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# MASKE UND KOTHURN

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INTERNATIONALE BEITRÄGE ZUR THEATER-, FILM- UND MEDIENWISSENSCHAFT

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Lorenzo da Ponte

Ed. by

Michael Hüttler

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# Lorenzo Da Ponte's Struggle against Oblivion

*The poet's memoirs drawn up according to Giampaolo Zagonel's  
Bibliografia and complemented by an extended commentary*

JOHANNES SCHWEITZER

“...Perchè morte fura

*Prima i migliori, e lascia star i rei?”*

(Petrarca, *In vita di Madonna Laura*, rime CCXLVIII, 5–6)

1999 saw the publication of *Lorenzo Da Ponte (Ceneda 1749–New York 1838). Bibliografia*, edited by Giampaolo Zagonel. Hailing, like his subject, from Vittorio Veneto (formerly Ceneda), Zagonel presented an extensively annotated list of all of the published works by Da Ponte, as well as of secondary scholarly literature concerning Da Ponte and his work. Such a bibliography had not previously been available, and I am grateful for Zagonel's work on which my own contribution to the present volume has been based. Exploration of the material in the *Bibliografia* exclusively concerned with Lorenzo Da Ponte's memoirs and related scholarship is warranted for the following reasons:

1. Memoirs are invariably important sources for research, although wide-spread opinions on this point frequently differ. Events and dates recorded in memoirs may not be historically correct but they can be checked against those for which there is historical evidence before a final conclusion is drawn. Moreover, memoirs reflect the social life and values of an epoch or a territory; they may also make for entertaining reading, especially if their authors are the likes of Lorenzo Da Ponte who easily stands his ground among great Italians of the eighteenth century such as Pietro Metastasio (1698–1782), Carlo Goldoni (1707–1793), Carlo Gozzi (1720–1806), and Vittorio Alfieri (1749–1803).
2. Autobiographical works are especially important in the construction of a list of works that may go beyond existing publications because memoirists often mention or even quote works from memory which have been lost or were never formally published.
3. The way in which a memoir comes about and is structured may reveal the personality and status of the author. A case in point are the *Memoirs* of Giacomo Casanova de Seingalt (1725–1798) which are worth noting in view of his friendship and correspondence with Lorenzo Da Ponte, particularly since Da Ponte's Venetian adventures seem to have been directly inspired by Casanova.

Casanova's decision to record in his *Memoirs* only his life to 1774,<sup>1</sup> twenty-four years prior to his death, is as much a deliberate strategy as was Da Ponte's inclusion in the second edition of his *Memorie* his memoirs extending well into 1830 – the year this new edition was published – and his plan to continue the *Memorie* beyond that point. The subtitle of this contribution refers to memoirs in the plural, indicating that Da Ponte's œuvre consists of several autobiographical works, and that Da Ponte's need to report on his life and times required inspiration and industriousness in various situations and contexts.

4. Accurate primary research is needed if a complete critical edition of Lorenzo Da Ponte's works is to be presented at a future date. My contribution here should be considered part of such a project and may serve as a basis for further studies. Literature on the poet Lorenzo Da Ponte continues to be rather confusing because biographers have tended to give different weight to various aspects in Da Ponte's life, or have not engaged an exclusively scholarly discourse. Da Ponte's adventurous life, reflected at the very least in the style of his *Memorie*, seems frequently to seduce authors into using an informal narrative style in their own writing about the poet.

Even today, older secondary sources are consulted only selectively instead of comprehensively, and seemingly more thoroughly researched recent biographies are considered to be the state of the art even though they contain and perpetuate inaccuracies and errors about Da Ponte's life and work.

This contribution is divided into three main sections:

1. The section marked by Roman numeral I contains a chronological list of the memoirs by Lorenzo Da Ponte which appeared in print from 1823 to 1838. Two asterisks have been inserted to identify additional information concerning the *Memorie*: each asterisk precedes an announcement of the publication of either the first (1823–26) or the second (1829/30) edition of the *Memorie*. Therefore it seemed appropriate to include with the publication details of the 1823 (first) edition of the *Memorie* Da Ponte's catalogue of books of 1823 in which the publication of the *Memorie* (first edition) is referred to along with a detailed synopsis; similarly, the handbill of 1829 was included with the publication details of the second edition of the *Memorie*. The bibliographical entries (please note that these are derived from the text of the frontispieces of the original volumes, with line breaks marked in the usual way as “ | ”) and comments are by Zagonel,

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1 In spite of diverse statements like those made by Casanova's friend Prince Charles de Ligne (1735–1814) in his *Mémoires* (Paris, 1827–29), by Casanova's last lady friend, Countess Cécile de Roggendorf, in a letter dated 1 August 1791, and those recorded in Baron Linden's (†1801) *Gesammelte Schriften* (Prague, 1801), we can assume that Casanova wanted his memoirs to end in 1774. (J. Rives Childs, *Casanoviana. An annotated world bibliography of Casanova de Seingalt and of works concerning him*, Wien: 1956. pp. 123–125.)

and each is followed by a complete table of contents of the respective publication which is especially useful because contents are typically either not detailed in the publications themselves, or are not provided in a convenient form. For reasons already mentioned, quotations of Da Ponte's poetry in these works are always identified. Moreover, a list of quotations that locates them within the respective volumes of the first/second edition of the *Memorie* is provided, and major discrepancies in prose passages in the first and second editions are also indicated. Accordingly, it is possible to identify which passages Da Ponte left unchanged, what he left out, and what he added in the second edition. As a result, we can trace his final decision about what he wanted "remembered" about his life and what he considered to be unimportant, through his abridgements and extensions of the lyrical passages. More detailed information about individual quotations has not been included here so as not to go beyond the scope of this publication.<sup>2</sup> Data from Da Ponte's biography has been included so as to shed more light on the year a publication was printed; likewise comments on the content of a work and the reason it was written have been included where additional clarification was warranted. Works for the stage are addressed in footnotes.

2. The section marked by Roman numeral II lists the authors who wrote books, articles or reviews about Da Ponte's memoirs. This also includes reference to documents of any form that comment on or provide significant information about Da Ponte's life. Accordingly, the list which covers the period from 1807 to 1837 also contains an earlier document: the report about Lorenzo Da Ponte's baptism written by his godfather, Bishop Lorenzo Da Ponte (1697–1768) of Ceneda.<sup>3</sup>
3. The section marked by the Roman numeral III deals with obituaries and necrologues. One final asterisk signals the article by Bartolomeo Gamba (1766–1841), Lorenzo Da Ponte's correspondent between 1830 and 1835, whose death is strangely linked with Lorenzo Da Ponte, therefore justifying inclusion of Gamba's article.<sup>4</sup>

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2 Interested readers are encouraged to consult the primary source for each work or the *Bibliografia* by Zagonel as well as his *Lettere*. Primary sources might be most expediently located from the following: Giampaolo Zagonel, *Lorenzo Da Ponte (Ceneda 1749–New York 1838). Bibliografia*, Vittorio Veneto: De Bastiani 1999 and Giampaolo Zagonel, *Lorenzo Da Ponte. Lettere, epistole in versi, dedicatorie e lettere dei fratelli*, Vittorio Veneto: De Bastiani 1995.

3 For the sake of thoroughness, it should be noted that Lorenzo Da Ponte was born in Ceneda on 10 March 1749 as Emanuele Conegliano. Da Ponte was born into a Jewish family and his father Geremia (1719 or 1721–1806) converted to Christianity in the Cathedral of Ceneda with his three sons Emanuele, Baruch (1752–1783), and Anania (1754–1781) on 29 August 1763. Emanuele assumed the godfather's first name, Lorenzo, and all four of the newly baptised Christians – Gasparo, Lorenzo, Girolamo, and Luigi – were given the family name of their godfather, Bishop Da Ponte. Preparations for the baptism took several days and were described along with the ceremony in a booklet written by the bishop. The booklet is listed in section II.

