Valcanover held many other positions as he always continued to pursue his quest of safeguarding art works. He was an inspector at the Central Office of the Ministry for the Cultural and Environmental Heritage, Rome, vice-president of the Fondo Ambiente Italiano



Alessandro Longhi, *The Family of Procurator Luigi Pisani*, Venice, Gallerie dell'Accademia (Fototeca dell'Istituto di Storia dell'Arte, Fondo Valcanover)



Cesare Vecellio, *Virgin and Child Enthroned between St John the Baptist and St John the Evangelist*, Cadola, Parish Church (Fototeca dell'Istituto di Storia dell'Arte, Fondo Valcanover)

(FAI), a member and director of the Veneto Institute of Sciences, Literature and Arts, and a member of the Committee of the Friends of Palazzo Grassi and the board of directors of the Fondazione Scientifica Querini Stampalia.

Francesco Valcanover's photographic archive preserving the memory and testifying to his prolific work is now housed in the Fondazione Giorgio Cini Institute of Art History, of which he was first a board member and then vice-president. Through this precious documentation, mainly made up of photographic prints of different formats but also negatives, typescripts, notes and work letters, we can trace topics of interest that reflected Valcanover's career and studies (some later took the form of monographic works and scholarly essays). There are, therefore, a large number of monographic folders dedicated to various subjects: the major exponents of 18th-century Venetian and Veneto *vedutismo* (from Canaletto to Bellotto, Francesco Guardi, Jacopo Marieschi, Marco Ricci and Giuseppe Zais); a group of writings on the works of Vittore Carpaccio, which also contains a large collection of phototypes concerning the *Stories of St Ursula*; and a folder on Gaspare Diziani, with a file of material for "Per il catalogo di Gaspare Diziani" (1981) an article published in the "Second Section" of *Studi Trentini di Scienze Storiche*, of which Valcanover was editor from 1976 to 1998. Significant photographic and manuscript documents are also preserved in the folder on Alessandro Longhi, including rich documentation from the studies carried out by Valcanover on the *Balotin del Doxe* and summed up in the article "New Light on Alessandro Longhi's 'Balotin del Doxe'", published in *The Connoisseur* (1961). But there are many more topics, such as, to name but a few, Pietro Muttoni, Tiepolo, Pietro Longhi, Sebastiano Ricci and, last but not least, Titian. The family of the Cadore painter, the Vecellio, moreover, is the subject of some fascinating papers related to the catalogue for the *Mostra dei Vecellio* (The Vecellio Exhibition) curated by Francesco Valcanover in Belluno in 1951. This was one of his first works directly addressing the painting of Titian, who was often to feature in his studies, culminating with the work on the rediscovery of the fragments of frescoes on the Fondaco dei Tedeschi in Venice.

If we remain on the subject of exhibitions, we find that the Valcanover Archive also includes photographic records of the flourishing exhibition activity that characterised the Veneto area in the second post-war period. The exhibitions were the result of intense, passionate research and scholarly iconographic studies involving the work of attributions and technical descriptions, conducted by some of the leading Italian

art historians of the day: such as, apart from Valcanover himself, his teacher Giuseppe Fiocco, Rodolfo Pallucchini, Giulio Lorenzetti and Pietro Zampetti. Their work proved to be of enormous interest to the Italian and international community of art history scholars. Similar critical



Gaspare Diziani, *St Francis in Ecstasy*, Belluno, Church of San Rocco (Fototeca dell'Istituto di Storia dell'Arte, Fondo Valcanover)

revisions concerning attributions that were required in staging temporary exhibitions are documented in the Valcanover Archive. This is the case of a folder dedicated to an exhibition of Italian painting in the Polish collections (*Mostra della pittura italiana nelle collezioni polacche*) held in Warsaw in 1956. After the exhibition, Valcanover also published an article entitled “Veneto Notes for the Exhibition of Italian Painting in the Polish Collections” (“Note venete alla mostra della pittura italiana nelle collezioni polacche” in *Emporium*, 1957). The extent of Valcanover’s involvement in studies and discussions on Italian art works preserved abroad and in international historical paintings is further confirmed by the “geographical” folders in the Archive, which include a dossier dedicated to Poland and substantial photographic documentation of collections in the Czech Republic. Another fascinating part of the Archive is Valcanover’s correspondence, evidence of rediscovered paintings and attributional investigations carried out by other scholars in Italy and elsewhere. There are also letters bearing witness to his acknowledged status as an authority on Venetian art. Significantly, this section includes some, albeit small traces of his correspondence in the early 1960s with Jaromir Neumann, then director of the Institute of Art History of the Academy of Sciences in Czechoslovakia. The two directors corresponded on the subject of a planned exhibition on Italian drawings in the Czechoslovak collections to be held at the Fondazione Giorgio Cini in Venice.

Coming back to Italy, the Valcanover Archive has a rare group of photographs documenting the disastrous architectural condition of some ecclesiastical buildings in Bolzano, after damage caused during the Second World War. This is extremely valuable material for specific

studies on the subject and also reveal Valcanover’s interest in the Gothic architecture of Trentino, which was the subject, moreover, of his degree dissertation at the University of Padua in 1948. A good deal of space is obviously given over to with documents concerning the collections of the Venetian museums, especially the Gallerie dell’Accademia, given Valcanover’s role as director. It is worth mentioning in this section the collection of photographs concerning museum exhibition designs and layouts, reflecting Valcanover’s desire to enlarge the exhibition spaces in the rooms of the Gallerie dell’Accademia, and photographs related to the gallery’s graphic arts collection, which are a reminder of the book series he launched in 1982, consisting of catalogues of drawings held by the Gallerie dell’Accademia.

