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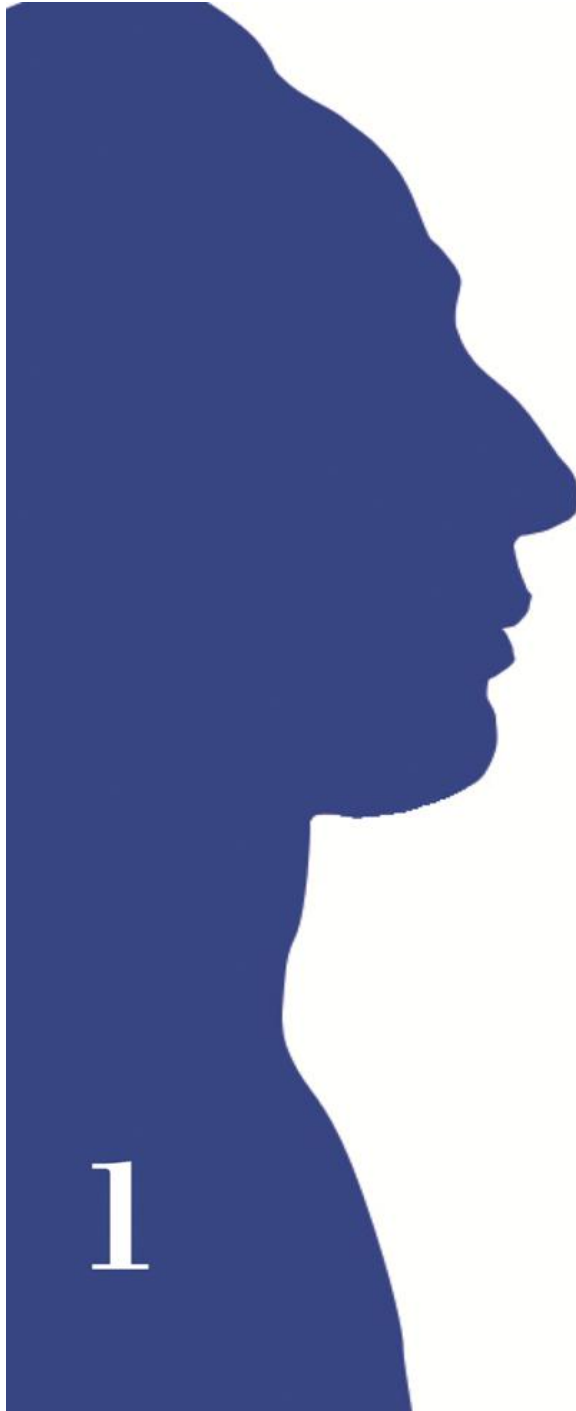
Dipartimento
di Studi Linguistici
e Culturali Comparati



Centro di Studi
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Le comité des éditeurs a le plaisir d'annoncer la parution du premier numéro de *Casanoviana*. Cette publication annuelle, après le congé de *L'Intermédiaire des Casanovistes*, est dédiée à l'étude de la vie, de l'œuvre et de la fortune de Giacomo Casanova et de son « monde » par reprendre la tradition commencé en 1925 par les *Pages Casanoviennes*, publiés par Joseph Pollio et Raoul Vèze, puis continué par les *Casanova Gleanings* (1958-1980), de James Rives Childs, et par *L'Intermédiaires des Casanovistes* (1984-2013), publié par Helmut Watzlawick et Furio Luccichenti.

Le but de *Casanoviana* est de servir de lien aux chercheurs, curieux, érudits et amateurs de Casanova, de son œuvre et de son monde par la publication d'articles, informations, questions, documents, notes bibliographiques en les principales langues européennes, avec résumés en langue anglaise. Les éditeurs ne poursuivent aucun but lucratif et *Casanoviana* est proposé en édition limitée de 250 exemplaires.

Disponible à partir du 28 janvier 2019.

The editor's committee is pleased to announce the publication of *Casanoviana*. This annual issue is devoted to the study on the life, work and fortune of Giacomo Casanova and his world, continuing the tradition started in 1925 by *Pages Casanoviennes*, edited by Joseph Pollio and Raoul Vèze, then by *Casanova Gleanings* (1958-1980), edited by James Rives Childs, and by *L'Intermédiaires des Casanovistes* (1984-2013), edited by Helmut Watzlawick and Furio Luccichenti.