4 Bartolomeo Gamba hailed from Bassano, and had an excellent reputation as a printer, lover of

Death exposes humans to the risk of being forgotten. The quotation in the epigraph of this paper was penned by Francesco Petrarca (Petrarch, 1304–1374) and can be found on two occasions in Lorenzo Da Ponte’s writings. The passage relates to the death of two women who were dear to Da Ponte. It first appears in the *Memorie* (first edition, vol 2, p. 11; second edition, vol. 1, II, p. 9) when Da Ponte writes about an innkeeper in Gorizia who died at the age of twenty-two: “Fu questa senza dubbio una delle migliori donne ch’io ho conosciuto in 80 anni di vita. Forse se non moriva – *Ma la morte Fura i migliori e lascia stare i rei.*” The passage appears a second time in the frontispiece of *Versi composti da Lorenzo da Ponte per la morte d’Anna Celestina Ernestina, sua virtuosissima e adorata consorte* (New York, J. H. Turney 1832), the book of eighteen sonnets which Da Ponte dedicated to his wife, called Nancy (1769–1831), who died in New York on 12 December 1831.

Petrarch’s warning against the transitoriness of time seems to have been unconsciously imprinted in Da Ponte’s memoirs. The *Storia compendiosa* of 1807 was published as Da Ponte was establishing himself in New York and becoming increasingly self-assertive as he came into contact with important personages. This sense of self-assertion seems to have contributed to Da Ponte’s desire to report on the trials and tribulations of his life.

The *Extract from the Life* (1819) appeared as Da Ponte settled in New York for the second time after passing several stressful years in Pennsylvania. The actual motivation for the *Extract* was a “warning against oblivion”: when an Edinburgh paper published a detailed review of W. A. Mozart’s *Don Giovanni*, the journalist did not once mention Da Ponte’s name. As a result, Da Ponte explicitly wanted to return to the focus of public attention as a poet to point out what made him important: his role as inspiration to Mozart (1756–1791). Did Da Ponte feel unjustly slighted and did he perhaps see in Mozart one of the “rei” in the Petrarchan quotation?<sup>5</sup>

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books and librarian. After having worked in private libraries of noble families in Bassano, Venice and Milan, he settled in Venice where he worked as a printer, censor and deputy librarian of the Biblioteca Marciana. He was a member of the Ateneo Veneto, and died at the institute while reading an account of Lorenzo Da Ponte’s life to other members on 3 March 1841. (Zagonel: *Lettere*, p. 384) The manuscript entitled “Della vita di Lorenzo Da Ponte di Ceneda | discorso di Bartolomeo Gamba” is held in the Biblioteca comunale of Treviso (shelf mark: MS 1490); a handwritten note by Gamba’s son Francesco can be found on the reverse of the title page: “Manoscritto, [...] il quale mio padre leggeva l’ultimo suo lavoro all’Ateneo Veneto il dì 3 maggio 1841, allorché di un’ora [...] spirò improvvisamente.”

5 By asking this question the author does not wish to accuse Da Ponte of such a view, but only to express a suspicion. We know that Da Ponte was always kind to artists of quality, and some of the sarcasm reputed to have been voiced against colleagues (e.g. against Giambattista Casti, the great Italian writer and librettist who in 1784 came to Vienna and in 1792 reached his goal of being appointed “Poeta cesareo”, following Da Ponte and Giovanni Bertati [1735–1815]), turned out to be exaggerations arising from rivalries, and particularly in the *Memorie* Da Ponte markedly revised some of his earlier statements. However, the feeling that he was being pursued by injustice became stronger as the years went by, evidenced by a letter to Bartolomeo Gamba dated around the end of 1835. Da Ponte’s state of utter desperation is suggested by the

The first performance of *Don Giovanni* in New York (23 May 1826) may have indirectly motivated Da Ponte to publish a revised second edition of his *Memorie*. In any event, the increased pace of Da Ponte's activities and productions – memoirs, lyrical works, and theatrical activities – between 1826 and 1833 is striking. Differences between editions of the *Memorie* also reflect Da Ponte's impulsive temperament: for example, in the first edition, as he describes schemes and plots against him in Venice Da Ponte moves suddenly to report on similar cases of slander he encountered upon his arrival in America, but this passage about his American experience is missing in the second edition. This suggests that Da Ponte dealt in depth with the question of what deserved to be remembered.

Major parts of Da Ponte's *Memorie* are so markedly characterised by rationalizations, solemn vows of innocence, and self-pity that one of the excellent early biographers, Gustav Gugitz (1874–1964) abridged the part of his *Memorie* translation which dealt with Da Ponte's American years<sup>6</sup> although he otherwise remained very close to the original text. Da Ponte's justifications and revisions appear to have been motivated primarily from a desire to dispense with both wellfounded and baseless rumours about him.

This contribution should be read with Petrarch's words in mind: do not tarry until Da Ponte has also received the fundamental research he deserves. The article is rounded off by a bibliography of the authors and works quoted herein.

### *I. Memoirs by Lorenzo Da Ponte* (1807–1833)

#### 1

STORIA COMPENDIOSA | DELLA VITA | DI | LORENZO DA PONTE, |  
SCRITTA DA LUI MEDESIMO. | A cui si aggiunge, la prima Letteraria  
Conversazione, | tenuta in sua casa, il giorno 10 di Marzo, dell'anno | 1807, in New-  
York, consistente in alcune | composizioni Italiane, si in verso che in | prosa,  
tradotte in Inglese da' | suoi allievi. |

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following brief quotation from this letter: “[...] Son passati 18 mesi da che non ho più un solo allievo! Io! Il creator della lingua italiana in America [...]. Io! Il poeta di Giuseppe secondo. Lo scrittore di 36 drammi: l'anima di Salieri, di Weigl, di Martini, di Winter e di Mozart! [...]” (Zagonel, *Lettere*, p. 491). Da Ponte wrote three libretti for Peter von Winter (1754–1825), all of which were performed at London's Haymarket Theatre: *La grotta di Calipso* (1803), *Il trionfo dell'amor fraterno* (1804) and *Il ratto di Proserpina* (1804).

6 Gustav Gugitz, *Denkwürdigkeiten des Venezianers Lorenzo Da Ponte*, 3 Bde, Dresden: Paul Aretz Verlag 1924.

COMPENDIUM | OF | THE LIFE | OF | LORENZO DA PONTE, | WRITTEN BY HIMSELF. | To which is added, the first Literary Conversazione, held | at his house, in New-York, on the 10<sup>th</sup> of March, | 1807; consisting of several Italian composi- | tions, in verse and in prose, translated | into English by his scholars. | New York: | Printed by I. Riley and Co. | 1807 [(8°, 91p.)]

The bilingual (Italian/English) work consists of two parts. The first part is entitled *Compendio della vita di L. Da Ponte/Summary of the Life of Lorenzo Da Ponte* (pp. 1–29). The title of the second part is *Introduzione alla Letteraria Italiana Conversazione tenuta in Casa di L. Da Ponte, Il dì 10 di Marzo, dell'Anno 1807 / Introduction to the Italian Literary Conversation, Held at the House of L. Da Ponte, on the Tenth of March, 1807* (pp. 30–91). The volume contains a selection of Italian literature – poems and prose – to complement Da Ponte's lecture as well as verses written by Da Ponte himself.<sup>7</sup>

In 1807 Da Ponte became acquainted with several people who were important to him during his American years: he met the writer Clement Clark Moore (1779–1863) who later wrote the poem “’Twas the night before Christmas”, for example, and Moore's father, Benjamin Moore (1748–1816), the Headmaster of Columbia College where Da Ponte taught, beginning in 1825–26. It was owing to his friendship with Arthur Livingston which also started that year, that Da Ponte wrote *Profezia di Dante* (see no. 5c), which he created in Livingston's country house in the summer of 1821. The period from early 1807 to June 1811 also marks Da Ponte's first prolonged stay in New York. Although he had arrived as early as June 1805, because of a yellow fever epidemic, he left New York again in September and settled in Elisabeth Town, New Jersey.