The Valcanover Archive is still being reordered and prepared for inclusion in the *Replica* digitisation project launched by the Fondazione Giorgio Cini. Like the other archives in the project already kept in the Institute of Art History Photo Library, such as those of Rodolfo Pallucchini, Giuseppe Fiocco, Bernard Berenson and Raimond Van Marle, the Francesco Valcanover Archive will undoubtedly provide a fertile ground for further research and studies.

Tania Mio Bertolo



## PROJECTS AND RESEARCH



Envelope containing a letter from Eleonora Duse to Arrigo Boito, December 1887

### *Arrigo Boito, Rediscovering a Creative Mind*

To mark the centenary of the death of Arrigo Boito (1918-2018) and the 150th anniversary of his most representative work, *Mefistofele* (1868), the Fondazione Giorgio Cini Institute of Theatre and Opera will lead a National Committee in organising a series of public events to commemorate the multifaceted artist, who was one of the greatest intellectuals in the history of Italy.

There are close ties between the Fondazione Cini and Arrigo Boito: the Foundation archives preserve very important material that arrived with the donations of material by Leonardo Albertini and Elena Carandini Albertini, Boito's biographer Piero Nardi, and Eleonora Ilaria Bullough, Eleonora Duse's granddaughter. The numerous documents housed on the Island of San Giorgio concern, for example, the genesis of his great

unfinished opera *Nerone*, and other librettos for operas such as *Ero e Leandro*, *Semira*, *Basi e Bote*, or short stories, such as *Il Trapezio*. The documents also include the voluminous correspondence between Arrigo Boito and Eleonora Duse, consisting of about 800 letters bearing witness to the most important love affair in his life. Dating from 1884 to 1918, the correspondence was the subject of a weighty volume by Raul Radice: *Eleonora Duse, Arrigo Boito. Lettere d'amore* (Il Saggiatore, 1979). In the Institute of Theatre and Opera there are also three significant translations and abridged versions (some in script form) of the Shakespearean masterpieces *Antony and Cleopatra*, *Romeo and Juliet* and *Macbeth*, which Boito specially translated for Duse and dedicated to her.

Arrigo Boito (born Enrico Giuseppe Giovanni Boito) was a cosmopolitan intellectual. Born in Padua on 24 February 1842, the son of a Polish countess, Giuseppina Radolinska, and Silvestro Boito, a landscape painter and miniaturist from Belluno, Arrigo was educated in Venice and studied music with the brothers Giovanni and Antonio Buzzolla (choirmaster at St Mark's). From 1853, Arrigo moved to Milan to attend the conservatoire, where he took courses in piano, violin and harmony. He also studied composition and the history and aesthetics of music with Alberto Mazzucato from Udine. In 1861 he graduated with a diploma in composition. Over the next few years, thanks to a state grant awarded so that he could "perfect his studies of the musical art", he was able to go to Paris with a friend, Franco Faccio. In the French capital, he frequented Gioachino Rossini's house on the Chaussée d'Antin and met, among others, Hector Berlioz, Charles Gounod, Daniel Auber and Giuseppe Verdi.

At the end of 1862, after having travelled around Europe, Boito settled in Milan with his brother Camillo, a writer and architect. A member of the Scapigliatura art movement, Boito took part in the social life of the Milanese salons of Countess Maffei and Donna Vittoria Cima, and befriended Emilio Praga, Giovanni Camerana, Giovanni Verga, Luigi Capuana, Luigi Capuana, Luigi Gualdo and Giuseppe Giacosa (with whom he also worked on artistic projects).

In 1866, together with Franco Faccio, he enlisted with the Garibaldi volunteers. Around this time, the young Boito contemplated composing an opera of *Faust*, based on Goethe's play,



Leopoldo Metlicovitz, *Portrait of Arrigo Boito*, oleograph, c. 1890

and a tragedy about Nero (*Nerone*). His masterpiece, *Mefistofele*, for which he wrote both the music and the libretto, is in fact a setting of the two parts of Goethe's masterpiece. Staged at the Teatro alla Scala in Milan in 1868, the opera did not win the hoped-for plaudits, but in 1875 a reworked version was performed to great acclaim at the Teatro Comunale, Bologna. *Nerone*, on the other hand, was to remain on his work table for the rest of his life, without being completed.

Boito's principal works as a librettist include the texts for Giuseppe Verdi's *Otello* and *Falstaff*; a rewriting of *Simon Boccanegra*, again for Verdi; *Amleto* for Franco Faccio; *Ero e Leandro* for Giovanni Bottesini and Luigi Mancinelli; and *La Gioconda*, which he signed with his pseudonym Tobia Gorrio, for Amilcare Ponchielli.

As all the biographies agree, the first meeting between the young Eleonora Duse and Arrigo Boito took place on 14 May 1884 at the celebrated café Cova in Milan, after a tribute evening to Duse at the Teatro Carcano, where she had been wildly applauded for her performance of *La Signora delle Camelie* (The Lady of the Camellias). Duse was seated between Gaetano Negri and Arrigo Boito with opposite Cesare Rossi, head of her theatre company, and Flavio Andò, the lead actor, while others at the table included Giovanni Verga, Giovanni Pozza and Luigi Gualdo. Aged twenty-six and just setting out on her stage career, Duse was married to the actor Tebaldo Checchi from the Città di Torino Company, managed by Cesare Rossi, and mother of the very young Enrichetta. Already an accomplished composer and scholar, aged forty-two, Boito was a fascinating, sophisticated member of Milanese high society, as well as a great friend of Giovanni Verga and Giuseppe Giacosa, who were also close to the actress.

The surviving early letters document this first meeting. Boito wrote:

That's exactly the portrait I wanted, thank you for guessing the right one and remembering to send it to me. You left and the thread broke and we all fell to the ground, Verga, Gualdo and I, with our noses on the floor. Now after thirty-six hours of catalepsy, my arm is being to move again and my hand turns over this card dedicated to you.