Its purpose is to share news, promoting the knowledge and study of Casanova, of its time and its European and international echo through new research, cultural debates, editions of unpublished or unknown documents, with abstracts written in English. A non-profit making enterprise, it appears once a year as a booklet in limited, numbered copies. The issue appears in 250 copies. **Available from January 28, 2019.**

Editorial board: Stefano Feroci (Paris-Firenze, I), Marie-Françoise Luna (Grenoble, F), Marco Menato (Gorizia, I), Michela Messina (Trieste, I), Antonio Trampus (Editor-in-Chief, Venezia, I), Tom Vitelli (Salt Lake City, USA), Helmut Watzlawick (Genève, CH).

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Index and abstracts

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Éditorial

Giuseppe Bignami, *An unknown portrait of Casanova*

The article presents a painting of the second half of the eighteenth century (private collection), which shares a strikingly resemblance, in iconographic terms, with a portrait of Casanova, allegedly attributed to Alessandro Longhi. As it is well known, the picture's identity draws exclusively on the oral tradition of the Venetian Gritti family, which to date, has not yet been confirmed. This so-called "Longhi" was presented to the public for the first time by courtesy of the last owner of the painting, the Roman lawyer Ugo Monis, who allowed the French collector and scholar de Lancey to show it in 1934. In 1956, Childs used it as the cover preceding the frontispiece of his book *Casanoviana*. The almost perfect similarity between the the so-called Longhi and the portrait under consideration in this article reveals that the two paintings need to be seen as in a succession, and cannot indeed be judged as a mere copy of each other: in this specific case, we are dealing with a creation and not simply a replica, as hereinafter shown by the Swiss portrait painter Anton Graff (Winterthur 1736-Dresden 1813).

Stefano Feroci, *The treasure of the Russian adventure Ivanoff*

In Florence in 1760, the year of his first expulsion, Casanova met an adventurer named Carlo Ivanoff, of whom we hardly know, except perhaps being of Russian origin. In the State Archive of Pistoia some unpublished documents have been found that have allowed to understand the reasons for the expulsion of Casanova from the Grand Duchy of Tuscany and to discover an unsuspected judicial and artistic follow-up. At the center of the story there is a fake letter of exchange and a trunk abandoned by Ivanoff. The content of the trunk is highly interesting, because it allows us to shed light on the life of Ivanoff, as a typical representative of the category of 18th century adventurers: a box of ancient coins and medals, an epistolary made of false exchange letters and false identity, letters on love intrigues with singers and dancers and, *dulcis in fundo*, ointments and lover's instruments. Coins and medals (some of them ancient and very rare) were subjected to the expertise of Antonio Cocchi, a famous naturalist and antiquarian at the service of Peter Leopold, and were then deposited in the collections of the Grand Duke. The documents of the Pistoia State Archives show us the accuracy and duration of the investigations carried out by the Fiscal Auditor Domenico

Brichieri Colombi, which ended only in December 1761, confiscating Ivanoff's "treasure" and depositing the medals in the collections of the Grand Duke.

Marco Leeflang and Tom Vitelli, *C. sur C.*

In his responses to the *Études sur la nature* of Bernardin de Saint-Pierre, Casanova inserts a series of autobiographical annotations. These passages, written between 1788 and 1789, never published before 1985 and arranged chronologically as proposed by the editors, constitute an important documentation of his autobiographical elaboration parallel to the composition of *Histoire de ma vie* and cover a period of time that goes from the trip to Russia in 1764 to the last years of life between Prague and Dux.

Dino Detailleur, *The Bragadin Encounter. A historical assessment of an episode in the Mémoires of Giacomo Casanova*

Matteo Giovanni Bragadin, a Venetian senator and descendant of an illustrious patrician family, was one of Casanova's most important benefactors. Besides giving friendship, advice, and protection, Bragadin and his two friends, Marco Dandolo and Marco Barbaro, financially supported Casanova as long as they lived. This relationship, at least in its initial stage, was regarded as problematic by the Venetian authorities. The spy Manuzzi reported Casanova as an intruder in Bragadin's life, financially disabusing him by means of his supposed cabalistic powers.