At this point, a synopsis of the *Storia compendiosa* follows:

*Compendio della vita di L. Da Ponte* (p. 4–29) (Italian/English)

*Introduzione alla letteraria italiana conversazione tenuta in casa di L. Da Ponte, il dì 10 di marzo, dell'anno 1807* (p. 30–35) (Italian/English)

*La Libertà a Nice*, Canzonetta [di P. Metastasio] (pp. 36–45). (Italian/English) (cf. Lorenzo Da Ponte's *A Nice*, printed in his *Saggi poetici* vol. II, Vienna, Sordi e Muti 1788, p. 13)

*Imitation Libre D'une Chanson Italienne de Metastase*, par J. J. Rousseau (1712–1778) (pp. 46–49) (French) [La Libertà a Nice]

*Il Canto 33 di Dante* (pp. 50–53) (Italian)

*Enimma*. (p. 53) (Italian)

*Elogio di F. Petrarca* (pp. 54–57) (Italian/English)

*Sonetto del Petrarca / Sonnet by Petrarch* (pp. 58–59) (Italian/English)

*Alcune stanze di L. Ariosto* (pp. 60–61) (Italian)

<sup>7</sup> Zagonel, *Bibliografia*, pp. 50–51.

I due fratelli. (pp. 62–69) (Italian/English) “Una novella di Soave”  
*Descrizione d'Amore*. Arietta di L. D. P. (pp. 70–73) (Italian/English) [“Voi che sapete”  
 from *Le nozze di Figaro*]  
*La primavera*. Una canzonetta. Di L. D. P. “Già torna maggio” (pp. 74–75) (Italian) “cantata dalla Signora A.P. (la musica si vende dai ss. Paff)” (cf. Metastasio's Canzonetta *Primavera* (Roma, 1719) and its first words: “Già riede primavera”  
*Ingratitudine dell'uomo*. Sonetto dello stesso (pp. 76–77) (Italian/English)  
*Azione drammatica*. Di L. D. P. Psiche, Ebe, Amore (pp. 78–85) (Italian/English) “Un Azione pastorale”  
*Licenza*. Di L. D. P. (pp. 86–91) (Italian/English) “Translation from The Italian of Signor Da Ponte ... Recitata in abito di Venere”

## 2

AN | EXTRACT FROM THE LIFE | OF | LORENZO DA PONTE, | with the  
 | HISTORY OF SEVERAL DRAMAS WRITTEN BY HIM, | and among others,  
 | IL FIGARO, IL DON GIOVANNI, & LA SCOLA DEGLI AMANTI, | SET  
 TO MUSIC BY MOZART. | NEW YORK: | PUBLISHED BY THE AUTHOR,  
 AT NO. 54 CHAPEL-STREET, BY MON- | DON AND BERRARD, 20  
 MAIDEN-LANE, FERNAGUS DE GELONE, | 96 BROADWAY, AND AT  
 THE LITERARY ROOMS, CORNER OF PINE- | STREET AND BROAD-  
 WAY. | *J. Gray & Co. Printers.* | 1819. [8°, 46 p.]

The first 32 pages contain a brief overview in English of Da Ponte's life, followed by an appendix.<sup>8</sup>

Da Ponte's problematic years as a trader and merchant ended in 1819. He returned to New York via Philadelphia, embittered by quarrels with the family of his wife Nancy Grahl over her will. He arrived in New York in April 1819, started teaching Italian, and opened a bookshop on Broadway.

*An Extract* contains comments referring directly to a music review on Mozart's *Don Giovanni* published in the *Edinburgh Magazine* in March 1819. While the article praised the libretto, Lorenzo Da Ponte's name went unmentioned. On pages 15–32 of the *Extract*, and in parts of the appendix, Da Ponte tried to explain how important the poet was for an operatic work. The comment culminates in a central statement on page 18, which Da Ponte wanted to be understood referred to himself: “... the success of an opera depends, FIRST OF ALL, ON THE POET: ...”. Related verses in the appendix support Da Ponte's point. The difficulty of adapting a stage play for the musical theatre is demonstrated by comparing passages from Da Ponte's *Le nozze di Figaro*, and from the comedy *Le mariage de Figaro* by Pierre-Augustin (Caron de) Beaumarchais (1732–1799).

<sup>8</sup> Zagonel, *Bibliografia*, p. 52.

The content of the addenda is as follows:

*Al Chiarissimo Signor Tommaso Mathias.* (1754–1835)<sup>9</sup> Canzone (Sunbury, PA, 1816) (pp. 33–38)

*Stato del poeta teatrale. Al Sig. Casti.* “Gentil Casti ho stabilito” Epistola (Vienna, 1785/86) (pp. 39–41)

From the English of Moore (New York, 1807) (Da Ponte’s translation of a poem by T.[sic] Moore) (p. 42)

Original of Beaumarchais / Imitation of Da Ponte [“Non so più cosa son, cosa faccio” (*Le nozze di Figaro*, Nr. 6 Aria Cherubino), “Non più andrai, farfallone amoroso” (*Le nozze di Figaro*, Nr. 10 Aria Figaro), “Voi che sapete” (*Le nozze di Figaro*, Nr. 12 Arietta Cherubino), “Vedrò, mentr’io sospiro” (*Le nozze di Figaro*, Nr. 18 Aria Conte), “Giunse alfine il momento” (*Le nozze di Figaro*, Nr. 28 Rezitativo ed Aria Susanna)] (pp. 42–45)



Catalogo Ragionato | DE’ | LIBRI, | CHE SI | TROVANO ATTUALMENTE  
NEL NEGOZIO | DI | LORENZO e CARLO DA PONTE, | GIUGNO, 1823.  
| NUOVA-JORCA: | PUBBLICATO DA LORENZO e CARLO DA PONTE.  
| *Gray & Bunce, Stampatori.* | 1823. [12°, IV–90p.]

The title *Avvertimento* in the second paragraph on page 84 announces the publication of the first volume of Lorenzo Da Ponte’s *Memorie*: “N B. La Vita di Lorenzo Da Ponte è sotto il Torchio, e il primo volumetto uscirà verso la fine d’Agosto e si venderà con questo catalogo o senza.” Carlo (Charles Grahl) (1806?–?) is Da Ponte’s fifth and last child. After his father’s death, Carlo’s traces are lost.<sup>10</sup>

After Da Ponte’s interlude in Pennsylvania (1811–1819) where he ran a drugstore in the small village of Sunbury and opened a fashion store in Philadelphia in 1814, Da Ponte returned to New York and opened a bookshop on Broadway.

Following the foreword “A’ Suoi Allievi L. Da Ponte” (pp. [III]–IV), the Catalogo is structured according to special fields, within which the books were listed alphabetically according to the authors’ name and were commented on by Da Ponte:

Catalogo, &c. “Libri scelti dalla prima edizione de’Classici di Milano”<sup>11</sup> (pp. [5]–29)

Libri d’altre edizioni. Storici (pp. 29–36)

Novelle (pp. 36–38)

<sup>9</sup> Thomas James Mathias (1754–1835), satirist (*The Pursuits of Literature*, 1794) and librarian at Buckingham Palace, translated numerous works from English into Italian and vice versa.

<sup>10</sup> Zagonel, *Bibliografia*, pp. 54–55

<sup>11</sup> “Collezione di *Classici Italiani* pubblicata a Milano dal 1804 al 1814 ...costituita da 250 volumi, dall’editore Francesco Fusi.” (Zagonel, *Lettere*, p. 205)

Edizioni differenti d'alcune delle novelle. "Da me [Da Ponte] descritte prima, e che formano parte dell' Ed. de Classici" (p. 38)

Romanzi (pp. 38–41)

Vite d'uomini illustri (pp. 41–42)

Oratori sacri (pp. 43–44)

Lettere (pp. 44–45)

Viaggi (pp. 45–47)

Poemi epici, romanzeschi, eroicomici, e giocosi (pp. 47–53)

Poeti lirici (pp. 54–61)

Satirici (pp. 61–63)

Dulcis in fundo (p. 63)

Tragedie e Commedie (pp. 64–73)

Traduttori (pp. 73–79)

Drammatici (pp. 80–81)

Libri diversi: Alcuni de quali de Classici moderni (pp. 81–83)

Appendice (p. 83)

[Register] (pp. 85–90)

Apart from the extensive chapter dedicated to the "Classici di Milano" edition, which also contains several verse epics it is striking that poetry (pp. 47–61) and stage works (pp. 64–73) are very well represented in the catalogue. Here are a few titles from the Catalogo:

– from the "Classici" edition:

Ariosto, Lodovico (1474–1533): *L'Orlando Furioso con altre opere dell'autore* in 5 vol, Milano 1812.