The two were to meet again years later, in 1887, after some great changes in the actress's life. During a tour in South America, in fact, Eleonora Duse broke off her marriage. On returning alone to Italy, she founded a company (Drammatica Compagnia della Città di Roma) with Flavio Andò and set to work on a new repertoire, which led to successful productions of three works by Giuseppe Giacosa. By now she had such a great international reputation that Alexandre Dumas fils wrote *Denise* specially for her. Love suddenly flourished between Boito and Duse in the early months of the year, marking the beginning of an intense, passionate affair, documented by 800 letters. The correspondence is indispensable evidence to



Eleonora Duse in *Antony and Cleopatra*, photo by Pau Audouard, c. 1890

the complex nature of the relationship between the great actress and the composer-writer: the two often refer to Dante and Shakespeare in their letters, revealing that they had remarkably similar, passionate interests. The love affair continued through ups and down until 1894, after which they remained lifelong friends.

In 1887, the year of their second meeting, Eleonora was working in Milan at the head of a theatre company and researched her own plays, while Boito was enjoying success following the highly acclaimed first performance of Giuseppe Verdi's *Otello*, set to his libretto.

The relationship between Eleonora and Arrigo can be read at two levels: on the one hand, a genuinely intense love affair; and on the other, an artistic partnership that greatly influenced Duse's art and education. As Olga Signorelli wrote, "Boito refined her taste and educated her to understand some forms of beauty that she had not previously known or to which she had been indifferent. He initiated her to Shakespeare, and, indeed, translated *Antony and Cleopatra* and guided her in preparing the part." For Boito, "serving art as the supreme expression of the spirit" was the fundamental mission of human life, and he generously offered to collaborate with anyone wishing to follow this path. Under his influence, Duse also reconsidered her idea of theatre and the "unthinking instinctiveness" that had characterised her acting up until then.

Arrigo Boito was a pioneering experimenter of the important role of *metteur en scène*, or stage director. In addition to providing support for Duse's performances, he directed the premières of Verdi's *Otello* and *Falstaff* (his stage directions were subsequently published by Ricordi). The only Shakespearean text that he translated for the great actress actually to be produced was *Antony and Cleopatra*, première at the Teatro Manzoni in Milan on 22 November 1888 by the Dramatic Compagnia della Città di Roma and directed by Duse herself; the sets were by Antonio Rovescalli and the costumes by Alfredo Edel.

The first event in the context of the Boito celebrations is an exhibition, *Eleonora Duse and Arrigo Boito*, hosted in Eleonora Duse's Room. The exhibition reconstructs the artistic and personal bonds between the actress and the famous writer through mostly unpublished, documents, acquired through donations from Carandini Albertini, Sister Mary Mark and Piero Nardi. The materials include letters from the fascinating correspondence that the two exchanged between 1884 and 1890; the Italian scripts of the Shakespearean plays *Antony and Cleopatra*, *Romeo and Juliet* and *Macbeth* (Boito translated and adapted them to suit Eleonora's artistic sensibility and style of acting); various autograph documents and sketches for *Nerone*; and original photographs. As part of the Boito celebrations, the Institute will also present a series of thematic lectures, which will culminate in a major international conference in November.

Maria Ida Biggi

## PRESENCES ON SAN GIORGIO



Luigi Vietti, *Nautical Centre, playing field*, n.d. (1951?), ink and pencil on tracing paper, Fondazione Giorgio Cini, Archivio Ufficio Tecnico



Luigi Vietti, *Nautical Centre, dining hall*, n.d., ink on tracing paper, Fondazione Giorgio Cini, Archivio Ufficio Tecnico



Luigi Vietti, *Nautical Centre, perspective view of the main building*, s.d., pencil on tracing paper, Fondazione Giorgio Cini, Archivio Ufficio Tecnico