In his memoirs, Casanova situates his encounter with Bragadin in the spring of 1746. The narration of this episode offers a unique opportunity for assessing its historical truth within the framework of the question of the truthfulness of the memoirs. This episode is clear-cut and highly rhetorical in nature. In other words, it is a solid, rather uncomplicated unity suitable for an analysis, where a strong psychological interest might be considered as prevailing over an eventual historical concern of the author.

Marco Leeflang and Antonio Trampus, *Correspondance between Bernhard Marr and Carlo Leone Curiel. Part I: 1919-1920*

Among Bernhard Marr's correspondence about Casanova, some number of letters was written by Carlo Leone Curiel (1876-1933). Before and after World War I, he committed himself to foster the cultural contacts between Vienna and Venice. The Carlo Leone Curiel Archive, kept at the Museo del Teatro "C. Schmidl" in Trieste, contains a few letters sent by Marr to Curiel which can integrate the already known correspondence. Among the survived letters, there are those from Marr to Curiel. These letters begin exactly when Marr's correspondence kept in Duchcov ends. The most interesting aspect in the Curiel – Marr correspondence is the description of how difficult was resuming studies on Casanova after the war, in a Europe completely changed at a geopolitical level. Their struggle to overcome material difficulties in order to find materials and documents – even writing paper – and in order to keep communicating reveals that the Casanovists's activity meant, although maybe unintentionally, also reconstructing an ideal and cosmopolitan Europe which seemed lost.

Michela Messina, *A friend of Casanova: the iconography of Karl von Zinzendorf between private space and public destination*

This essay offers a reconstruction and analysis of eleven known and unknown portraits of Karl von Zinzendorf (1749-1813): friend of Casanova, Austrian state man, governor of Trieste and then president of the Aulic Chamber of Auditors in Vienna. In this gallery, recognizable also through the Diaries already studied by Gustav Gugitz, what firstly emerges is a series of

portraits made not by a professional artist but by baron Karl Alexander von Schell (1722 [?] - Ljubljana 1792), a friend of Zinzendorf, and two *en silhouette* portraits, made in August 1779 by French miniaturist and silhouettist François Gonord (Saint-Germain-la Campagne, 1756-Paris [?], 1819/1825) and by Leopold Peucker or Peuckert (Penker , Peuker) in 1780. Franz Linder (Klagenfurt 1736/1738-Vienna 1802), sent to Rome in 1776 together with Heinrich Friedrich Füger, executed two portraits of Zinzendorf between 1780 and 1781, a life-size one (today lost) and an oval one, presented here for the first time, and then a full-figure one in 1792, now kept at the Universalmuseum Joanneum in Graz. A fourth oil portrait (ca 1792, with restoration report in the appendix) incorporates the same iconographic characteristics of the previous ones, but with different styles and touches. The last known portrait, kept in the library of the Rechnungshof in Vienna, reveals an almost "impressionistic" technique and can be dated to the second half of the nineteenth century. From this investigation, the functions of clothing at the court of the Hapsburg are revealed, with particular reference to the uniform chosen for the Knights of the Teutonic Order: the color of the garments - the red tailcoat and the blue vest -, the gallons in gold yarn, the typology and the disposition of the attributes of the Teutonic Order and of the characteristic mantle, considered since the Middle Ages an almost sacred object. The appendix contains the restoration report by Carla Vlah on the fourth oil portrait of Zinzendorf.

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Antonio Trampus, *Between de Ligne e Zinzendorf: a bio-bibliography of Georges Englebert (1926-1995)*

The Belgian scholar Georges Englebert, who lived and worked in Vienna for many years in the diplomatic service, was one of the most important experts of European military history in the eighteenth and early nineteenth centuries. His studies on the figure of Prince de Ligne and on Karl von Zinzendorf - of whom he published the diaries of the period in Brussels (1766-1770) - as well as on various figures related to the circle of Casanova relations, such as Charlotte de Thiennes de Rumbeke (born Cobenzl), remain relevant in Casanovian studies. For the first time, this article offers a biographical profile of Georges Englebert, based on the personal archive kept at the Musée Royal de l'Armée et d'Histoire militaire in Brussels, and a bibliography of his published works.

Notes & Queries

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