Boccaccio, Giovanni (1313–1375): *Il decamerone corretto ed illustrato*. Milano 1803

Cellini, Benvenuto (1500–1571): *Dell'oreficeria e della scultura. Due trattati La vita scritta da lui medesimo*. 2 vol. Milano 1806 – and 1811

Chiabrera, Gabriello (1552–1638): *Rime*. Milano, 1807

Costanzo, Angelo (1507–1591): *Istoria del regno di Napoli*. Milano, 1805

Dante, Alfieri (1265–1321): *La divina commedia*. Milano, 1804

Dati, Carlo (1619–1676): *Vite di pittori antichi*. Milano, 1806

Devila, Ar. Catarino (1576–1631): *Istoria delle guerre civili di Francia dal 1546, al 1598*. Milano, 1807

Guarini, Battista (1538–1612): *Il pastor fido*. Milano 1807<sup>12</sup>

12 By Giovan Battista Guarini, first performed: Torino, 1585. Lorenzo Da Ponte used the work as a source for his Drama tragicomico per musica *Il pastor fido*. First performed: Vienna, 11/2/ 1789. Teatro di Corte, Music: Antonio Salieri (1750–1825) (Sartori 18089)

For Salieri, Da Ponte wrote the following opera libretti in Vienna: *Il ricco d'un giorno* (1784 – Sartori 19799), *Axur, Re d'Ormus* (1788 – Sartori 3602), *Il talismano* (1788 – Sartori 22793) and *La cifra* (1789 – Sartori 5592), as well as a cantata composed as a pasticcio, *Per la ricuperata*

- Macchiavelli, Niccolò (1469–1527): *Opere*
- Guicciardini, Francesco (1483–1540): *Istoria d'Italia*. Milano 1804
- Maffei, Giovampietro (1533–1603): *Storie dell'Indie Orientali tradotte dal Latino*. Milano 1806
- Menzioni, Benedetto: *Satire colla poetica, e colle annotazioni*. Milano, 1808
- Francesco Petrarca (1304–1374): *Le rime*. Milano 1805
- Poliziano, Angelo (1454–1494): *Le stanze e l'Orfeo con altre poesie*. Milano, 1808
- Segni, Bernardo (1504–1558): *Storie Fiorentine*. Milano, 1808
- Tasso, Torquato (1544–1595): *La Gerusalemme Liberata*. Milano 1804  
*L'Aminta. Favola boschereccia*. Milano 1805  
*Discorsi e lettere*. Milano 1804
- The “Romanzi” also include:  
*Gil Blass*, Venezia 1807<sup>13</sup>  
*D. Chisciotte*  
Foscolo, Ugo (1778–1827): *Ultime lettere etc. con poesie e i sepolcri*. Milano 1817  
Biographies of Dante, Petrarca, Boccaccio, Michelangelo (1745–1564), Raphael (1483–1520), Lorenzo di Medici (1449–1492), Ariosto, Tasso, Rienzi (1313–1354) as well as the autobiographies of Cardinal Bentivoglio (1579–1644) (Venezia 1648) and Goldoni's *Memorie* (Firenze, s.d.)
  - From the “Lettere”:  
The letters of Tasso (Lipsia 1803), Guarini (Venezia 1596), Metastasio
  - From the “Poemi epici”:  
Tasso: *Il Rinaldo*  
Tassoni (1565–1635): *La Secchia rapita*<sup>14</sup> (Venezia 1763)  
Casti: *Gli animali parlanti* (s.l., 1811)

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*salute di Ophelia* (1785) [also with Music by Mozart and Cornetti. cf. Gugitz: *Denkwürdigkeiten*, II p. 322; III p. 356], which has been lost.

13 By Alain René Lesage (1668–1747), an adventure novel in four volumes entitled *Gil Blas de Santillane*, published in Paris between 1715 and 1735, which pillories the despotism of the powers that be. Da Ponte was to write a *Saggio di Traduzione libera di “Gil Blas”* in four parts between 1827 and 1829 on this basis. (see no. 5c)

14 Epic verse by Alessandro Tassoni dating from 1622. Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800. Con 16 indici analitici*, 7 voll., Cuneo: Bertola & Locatelli 1990–94 lists the following versions of *La secchia rapita* set to music:

Vienna, 21 October 1772 Teatro di Corte. (Dramma eroicomico per musica) Libretto: Giovanni Gastone Boccherini (1742–1800) Music: Antonio Salieri (1750–1825) (Sartori 21403–21405a)  
Milan, autumn 1793 Teatro alla Scala. (Dramma giocoso per musica) Libretto: Angelo Anelli (1761–1820) Music: Niccolò Zingarelli (1752–1837) (Sartori 21406, 21408)  
Venice, Carnival 1794 Teatro di San Samuele. (Dramma eroicomico per musica) Libretto: Angelo Anelli. Music: Francesco Bianchi (1752–1810) (Sartori 21407)  
Milan, autumn 1796 Teatro alla Scala (Dramma giocoso per musica) Libretto: Angelo Anelli Music: Zingarelli (Act 1)/Bianchi (Act 2) (Sartori 21409)

*Bertoldo Bertoldino e Cacasenno*.<sup>15</sup> Poema giocoso

- From the “Poeti lirici” section:  
Melchiorre Cesarotti (1730–1808) and Ippolito Pindemonte (1753–1828)
- From the stage plays:  
Maffei (1675–1755): *La Merope*.<sup>16</sup> Verona 1796  
Alfieri, Vittorio: *Tutte l'opere*. Piacenza 1819

15 First published in 1620, this volume brings together three works: *Le sottilissime astuzie di Bertoldo* (1606) and *Le piacevoli e ridicolese semplicità di Bertoldino, figlio del già astuto Bertoldo* (1608) by Giulio Cesare Croce (1550–1609) – based on the legend *Dialogus Salomonis et Marcophi* des Jacobus de Breda (1485–87) – and the *Novella di Cacasenno figlio del semplice Bertoldino* (1620) by Adriano Banchieri (1567–1634).

Da Ponte wrote a Drama giocoso per musica on the basis of the material:

*Il Bertoldo*. First performed: Vienna, 22/6/1787 Teatro di Corte. Music: Francesco Picicchio (Sartori 3992) The various Drammi in musica about the subject date from 1717 to 1798 (a total of 27 entries in Sartori); their titles range from *Bertoldo* [e *Bertoldino*] to *Bertoldo in [alla] corte [del re Alboino]* and to *Bertoldo, Bertoldino e Cacasenno*.

There is a further version of Da Ponte's text with the music by Antonio Brunetti in existence which was staged in several Italian opera theatres: *Il Bertoldo*: Firenze 1788 (Sartori 3993); Milano 1790 and 1791 (Sartori 3995 and 3996); Genova 1791 (Sartori 3997); Mantova 1792 (Sartori 3999). Two librettos in print of those years neither mention composer nor librettist and would therefore require some prove if they are more or less identical with Da Ponte's version: *Bertoldo e Bertoldino* Venezia 1791 (Sartori 3998); Cremona 1798 (Sartori 4000). The list of Personaggi in *Il Bertoldo* for Torino 1790 (Sartori 3994) does not at all differ from the Da Ponte/Antonio Brunetti version but mentions Domenico Brunetti as composer.

In Da Ponte's case for sure a comparison with the dramma comico per musica by Carlo Goldoni – *Bertoldo Bertoldino e Cacasenno*, – first performed: Venezia, Carnival 1749, Teatro di San Moisè, music: Vincenzo Ciampi (1719–1762) and Baldassare Galuppi (1706–1785) (Sartori 4001 and further prints 4002–4015) – would be interesting as well.