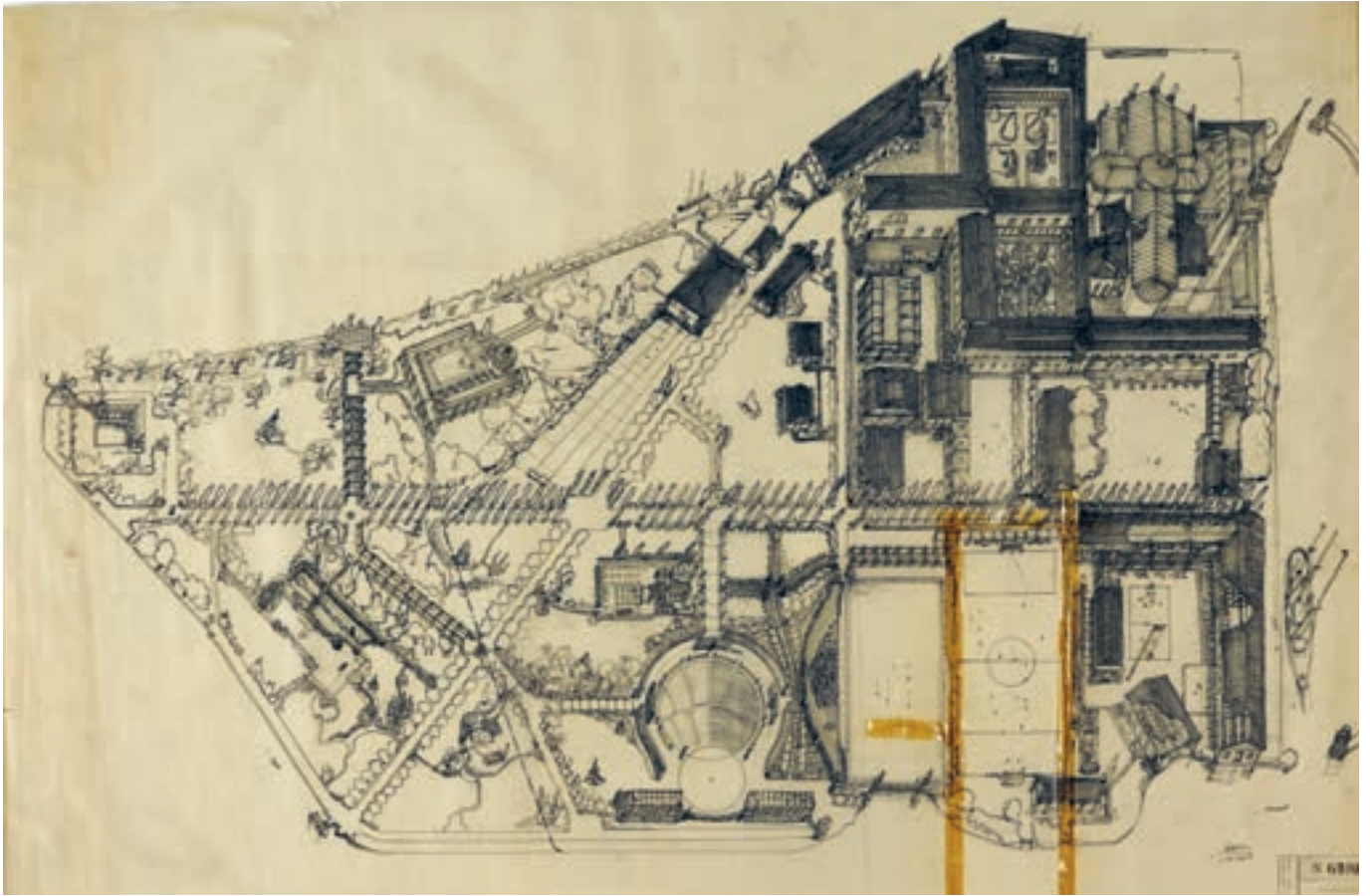
### *Architects of the Rebirth of the Island of San Giorgio: Forlati, Vietti, Scattolin and Perugini*

The 1950s are a fascinating period for the urban and architectural history of Venice. Thanks to the presence in the lagoon city of some leading Italian architects, contemporary-style buildings began to appear above the traditional stone horizon of the historical centre. The redevelopment of the island of San Giorgio Maggiore, pursued by Vittorio Cini, occupies a prominent place in the architecture of the time. Indeed, it was a unique project in the context of Venetian architecture in the early 1950s, in terms of ambition, huge effort, rapidity of the work and, not least, the calibre of the figures involved. Alongside the restoration of the monumental part of the island, under the guidance of Ferdinando Forlati (an episode that has recently attracted several studies), Cini's project involved completely redeveloping the island with the creation of two education and welfare facilities, the Centro Marinaro (Nautical Centre) and the Centro Arti e Mestieri (Crafts and Trades Centre). To this end, in 1951, the architect Luigi Vietti, with the support of the Fondazione Cini's planning and building department, was called on to construct a series of new buildings and to convert others.

The archive of the Foundation's planning and building department preserves fascinating evidence of these works, enabling us to piece together a story often mentioned without receiving as much attention as it deserves in studies. The current reorganisation of the archive has led to the creation of an index of over nine hundred items, including transparencies, drafting films, blueprints and polyester films. This is a good resource for exploring the origin and evolution of projects that affected the transformation of the island, and at the same time provides insight into utopian architecture – the architecture of the unrealised projects.

Two names appear on the document labels: in terms of chronology and fame, the first is the architect Luigi Vietti (Novara 1903-Milan 1998), and the second, the Istrian engineer Enea Perugini (Volosca 1903-Venice 1976). The signatures of Ferdinando Forlati and Angelo Scattolin are surprisingly absent. Yet they certainly contributed to the projects for the island, so their role must be sought on the unsigned sheets.

Known to the general public as the architect who designed prestigious villas on the Costa Smeralda and in Cortina, Vietti had graduated in Rome in 1928. Only two years later, he was one of the three delegates of the Italian rational architecture movement at



Luigi Vietti, *axonometric view*, 16 February 1951, ink on tracing paper, Fondazione Giorgio Cini, Archivio Ufficio Tecnico

the 3rd International Congress of Modern Architecture in Brussels; in 1934 he rose to fame after winning a competition with a joint project for the Littorio, the headquarters of the National Fascist Party on the

Via dell'Impero in Rome (never built). As a shipowner, Vittorio Cini may already have been familiar with Vietti's works for the port of Genoa when, as general commissioner for the EUR project in Rome, he had contacts with architect. The working partnership between the two was to bear fruit in post-war Venice, when Vietti was appointed to support Cesare Pea and Angelo Scattolin on the project for the SADE (the national electric company) headquarters in Rio Novo, as well as for the works on San Giorgio.

Vietti's rubber stamp appears on approximately four hundred sheets from 1951 to 1953, which can thus undoubtedly be attributed to the studio at no. 1 Via Mozart in Milan: they provide exceptional insight into the frenetic construction site on the island. Vietti was responsible for a good deal of the work: the overall plan; the projects for the Nautical Centre with the redevelopment of the boarding school and the boat repairs' workshop (*squero*); the design of the school and workshops; the Arts and Trades Centre with the buildings of the printers' works and outhouses; the Piccolo Teatro dell'Arlecchino and the gym. He also remodelled the rooms for the Benedictines and the guest quarters. Lastly, together with Scattolin, he built the work on San Giorgio that was to bring him lasting fame: the Teatro Verde. This list does not convey the quantitative and qualitative effort involved. Vietti was an all-round architect who could instantly change from working on an urban scale to designing a detail. He was an extremely



The Gandini Swimming Pool, period photograph

meticulous designer: for example, his signature appears on more than a hundred furniture designs, from chairs to curtain rails, prayer kneelers and light fittings.