16 *Merope* by Scipione Maffei was first performed in Venice in 1714. Voltaire's (1694–1778) *Merope* was originally produced at the Comédie française in Paris on 20 February 1743. Da Ponte wrote a libretto of the same title: *Merope*. A new serious opera. First performed: London, between 1795 and 97 Haymarket Theatre. Music: Francesco Bianchi. The text can be only found in two manuscripts: at the British Library in London (shelf mark: Merope Case 71 Middling LA.1174) and at the Larpent Collection of Huntington Library in San Marino, CA (shelf mark: 1174. “Merope. Opera (Italian), 2 acts. Application June 3, 1797, William Jewell, H 1., dated by [John] Larpent June 3”); see also Sheila Hodges, *Lorenzo Da Ponte. The Life and Times of Mozart's Librettist*. Madison: The University of Wisconsin Press 2002, p. 235. A comparison between the *Merope* versions by Maffei, by Alfieri (1782) and by Voltaire caused Lanapoppi to assume that Voltaire's was the basis for the other versions (Aleramo Lanapoppi, *Lorenzo Da Ponte. Realtà e leggenda nella vita del librettista di Mozart*. Venezia: Marsilio 1992, p. 442). Sources differ in respect of the date of the first performance of Da Ponte's *Merope* (there is no entry in Sartori): *The New Grove Dictionary of Opera*, Ed. Stanley Sadie, London: Macmillan Reference Limited, 1997, states “10/6/1797” as the date of the original first performance (I, p. 1075); Franz Stieger, *Opernlexikon*, Tutzing: Hans Schneider 1982. (Teil I Titel; Teil II Komponisten, Teil III Librettisten) refers to London 1795, but says that the librettist was Apostolo Zeno (I, p.805). The *Almanacco Drammatico, L'Indice de' Teatrali spettacoli 1764–1823*, 2 voll., Ed. Roberto Verti, Pesaro: Fondazione Rossini 1996 seems to be most reliable, it states the spring season of

Foscolo, Ugo (1778–1827): *La Ricciarda*  
 Pindemonte, Ippolito: *L'Arminio*  
*Le commedie di Carlo Goldoni*. Venezia 1817

- Translations include:  
 Ancient classics by Homer, Tacitus, Livius, Virgil, Pindaro, Catullius, Tibullius, Horace, Ossian [James Macpherson], French tragedies, tragedies by Shakespeare, the Bible in Italian
- From the dramatists:  
 Apostolo Zeno (1668–1750): *Drammi scelti*  
 Metastasio: *Tutte L'opere* or *Drammi scelti*
- From the modern classics:  
 Gozzi (1720–1806): *Opere scelte*.

### 3a

MEMORIE | DI | LORENZO DA PONTE, | DA CENEDA. | SCRITTE DA  
 ESSO. | NUOVA-JORCA: | PUBBLICATE DA LORENZO E CARLO DA  
 PONTE. | *Gray & Bunce, Stampatori*. | 1823. [12°, 108p.]

The first volume appeared in August 1823 and dealt with Da Ponte's life until his departure from Venice for Gorizia in 1779. The frontispiece does not identify it as a first volume. Some copies show an engraving of Da Ponte by Michele Pekenino based on a work by Nathaniel Rogers (1788–1844) preceding the frontispiece.<sup>17</sup>

The following list identifies sections where the two *Memorie* editions conform with or deviate from one another in respect of Da Ponte poems, or where extensive prose sections are omitted. Roman numerals denote the part, Arabic numerals the page number:

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1795 to Carnival 1796, saying: “La Merope. Musica nuova del Sig. Maestro Francesco Bianchi [...] Poeta Sig. Da Ponte, dal quale fu tradotta la [...] Merope di Voltaire...” (Indice: II, p. 1186 64). This would conform with the mention of *Merope* in connection with *La capricciosa corretta* [which was played under the title *La Scola de' Maritati*] (First performed: 1 January 1795. Music: Vincenzo Martini: “In meno di tre settimane diedi [Da Ponte] *La Capricciosa corretta* al Martini, [...] e diedi al Bianchi tutto il primo atto della Merope...” (*Memorie*, 1829/30, vol. II, parte I, p. 33). While he was still in London, Da Ponte also wrote *La Semiramide* (1794 – Sartori 21520), *Antigona* (1796 – Sartori 2098), *Il consiglio imprudente* (1796), *Cinna* (1798 – Sartori 5622) and *Armida* (1802) for Bianchi; all operas were performed at London's Haymarket Theatre.

<sup>17</sup> Zagonel, *Bibliografia*, pp. 55–56.

	1 <sup>st</sup> Edition	2 <sup>nd</sup> Edition
Mandatemi vi prego, o Padre mio. Sonetto (beginning) (Request for money from father) (Ceneda, 1764 or 1765)	I,8	I,8
Quello spirito divin che con l'ardente (with Michele Colombo, (1747–1838) (Ceneda 1765)	I,9–10	I,9–10
Quanto è possente amor! padre avevamo (Sonnet by Michele Colombo) (Ceneda, 1765)	no	I,10
Perché qual franco corridor che senta (Verses written in competition with fellow seminary students) (Ceneda, 1765 or 1766)	I,11–12	no
Canzone in lode di San Luigi (excerpt) (Portogruaro, ca. 1770)	I,16	I,16
Qual felice avventura etc. (Ditirambo <i>Degli odori</i> ), one verse only (Portogruaro, 1772)	I,18	I,17
Gozzi, se un cor gentil etc. (letter in verses to Gasparo Gozzi, <sup>18</sup> 1713–1786), 1 <sup>st</sup> verse (Treviso or Venice, August to September 1776)	I,60	I,61
S'io trovassi in colle o in piano (Frottola from <i>Accademia poetica</i> , Treviso 1776)	I,61–63	no
L'Americano in Europa. Elegia (1st verse, Latin, from <i>Accademia poetica</i> , Treviso 1776)	I,64	I,63
Sermone (excerpt) from <i>Accademia poetica</i> (Treviso 1776)	I, 65–66	I,64–65
Story about how Marco Antonio Casati, a teacher of Italian slandered Da Ponte in respect of his meritorious work for the Italian language in New York and reproduction in print of some of his letters trying to emphasise his efforts and qualities	I,75–100	no
Se'l fosse anca el Pisano un impostor. Sonettessa. (Venezia, 1778)	no	I,80–84

## 3b

MEMORIE | DI | LORENZO DA PONTE, | DA CENEDA. | SCRITTE DA  
ESSO. | VOL. II. | NUOVA-JORCA: | PUBBLICATE DA LORENZO E  
CARLO DA PONTE. | *Gray & Bunce, Stampatori.* | 1823. [12°, 162 p.]

The second part was published towards the end of 1823 and covers the period from Da Ponte's time in Gorizia, Dresden, Vienna and Trieste up to the eve of Da Ponte

<sup>18</sup> Italian writer from Venice.

and “Nancy’s” departure from Trieste (12 August 1792). The two last pages contain two lists of subscribers to the *Memorie*, broken down into “Allievi” and “Altri”. The latter include a Giuseppe Bonaparte from Philadelphia who subscribed to fourteen copies.<sup>19</sup> (Unfortunately this is where the copy of the second volume available at the Biblioteca Palatina in Parma ends on page 160; Zagonel probably read the remaining lists of subscribers in the copy at the Biblioteca Civica in Trieste.)

Sections where the two *Memorie* editions conform with or deviate from one another in respect of Da Ponte poems or extensive prose sections which are left out (Roman numerals denote the part, Arabic numerals the page number):

	1 <sup>st</sup> Edition	2 <sup>nd</sup> Edition
Le gare degli uccelli. Canzone. (Beginning) (Gorizia, 1779)	II,12–13	II,10–11
Dicono che famosi or quinci or quindi. (Poem on Giuseppe de Coletti (1744–1815) <sup>20</sup> (Gorizia, 1779?))	II,16	II,14–15
Fasti goriziani di S. E. il Signor Rodolfo Coronini conte di Cronberg (1731–1791) <sup>21</sup> . (Italian, translated from Latin). (excerpt) (Gorizia, 1780)	II,17–18	no
Salmi penitenziali I, II, III, IV, V (2 <sup>nd</sup> edition) (Dresden, 1781)	II,30–35	II,27–34
Filemone e Bauci. Favola. (beginning) (Vienna, 1781)	II,44–45	II,43–44
Ho presa dieci volte in man la penna, letter in verses to Pietro Antonio	II,59	II,59; VI,113

Zaguri (1732–1806)<sup>22</sup> describing Da Ponte’s first years in Vienna.