The Istrian engineer Enea Perugini, on the other hand, remained in the background. Head of the building department in the early years of the Foundation, he was Cini's righthand man. Indeed, he was so reliable that he was made an external consultant for the construction of the Teatro delle Celebrazioni in Bologna, a project supported by Cini. Before moving to Italy in 1945, Perugini had mainly worked in Fiume (Rijeka), where he designed several projects and, most importantly, was appointed to political positions in the local fascist organisation, whose members included Gabriele D'Annunzio. His contribution is more difficult to evaluate, both because of his long-term engagement that saw him active from the beginning of the work up to his retirement,

and because of the nature of the projects: Perugini was involved in the day-to-day work and routine maintenance. Nonetheless, we can attribute some projects to him, such as extensions to the buildings designed by Vietti (their individual contributions can be distinguished) and – most importantly – the design of the first indoor swimming pool in Venice in 1960, the last addition to the heritage of the Island of San Giorgio.

The swimming pool design has been undervalued in recent studies. For the period, it was a pioneering building in terms of type, architectural ideas and technical installations. Built by reclaiming part of the dock, the pool was set lower than sea level (-2.90 m) and is strongly characterised by the reinforced concrete structure of the roof: crossed ribs, supported by ten inclined rafters. The considerable influence of Pier Luigi Nervi is evident: the design, new for Venice, is reminiscent of the joint project submitted by Nervi and Giuseppe Vaccaro in the Naples station competition in 1955.

Overall, the archive papers raise various issues: they provide an indirect, foreshortened glimpse of the cultural climate, the patron's interests and attention to the city, but also insight into the social and economic situation. The drive for architectural renewal that these sheets convey reflect a deep desire for post-war cultural and social reconciliation, to which the creation of the Fondazione Cini was a response.

As is clear from this brief note, the reorganisation, analysis and study of the archive materials offer various possibilities for research and the opportunity to make a substantial contribution to the architectural history of 20th-century Venice. For this purpose, the Fondazione Cini boasts many, often unique period images capable of effectively capturing the progress of the works, the construction-site problems and relations, and more generally the ferment of a remarkable period in Venetian history. When completed, the reorganisation of the archive will provide an additional, useful resource for further studies.

Francesca Salatin

## PUBLICATIONS

### CATALOGUES



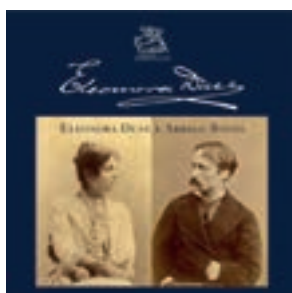
#### *Vittorio Zecchin / I vetri trasparenti per Cappellin e Venini*

Edited by Marino Barovier

Skira Editore, Milan, 2017

A Murano artist and painter interested in the decorative arts, and particularly in glass, Vittorio Zecchin (1878–1947), from 1921 to 1925 and in accordance with a practice not seen in Murano before, occupied the position of artistic director of the V.S.M. Cappellin Venini & C. glassworks, founded in 1921 by the Venetian antiquarian Giacomo Cappellin and the young Milanese lawyer Paolo Venini, together with other shareholders, with the intention of offering a sophisticated, modern style of production. Responding to the demands expressed by Cappellin and Venini, Zecchin designed monochrome blown-glass pieces with extraordinary colours and classical essential lines. Products of this kind, clearly different to anything being offered by their contemporaries and in perfect harmony with the changed public taste, marked a decisive turning point in the 20th-century panorama of Murano and contributed significantly to the renaissance of the sector. The elegance of the

design combined with evocative shades of colour also characterised the glass pieces designed by Zecchin (between 1925 and 1926) for M.V.M. Cappellin & C., where he continued working as artistic director after the association between Giacomo Cappellin and Paolo Venini came to an end in 1925. This volume reconstructs for the first time the entire collection of transparent blown-glass pieces designed by Vittorio Zecchin, first for Cappellin and Venini and then for Cappellin alone. It consists of a sequence of about 900 models (from vases to compote bowls, from table services to chandeliers) which were identified following rigorous research. The work of Zecchin is illustrated both by an extensive set of photographs produced for this occasion and a selection of period photographs and drawings, mostly unpublished, coming from the Archivio Storico Venini, Murano, the Archivio del Centro Studi Vetro, Fondazione Giorgio Cini, Venice, and the Archivio Zecchin Ramani, Trieste.



#### *Eleonora Duse e Arrigo Boito*

Edited by Maria Ida Biggi

Fondazione Giorgio Cini, Venice, 2018

The Fondazione Giorgio Cini Institute of the Theatre and Opera is playing a leading role in the celebrations to mark the centenary of the death of Arrigo Boito (1918-2018). The commemorations of the great Italian intellectual, writer and composer have already begun with the ongoing exhibition *Eleonora Duse and*

*Arrigo Boito*. Installed in Eleonora Duse's Room at the Fondazione Cini (23 November 2017-20 December 2018), the exhibition consists of documents from the archives kept on San Giorgio. The itinerary of little-known Boito material includes the Duse-Boito correspondence, his annotated scripts of Shakespeare,

translated and adapted for Duse, and materials related to the genesis of his operas, such as *Nero* and *Mefistofele*. In this way both the human and artistic aspects of the relationship between Boito and Duse are explored. Having met in 1884, they fell in love in 1887, thus marking the beginning of an intense, passionate love

story documented by hundreds of letters. The love affair continued through ups and down until 1894, after which they remained lifelong friends. Boito remained an important presence in the great diva's life even after his death, as is evidenced by the references to the writer in a large number of her autograph documents.