(1<sup>st</sup> Edition: 1st verse; 2<sup>nd</sup> edition: 1<sup>st</sup> verse in Part II, 14 verses in Part VI)

(Vienna, beginning 1785)

<sup>19</sup> Zagonel, *Bibliografia*, p. 55.

<sup>20</sup> Printer and translator from Rome. He was a member of the Arcadia di Roma and proposed to open a branch of it in Gorizia, eventually becoming its secretary. His name is connected with a forged letter mentioned in the *Memorie* which Coletti – purporting to be the poet Caterino Mazzolà (1745–1806) – wrote to Da Ponte, inviting Da Ponte to Dresden to become court poet (a position Mazzolà held at the time). Zagonel assumed that this story was made up by Da Ponte. (Zagonel, *Lettere*, p. 285).

<sup>21</sup> Baron of Prebacina and Gradiscuta. Author of several works on regional history in Latin. Casanova was acquainted with him while he stayed in Gorizia (autumn 1773 to February 1774) and dedicated the first volume of his *Istoria delle turbolenze della Polonia* (Gorizia 1774) to him. (Zagonel, *Lettere*, p. 63).

<sup>22</sup> Venetian patrician. Da Ponte worked as his secretary in Venice from 1776 to 1777. In his correspondence with Casanova between 1792 and 1798 he did not have any good things to say about Da Ponte. (Zagonel, *Lettere*, p. 82).

Gentil Casti ho stabilito, letter in verses to Casti (1 <sup>st</sup> verse) (Vienna, beginning 1786)	II,84	II,84
Le nozze di Figaro. Commedia per musica. Aria no. 10, Figaro: "Non più andrai farfallone amoroso". (the first 2 verses) (Vienna, 1785)	II,84	II,85
Un prete brutto, vecchio, e puzzolente. Sonnet by the Italian poet Giuseppe Parini (1729–1799) (ca. 1790)	II,86–87	II,87–88
Casti jer sera un'operetta fè. Sonnet. (Vienna, 5/2./1786)	II,88	II,88–89
In morte di Giuseppe secondo (1741–1790) Sonnet. (Vienna, after 20/2/1790) (1st verse).	II,112	no
1st edition complete, 2 <sup>nd</sup> edition: 11 + 3 verses)	III,116–121	V,37– 38;114
Il tempio di Flora. Cantata a due voci con cori. (verses from the first aria "Di gemme e di stelle") Vienna, January 1791 <sup>23</sup>	II,112;114	II,115– 116
Leopoldo, sei Re; giustizia imploro. (Vienna [Hinterbrühl?], Februar y 1791)	II,119–121	no
Mio caro Coletti, non far più sonetti. Frottola. (satirical poem about Coletti) (1 <sup>st</sup> edition: the first 6 verses; 2 <sup>nd</sup> edition: 1st verse) (Trieste, 1792)	II,159	II,158

## 3c

MEMORIE | DI | LORENZO DA PONTE, | DA CENEDA. | SCRITTE DA  
ESSO. | VOL. III. | NUOVA-JORCA: | PUBBLICATE DA LORENZO E  
CARLO DA PONTE. | *Gray & Bunce, Stampatori.* | 1823. [12°, 156 p.]

The third volume covers the period from Da Ponte's time in London and his travels to Holland and Italy up to his departure for America (April 1805). The date on the frontispiece is 1823, but the print could not have been published before March 1824 because the last pages [pp. 154–156] contain a letter written by Da Ponte dated 25 February 1824.<sup>24</sup> (cf. Zagonel, *Lettere*, pp. 228–230. Footnote 1 on page 230 shows that the addressee of the letter is an unidentified Italian in Philadelphia.)

Sections where the two *Memorie* editions conform with or deviate from one another in respect of Da Ponte poems or extensive prose sections which are left out (Roman numerals denote the part, Arabic numerals the page number):

23 First performed: Vienna, 17/1/1791, Teatro di Corte, music: Joseph Weigl (1766–1846). In Vienna in 1790 Da Ponte also wrote the libretto of *La caffettiera bizzarra* (Sartori 4400) for Weigl and Weigl composed "otto pezzi segnati colla Lettera X" for *Nina o sia La pazza per amore* (Vienna, 1790) [Music: Giovanni Paisiello (1741–1816)], as can be seen at the frontispiece of the libretto (Sartori 16452).

24 Zagonel, *Bibliografia*, pp. 55–56.

	1 <sup>st</sup> edition	2 <sup>nd</sup> edition
Facciam, disser gli Dei, facciamo un'opra. Sonetto per un nobile signore. (Speyer, October 1792)	III,15–16	III,16–17
Axur, Re d'Ormus, Dramma tragicomico. Atto IV, Scena 6 (the first four verses of Atar) (Vienna, summer/autumn of 1787)	III,26	III,27
L'isola del piacere. <sup>25</sup> [Dramma per musica] (26 verses) (London, 1795)	III,36–37	III,37–38
Appendice a un Signore di Filadelfia. (New York, 1824/25)	III,152–156	no

## 3d

MEMORIE | DI | LORENZO DA PONTE, | *DA CENEDA*. | SCRITTE DA ESSO. | LA PARTE PRIMA DEL VOL. ULTIMO. | NUOVA-JORCA: | PUBBLICATE DA LORENZO E CARLO DA PONTE. | John Gray & Co. Stampatori. | 1826. [12°, 63p.]

The fourth volume was published in 1826 and is about the period up to 26 April 1819. The frontispiece is not marked as the fourth volume but as the final volume. Nevertheless, page 63 says, “Fine della I. Parte del IV. Volume”. This confirms that Da Ponte planned to add at least part of his poetic work, if not the account of subsequent years of his life.

All Da Ponte biographers, with the exception of Aleramo Lanapoppi, erroneously date the first edition of the *Memorie* to the years 1823–26–27, or to 1823–27, as Zagonel observed. The mistake had already slipped into Giuseppe

25 *Lisola del piacere, or The Island of Pleasure*.

First performed: London, 26/5/1795 Haymarket Theatre, Music: Vincenzo Martini (1754–1806). The following works could have served as a basis:

*Il mondo alla roversa*. Dramma bernesco. First performed: Venezia, autumn 1750. Teatro Tron di San Cassiano. Libretto: Carlo Goldoni, music: Baldassare Galuppi (Sartori 15846).

*Lisola della fortuna*. Dramma giocoso. First performed: Venezia, autumn 1765. Teatro San Samuele, Libretto: Giovanni Bertati (1735–1815), music: Andrea Lucchesi (1741–1801), (Sartori 13846).

*L'Isola capricciosa*. Dramma giocoso. First performed: Venezia, Carnival 1780. Teatro di San Samuele. Libretto: Caterino Mazzolà (1745–1806), music: Giacomo Rust (1741–1786) (Sartori 13785).

Da Ponte knew Mazzolà from Venice (1777) and Gorizia. From December 1780 to November 1781 Da Ponte stayed with Mazzolà in Dresden, where the latter worked as the court poet, writing libretti, cantatas and other lyrical works. (Zagonel, *Lettere*, p. 138). Da Ponte helped him adapt Philippe Quinaults' (1635–1688) *Atys* from 1676, which became *Ati e Cibele* (Dresden, 1781). Unfortunately, the libretto print was lost.

With Martini, Da Ponte produced the works *Il Burbero di buon cuore* (1786 – Sartori 4286), *Una cosa rara o sia Bellezza ed onestà* (1786 – Sartori 6714), *Il sogno*, Cantata a tre voci (1787 – Sartori 22207), *Larbore di Diana* (1787 – Sartori 2346) for Vienna and *Sei canzoni italiani* (1794?) and the comic opera *La scuola de' maritati* (1795 – Sartori 21309) for London.