## ESSAYS



### *Il teatro in fotografia. L'immagine della prima attrice italiana fra Otto e Novecento*

Edited by Marianna Zannoni  
Titivillus, Corazzano (PI), 2018

In the years at the turn of the 19th and 20th centuries, the so-called *Belle Époque*, there were great changes in every sphere of society and culture. On the artistic front, crossovers between the world of theatre and photography eventually led to a revolution in how the contemporary scene was observed and then retold. While in the 19th century many traces of the theatrical world found their way into contemporary photographic practice, a few years later the advent of the photographic industry was to lead to many significant

changes in the world of theatre. The gradual rise of the female figure as protagonist on stage but also in the management of her career emerges in an icastic way in photographs taken both in and out of theatres. By examining the artistic biographies of three celebrated leading ladies of Italian theatre (Adelaide Ristori, Eleonora Duse and Tina Di Lorenzo), this book seeks to understand the evolution in how actresses were portrayed in a system popularising images and creating myths that were capable of influencing social customs.



### *Aesthetics of Universal Knowledge*

Edited by Simon Schaffer, John Tresch, Pasquale Gagliardi  
Palgrave Macmillan, London, 2017

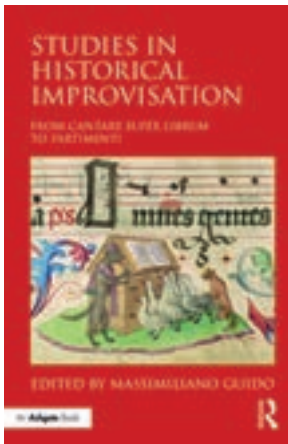
Born out of a major international dialogue held at the Fondazione Giorgio Cini in Venice, Italy, this collection of essays presents innovative and provocative arguments about the claims of universal knowledge schemes and the different aesthetic and material forms in which such claims have been made and executed. Contributors take a close look at

everything from religious pilgrimages, museums, and maps of the world, to search engines and automated GPS. Current obsessions in information technology, communications theory, and digital culture often concern the value and possibility of a grand accumulation of universally accessible forms of knowledge: total libraries, open data bases, ubiquitous



computing, and ‘smart’ technologies. These obsessions have important social and philosophical origins, and they raise profound questions about the very nature of knowledge and its organization. This volume’s contributors

draw on the histories of maps and of encyclopedias, worldviews and visionary collections, to make sense of the crucial relation between the way the world is known and how it might be displayed and transformed.



### *Studies in Historical Improvisation From Cantare super Librum to Partimenti*

Edited by Massimiliano Guido

Routledge, Abingdon, 2017

In recent years, scholars and musicians have become increasingly interested in the revival of musical improvisation as it was known in the Renaissance and Baroque periods. This historically informed practice is now supplanting the late Romantic view of improvised music as a rhapsodic endeavour – a musical blossoming out of the capricious genius of the player – that dominated throughout the 20th century. This book provides the first systematic exploration of the close relationship between improvisation, music theory, and practical musicianship from the late Renaissance into the Baroque era. It is not a historical survey *per se*, but

rather aims to re-establish the importance of such a combination as a pedagogical tool for a better understanding of the musical idioms of those periods. The authors are concerned with the transferral of historical practices to the modern classroom, discussing new ways of revitalising the study and appreciation of early music. The relevance and utility of this kind of an improvisation-based approach also changes our understanding of the balance between theoretical and practical sources in the primary literature, as well as the concept of music theory itself. Through its various sections, the book explores the path of improvisation from theory to practice and back again.



### *Musical Improvisation and Open Forms in the Age of Beethoven*

Edited by Gianmario Borio and Angela Carone

Routledge, Abingdon, 2018

Improvisation was a crucial aspect of musical life both on public occasions and in the private lives of many composers in Europe from the late 18th to the mid-19th century. It also had unexpected, important points of crossover with compositional practice. The writers in this book of essays explore the many facets of the phenomenon, demonstrating how composers, often as concert performers, at times structured improvisations in a similar

way to that found in pieces written in predetermined forms; at other times, during public performances they complied to precepts concerning how to play “good” improvisations contained in theory or teaching handbooks. On the other hand, the formal syntactic freedom found in some compositions may often be interpreted as the equivalent on the written page of a typically extemporaneous performative practice. The ways in which

this constant interweaving of improvisation (instrumental and vocal) and formal organisation has developed is investigated in twelve chapters with the aid of many, varied sources:

autograph manuscripts, musical theory treatises, scores, reviews, letters, biographies and autobiographies.

## MUSIC AND CRITICAL EDITIONS OF MUSIC



### Antonio Vivaldi

#### *Concerto “in due cori” with two obbligato violins and two obbligato organs, RV 584*

Critical edition by Federico Maria Sardelli

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2017

Among the works by Vivaldi that are preserved incompletely, the *Concerto in due cori con due violini e due organi obbligati*, RV 584, stands out for its musical interest and structural complexity. It is a work of sumptuous and geometrical architecture composed to mark two special concurrent events: the purchase, in 1737, of a new large organ by the Ospedale della Pietà and the re-engagement of Vivaldi for a final time by this famous Venetian institution for foundlings as its *maestro dei concerti*. From the time of his first employment at the Pietà Vivaldi had composed concertos *in due cori* (for double ensemble) in celebration of the most important liturgical and commemorative occasions; it was he who carried on, in the instrumental domain, the ancient Venetian tradition of polychoral music, leaving us six works that constitute the sole Italian examples of such writing.

Recounting in detail the story of the purchase of, and repairs to, the organs of the

Pietà in relation to Vivaldi’s composition for this instrument, the introductory essay for this edition manages to mark out a precise chronological grid against which it is possible to date the work exactly. This investigation likewise produces a precise dating for the concerto RV 585, the earliest specimen of its kind, which was composed between September 1708 and February 1709. This “story of the organs” additionally affords the opportunity to present an anthology of documents from the Pietà shedding light on the special relationship that existed between Vivaldi, the governors and the *figlie*.