Montani's (1789–1833) work (he wrote a two-part review of the *Memorie* for the *Antologia Fiorentina* by Vieusseux in 1828 and dated the *Memorie* to 1823–26–27). However, it must be acknowledged that Da Ponte had his *Storia della lingua e letteratura italiana in New-York* bound with the short fourth volume. The *Storia* is dated 1827.

Five hundred copies of the first edition of the *Memorie* were printed, none of which initially reached Italy. As he remarked in a letter to Filippo Pananti (1766–1837)<sup>26</sup> dated 30 March 1829, Da Ponte was unhappy with the *Memorie* due to the presence of 392 typographical errors.<sup>27</sup>

In 1826 Da Ponte sold part of his books to the Columbia College where he had started teaching by January 1826, at the latest. He taught there without a salary, and was entirely dependent on the fees paid by his students. On 23 May of the same year the first performance of an original Mozart opera took place at the Park Theatre of New York: it was *Don Giovanni*. The company was led by the Spanish tenor Manuel García (1775–1832), whose daughter Maria de la Felicidad García (1808–1836) laid the foundation here for her later career under the name Maria Malibran. Not only did Da Ponte publish a reprint of the libretto, he also reminded his readers of his qualities as an operatic poet in the book *Tre drammi* (1826) which contains *Figaro*<sup>28</sup> (1786), *Don Giovanni*<sup>29</sup> (1787/88), and *Axur, Re d'Ormus* (1788)<sup>30</sup>.

Part IV of the first edition of the *Memorie* does not contain any poetry by Da Ponte because it is concerned primarily with his desperate life in America. Only when Da Ponte recounts having been given the opportunity to teach at Columbia University is Part V redirected towards Italian literature and does it contain quotations of his own verses. A selection of letters by his female students in Italian gives us a foretaste of this:

26 Italian author of epigrams and novellas. Da Ponte and Pananti came to know each other in London. Pananti became Da Ponte's successor as the poet of the Haymarket Theatre, but returned to Italy in 1814.

27 Zagonel, *Bibliografia*, p. 56.

28 *La folle giornata ossia Le nozze di Figaro*. Commedia per musica. First performed: Vienna, 1/5/1786 Teatro di Corte. Music: W. A. Mozart (1756–1791) (Sartori 16737) based on *Le mariage de Figaro* by Beaumarchais: first performed: Genevilliers, 26/9/1783[preview] and Paris, Comédie française 27/4/ 1784).

29 *Il dissoluto punito o sia Il D. Giovanni*. Dramma giocoso. First performed: Prague, 29/10/1787 Teatro di Praga. Music: W.A. Mozart (Sartori 8031). [Vienna version: Vienna, 7/5/1788 Teatro di Corte. (Sartori 8033)]

30 *Axur, Re d'Ormus*. Dramma tragicomico. First performed: Vienna, 8/1/1788 Teatro di Corte. Music: Antonio Salieri (Sartori 3602). This work is a translation and adaptation of Pierre-Augustin (Caron de) Beaumarchais' *Tarare*. First performed: Paris, Opéra, 8/6/1787. Music: Antonio Salieri.

This suggests that Da Ponte thought more highly or favourably of Salieri's *Axur* than of Mozart's *Così fan tutte* (first performance: Vienna, 26/1/1790, Teatro di Corte – Sartori 6754) for publication.

	1 <sup>st</sup> edition	2 <sup>nd</sup> edition
Lettere scritte dalle damigelle della mia classe. (New York, 1827–29)	no	IV,63–108

## 4

BREVE COMPENDIO DELLE | MEMORIE DI LORENZO DA PONTE |  
DA CENEDA. [8°, 1 Folio, 2p.]

Both sides of the sheet are printed on, however, the copy from the Collezione Rossetti de Scander in Trieste contains a few lines to Domenico Rossetti dated “29 giugno 1829” on the reverse.<sup>31</sup>

The interesting thing about this short curriculum vitae is the weighting of the periods in Da Ponte’s life: a little more than twenty-five per cent of the text is dedicated to his time in Italy (thirty-five lines: four lines about the seminary, twenty lines about Venice, five lines about Treviso). The following period up to his arrival in Vienna is described in seven lines (six lines about Gorizia, one line about Dresden). His years in Vienna are dealt with in no more than sixteen lines, five of which are about his departure from there. Trieste and the voyage to London are covered in only three lines. No more than five lines are devoted to his thirteen years in England, and his life in America is described in fifteen lines. Finally, a twenty-two-line paragraph announces the publication of the second edition of the *Memorie*. This is linked with a request for financial support or subscription: “[...] Pel primo punto, se voi mi permettete di decorare co’vostri nomi la lista de’miei Sottoscriventi alla edizione che vi propongo, e ne procurate uno spaccio abbondante, o potrò trovarmi in istato di farne un intero dono all’incominciato stabilimento, o potrò almeno guadagnar tempo bastante a ottener nuovi ajuti da miei allievi in America; cui la vostra generosità impegnerà ad imitarvi; [...]” The sheet ends with a list of persons in London, Italy and Vienna “che si caricheranno di ricever i doni per me [Da Ponte]”.

\*

“SECONDA EDIZIONE PER ASSOCIAZIONE DELLE Memorie di Lorenzo Da Ponte, DA CENEDA, RIVEDUTE, CORRETTE, E AMPIATE DALL’AUTORE. COLL’AGGIUNTA DI MOLTE NOTE, D’UN VOLUMETTO CONTENENTE, LA STORIA DEGLI ULTIMI SUOI 10 ANNI IN AMERICA. ED UNA SCELTA DI VARIE POESIE, TRALE QUALI QUATTRO CANTI DI GIL BLAS IN OTTAVA RIMA, E UN *DRAMMA EROICOMICO* INTITOLATO *DRAMMA DA FAR RIDERE*; OSSIA I MIEI AMICI. LA CARTA SARA SIMILE A QUESTO MANIFESTO. OGNI VOLUME SARA DI 250 PAGINE.

31 Zagonel, *Bibliografia*, p. 64.

E PEI SOTTOSCRIVENTI IL PREZZO DI TRE VOLUME 2 PIASTRE. NEW-YORK: EDITORI GRAY E BUNCE. 1829.” (12°, handbill)<sup>32</sup>

Announcement of the second edition of Da Ponte's *Memorie*.

### 5a

MEMORIE | DI | LORENZO DA PONTE, | DA CENEDA | IN TRE VOLUMI. | SCRITTE DA ESSO. | SECONDA EDIZIONE CORRETTA, AMPLIATA E AC- | CRESCIUTA D'UN INTERO VOLUME | E DI ALCUNE NOTE. | *I. Volume, Parte 1ma.* | NUOVA-JORCA: | PUBBLICATE DALL'AUTORE. | *Gray & Bunce, Stampatori.* | 1829. [12°, 86p.]

MEMORIE | DI | LORENZO DA PONTE, | DA CENEDA | SCRITTE DA ESSO. | SECONDA EDIZIONE CORRETTA, E AMPLIATA CON | NOTE DELL'AUTORE E L'AGGIUNTA D'UN | VOLUME. | *I. Volume, Parte II.* | NUOVA-JORCA: | PUBBLICATE DA LORENZO DA PONTE. | *Gray & Bunce, Stampatori.* | 1829. [12°, 159p.]

The first part ends with his departure for Gorizia. This is followed by a new frontispiece, and the page numbering begins again at one. The second part covers the period from Da Ponte and Nancy's departure from Trieste on 12 August 1792.<sup>33</sup>

For deviations from the first edition of the *Memorie* see nos. 3a and 3b

### 5b

MEMORIE | DI | LORENZO DA PONTE, | DA CENEDA | SCRITTE DA ESSO. | SECONDA EDIZIONE CORRETTA, E AMPLIATA CON | NOTE DELL'AUTORE E L'AGGIUNTA D'UN | VOLUME. | *II. Volume, Parte I.* | NUOVA-JORCA: | PUBBLICATE DA LORENZO DA PONTE. | *G. F. Bunce, Stampatori.* | 1829. [12°, 148p.]