Of this concerto, which was certainly composed in its entirety by Vivaldi and therefore, in all likelihood, also performed, there remains today only the autograph of the first, extended movement: enough to bear witness to the quality and impressiveness of the work and encourage its performance.



## Antonio Vivaldi

### *Regina caeli. Antiphon for tenor or contralto, two “trumpets” (violini in tromba marina), strings and basso continuo, RV 615*

Critical edition by Michael Talbot

“Edizione critica delle Opere di Antonio Vivaldi”

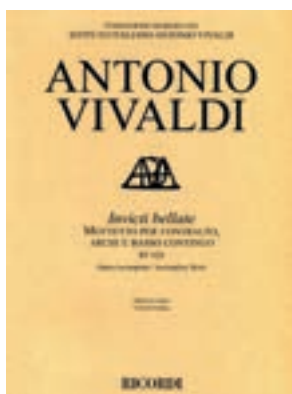
Ricordi, Milan, 2017

This Marian antiphon survives in autograph score among the manuscripts once in Vivaldi’s possession, today preserved in the Biblioteca Nazionale Universitaria di Torino.

It was evidently originally a four-movement work composed, possibly in 1726, for the Ospedale della Pietà in Venice, but the opening two movements, which must have occupied one or more separate gatherings, are lost. In these circumstances, a reconstruction of the complete work is not a worthwhile proposition, and the edition is therefore presented

as a fragment. Its vocal part was notated by Vivaldi in the tenor clef, which was used at the Pietà by a number of singers among the *figlie di coro* who, in today’s terms, would be classified as “low (or second) contraltos”.

The score is of particular interest for featuring two parts named “Trombe” that are almost certainly not for brass instruments but for “violini in tromba marina”: specially adapted violins with only three strings and a distinctive bridge designed to mimic the raucous, rattling sound of a *tromba marina*.



## Antonio Vivaldi

### *Invicti bellate. Motet for alto, strings and basso continuo, RV 628*

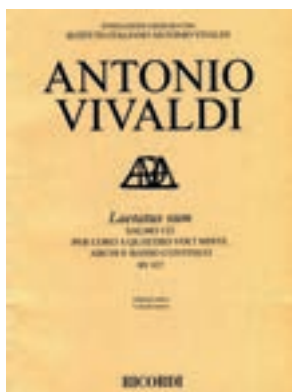
Critical edition by Federico Maria Sardelli

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2017

Among the works by Vivaldi preserved in a state unsatisfactory for performance there is a curious case. It is this motet written for “Alto Solo”, *Invicti bellate*, RV 628, which is already known to the public through editions, performances and recordings united by a common shortcoming: a failure to realize that four entire pages of manuscript, amounting to something like 110-120 bars of music, are missing. This situation demands a definitive clarification: the

motet is not performable in the state in which it has come down to us. Standing apart from a recent, over-indulgent fashion tending towards the reconstruction of damaged works at all costs, this edition deliberately presents the text in its imperfect state, with the provision, however, of a substantial historical introduction aimed particularly at establishing the motet’s date and its position within the ample repertory of Vivaldi’s sacred music.



## Antonio Vivaldi

### *Laetatus sum*. Psalm 121 for choir with four mixed voices, string and basso continuo, RV 827

Edited by Michael Talbot

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2017

This single-movement setting of the Vesper psalm *Laetatus sum* was discovered by Michael Talbot in the spring of 2017 among the online collection of digitized scores of sacred music held by the SLUB in Dresden. Four works by Vivaldi deliberately misattributed to Baldassare Galuppi by the Venetian copyist Iseppo Baldan had already been uncovered in the previous decades, and it was during an exploratory examination of scores sharing a paper type and copyist (Baldan himself) with them that this fifth such work came to light. Vivaldi’s single movement *pieno* settings (for choir alone without soloists) form

an important subset of his sacred vocal music, and this new setting is the most elaborate and expansive of any of them. It features effective musical contrasts, and its many felicitous examples of word-painting show what a complete master of vocal composition he had become by the 1730s, the decade from which this setting clearly originates. As usual in Vivaldi’s choral compositions the ever-changing relationship between the vocal and instrumental components constantly fascinates, as each in turn captures the listener’s attention. This previously unknown *Laetatus sum* promises to become a much-performed work.



## Antonio Vivaldi

### *L'estro armonico*, Op. 3

Facsimile edition with a critical introduction by Michael Talbot

“Vivaldiana”, 6

S.P.E.S., Florence, 2015

No collection of instrumental music from any century has had a greater impact, influence and contemporary diffusion than Vivaldi’s first published set of concertos, *L'estro armonico*, Op. 3 (1711). In these twelve concertos, employing alternately one, two and four solo violins, he combined advanced Venetian notions of musical style and structure with Roman conceptions of orchestral layout to create a rich and varied musical tapestry. All over Europe composers raced to perform, arrange and imitate these seminal works that

in some ways were so simple, but in others so complex.

Vivaldi sent these works directly to Amsterdam for publication by Estienne Roger, whose engraved editions were much more pleasing to the eye than the typeset editions of local printers. However, Roger edited the music in certain particulars to make it conform to his house style, and part of the critical introduction discusses his interventions. Recent research has shown how certain of the concertos originated from a period as much

as ten years earlier than the publication date, in manuscripts in Dresden are reproduced in  
and two of these primitive versions preserved facsimile and discussed.

## PERIODICALS



### **Studi Veneziani, N.S., LXXIII (2016)**

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

Fabrizio Serra Editore, Pisa-Rome, 2017

#### STUDIES

Jarrold Michael Broderick, *Custodian of wisdom: the Marciana reading room and the transcendent knowledge of God*

Valeria Di Iasio, *La poesia "in materia di stato" di Girolamo Molin: un caso di ricezione del Petrarca politico nella seconda metà del Cinquecento*

Gino Benzoni, *L'amico veneziano di Galilei: Giovan Francesco Sagredo*

Gizella Nemeth, Adriano Papo, *Il principe di Transilvania Gabriele Bethlen, Venezia e la guerra dei Trent'Anni*

Maria Celotti, *Daniele Andrea Dolfin e Benjamin Franklin nella Parigi dell'Illuminismo e alla corte di Versailles ai tempi della guerra d'Indipendenza americana*

#### NOTES AND DOCUMENTS

Evgeny A. Khvalkov, *Italia settentrionale e centrale nel progetto coloniale genovese sul Mar Nero: gente di Padania e Toscana a Caffa genovese nei secoli xiii–xv secondo i dati delle Massariae Caffae ad annum 1423 e 1461*

Fabrizio Biferali, *Il Cristo "Tedesco" di Tiziano nella Chiesa evangelica luterana a Venezia*

Vincenzo Mancini, *L'enigma del soffitto dipinto nella veneziana «Schola de San homobon et Santa Barbara di Sartori». Su Damiano Mazza*

Andrea Donati, *Tintoretto, punto e a capo. Il problema del catalogo e un'aggiunta ipotetica a Giovanni Galizzi*

Sergio Baldan, *Il coro della basilica di S. Giorgio Maggiore*

Elena Necchi, *Tra testo e immagine. Il mito di Attila nelle pitture seicentesche di S. Zaccaria*

Elisa Bianco, *Serenissimo nord. Venezia nelle lettere di Jacob Jonas Björnståhl*

Roberto A. Scattolin, *1812, the Venetians at the Moskowa: history and strategic syllogism in the chronicled narrative of the cavalier Bonvecchiato*

Ferruccio Canali, *I restauri al Palazzo Ducale di Venezia "italiana": il contributo delle "commissioni speciali" della direzione "antichità e belle arti" del ministero della pubblica istruzione. Parte prima*

Stefano Trovato, *Notizie su Pietro Zorzanello direttore della biblioteca Marciana tra 1948 e 1951*

#### REVIEWS

Egidio Ivetic, *Un confine nel Mediterraneo. L'Adriatico orientale...* (A. Massarut)

Luigi Robuschi, *La croce e il leone... Venezia e Ordine di Malta...* (M. Giani)

Antonietta Curci, *Origine ed evoluzione della roggia Rosà* (M. Pitteri)  
 Pier Mattia Tommasino, *L'Alcorano di Macometto. Storia di un libro...* (G. Bellingeri)  
 Matteo Bandello, *Novelle bresciane*, a cura di Pietro Gibellini (G. Zava)  
 Massimiliano Malavasi, *Per documento e per meraviglia... nel Seicento italiano* (M. Sarnelli)  
*Barcarola. Il canto del gondoliere...* a cura di Sabine Meine... (A. L. Bellina)



## Studi Veneziani, N.S., LXXIV (2016)

Edited by Istituto per la Storia della Società e dello Stato Veneziano  
 Fabrizio Serra Editore, Pisa-Roma, 2017

### STUDIES

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### Ensemble Bîrûn 2017, *Musiche delle corti: da Herat a Istanbul*

The latest release in the “Intersezioni musicali” series, produced by the Intercultural Institute of Comparative Music Studies (IISMC) of the Fondazione Giorgio Cini, in collaboration with the publishers Nota, is the fifth CD dedicated to the much appreciated Bîrûn series of advanced workshops on classical Ottoman music, directed by Kudsi Erguner. The recordings on the CD come from the 2017 edition of Bîrûn, devoted to the music of the Khorasan courts and, especially, the works of ‘Abd-ul Qâdir Marâghî (Maragheh, 1360? -Herat, 1435), considered to be one of the principal composers of cultivated classical Ottoman music. The CD also contains works attributed to Sultan Veled (1226-1312), the Timurid sultan Huseyn Baykara (1469-1506) and the

Crimean Khan Gazi Giray (1554-1607), transcribed from oral sources by Turkish musicians and musicologists, such as Rauf Yektâ bey (1871-1935), Refik Fersan (1893-1965) and Ulvi Erguner (1924-1974). Khorasan (“rising sun”) was the Persian name for the historical region now divided between Iran, Afghanistan, Turkmenistan, Uzbekistan and Tajikistan, its main cities being Ghazni, Bukhara and Herat, once capitals of various dynasties, such as the Sassanids, the Ghaznavids and the Timurids. An integral part of the CD of *Musiche delle corti: da Herat a Istanbul* is the substantial booklet with a text by Kudsi Erguner, individual introductions to the pieces of music by Giovanni De Zorzi, and translations of the Persian texts by Stefano Pellò.



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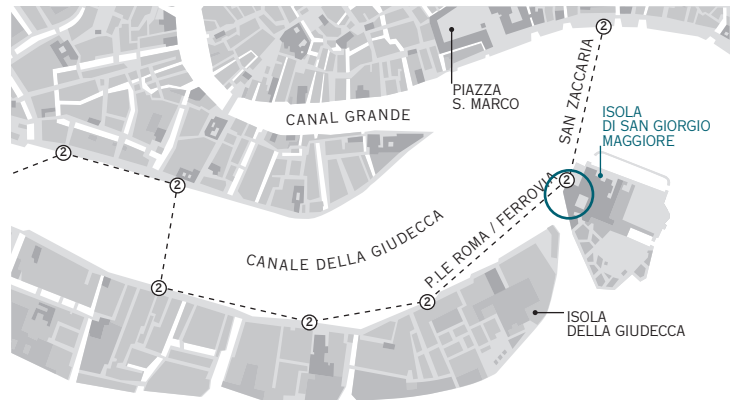
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