MEMORIE | DI | LORENZO DA PONTE, | DA CENEDA | SCRITTE DA ESSO. | SECONDA EDIZIONE CORRETTA, E AMPLIATA CON | NOTE DELL'AUTORE E L'AGGIUNTA D'UN | VOLUME. | *II. Volume, Parte II.* | NUOVA-JORCA: | PUBBLICATE DA LORENZO DA PONTE. | *G. F. Bunce, Stampatori.* | 1830. [12°, 108p.]

The first part of the second volume ends with his departure for America in April 1805. This is followed by a new frontispiece, and the page numbering begins again at one. The second part is an account of Da Ponte's life up to 26 April 1819 so it does not go beyond the period described in the first edition. Pages 62 to 108 contain *Lettere scritte dalle damigele della mia classe*, and end with the letter *L.D.P. alle Signore Direttrici de Collegj*.<sup>34</sup>

32 Zagonel, *Bibliografia*, pp. 64–65.

33 Zagonel, *Bibliografia*, pp. 65–66.

34 Zagonel, *Bibliografia*, p. 66.

The years 1827–1829 were characterised by Da Ponte’s teaching activities and his mission in respect of Italian language and literature. His *Storia della lingua e letteratura italiana* in New York was published in 1827, but his hopes for a chair and library for the Italian language did not materialise. During this period he started corresponding with Italy, especially with a friend from his youth and fellow student at the seminary, Michele Colombo, who was an important poet of the Purismo movement. In 1828 Da Ponte became an American citizen. The year 1829 was dominated by preparations for the arrival of his half-brother Agostino (1764–1836?) and Agostino’s daughter, Giulia Da Ponte (1809–1836), both of whom arrived in New York on 18 February 1830.

For deviations from the first edition of the *Memorie* see nos. 3c and 3d.

### 5c

MEMORIE | DI | LORENZO DA PONTE, | DA CENEDA | IN TRE VOLUMI. | SCRITTE DA ESSO. | SECONDA EDIZIONE, CORRETTA, AMPLIATA E AC- | CRESCIUTA D’UN INTERO VOLUME, | E DI ALCUNE NOTE. | *III. Volume, Parte Ima.* | NUOVA-JORCA: | PUBBLICATE DALL’AUTORE. | *John H. Turney, Stampatore.* | 1830. [12°, 127p.]  
SAGGI POETICI | DI | LORENZO DA PONTE. | LIBERA TRADUZIONE | DELLA | PROFEZIA DI DANTE. | DI | LORD BYRON. | *II Parte del III Volume,* | DELLE MEMORIE. | TERZA EDIZIONE, CON NOTE | PE’ MIEI ALLIEVI. [12°, VII-132p.]

The first part of the third volume is about Da Ponte’s biography up to 14 September 1830. This is followed by a new frontispiece, and the page numbering begins again with one. The second part of the third volume contains *Lettera a Lord Byron* (p. III–VII); *Traduzione della Profezia di Dante* di Byron (1788–1824) (p. 8–38); *Saggio di Traduzione libera di Gil Blas* (quattro canti) (p. 39–109); *Il cechino* (p. 111–123); *La vita* (sonetto) (p. 124); *Alle mie sorelle* (p. 125–132)<sup>35</sup>.

It is possible that Da Ponte entrusted the printer Turney with selling the volumes published by Gray&Bunce because some copies exist with Turney’s name and the year 1830 on the cover but the previous frontispiece inside. Due to several indications in Da Ponte’s correspondence, it is relatively easy to determine the publication date of the second edition of the *Memorie*. On 25 August 1829 Da Ponte wrote to Domenico Rosetti [de Scander] (1774–1842), an eminent literary researcher and

35 Zagonel, *Bibliografia*, p. 67. Of course, Da Ponte meant his seven half-sisters from his father’s second marriage with Orsola Pasqua (1745–1790) on 10 September 1763: Angela Maria (\*1765), Silvia Rosa (\*1767), Maria Celestina (\*1768), Augusta Marina (\*1772), Maria Marina (\*1775), Maria Costanza (\*1777), Maria Faustina (\*1779). (Aldo Toffoli, “Lorenzo Da Ponte e Ceneda. Atti del Convegno Lorenzo Da Ponte. Librettista di Mozart.”, *Quaderni di Libri e riviste d’Italia* 24. *Omaggio a Lorenzo Da Ponte*. Ed. Ministero per i beni culturali e ambientali Istituto poligrafico e Zecca dello Stato, [s.l.]: 1988. p. 261).

connoisseur of Italian history in the region of Trieste, that he hoped to be able to send him the first and second volumes. However, the printing was obviously delayed, because on 31 December of that year the shipping company confirmed to Da Ponte that a hundred copies of only the first and second volumes were available. The third volume could not have been finished before October 1830 because Da Ponte's memoirs cover the period to 14 September 1830. In a letter to Bartolomeo Gamba dated 27 October 1830 Da Ponte wrote about the dispatch of the first and second volumes to him. The first part of the third volume was also bound with the Da Ponte book, *Alcune poesie* (1830), as is corroborated by the copy available at the Biblioteca Palatina in Parma.<sup>36</sup>

In addition to the publication of the last volume of the *Memorie*, the year 1830 saw the appearance of two small volumes of poems: *Alcune poesie* and *Poesie varie* (which also contains *Profezia di Dante*). Another *Catalogo di libri italiani* tells us about the bookshop which Lorenzo now ran with his half-brother Agostino. Moreover, he tried – albeit in vain – to promote his niece Giulia as a singer: at that time, one final version of *L'ape musicale* was published, the libretto having been written in Vienna in 1789 and performed there successfully. The *Aggiunta alle memorie* reports on family quarrels and the enormous expenditure caused by Agostino and Giulia's stay.<sup>37</sup> Da Ponte's correspondence with Bartolomeo Gamba also starts in 1830.

This is a list of the lyrical passages by Lorenzo Da Ponte quoted in the third volume of the *Memorie* (2<sup>nd</sup> edition) as well as the chapters and works in parts V and VI which were no longer part of the actual memoirs:

Sum pastor sine ovibus. (New York, ca. 5/9/ 1825)	V,60–61
A miei carissimi allievi. (New York, 1826)	V,71–73
Orazione di Lorenzo Da Ponte. (New York, 1828)	V,84–106
Farò com' uom che dopo lunga via. (New York, 1828)	V,105–106
Signori increduli. (on the occasion of a contract the Park Theatre made with Giulia Da Ponte) (New York, 1830)	V,115–117)
<u>The Saggi poetici of volume 6 contain:</u>	
A Lord Byron. (Brief) (New York, end of 1821)	VI,[iii]–vii
Traduzione della Profezia di Dante di Byron (Staatsbourg, June to Sept. 1821)	VI,[8]–38
Saggio di Traduzione libera di Gil Blas. (New York, 1827–29)	VI,[39]–109
Il Cechino, o sia la storia del cane e del gatto. Poemetto pastorale. (Treviso, 1776)	VI,115–123
La vita. Sonetto. (New York, before 1830)	VI,[124]
Alle mie sorelle. (letter in verses) (New York, 1825–26)	VI,[125]–132

<sup>36</sup> Zagonel, *Bibliografia*, pp. 67–68.

<sup>37</sup> For Giulia Da Ponte, see Lanapoppi, p. 389–401.

## 6

AGGIUNTA | ALLE MEMORIE | DI | LORENZO DA PONTE. | SCRITTE DA ESSO. | NOVA-JORCA: | PUBBLICATE DALL'AUTORE, | J.H. TURNEY, STAMPATORE. | 1831. [12°, 34p.]

This print is about the events surrounding the stay of Da Ponte's half-brother Agostino in America and ends abruptly.<sup>38</sup>

Content:<sup>39</sup>

Lorenzo Da Ponte al signor Girolamo Peruchini (1784–1870)<sup>40</sup>, al signor dottor Domenico Rossetti, e agli altri suoi amici di Venezia, d'Italia, d'Europa tutta, e d'America.<sup>41</sup> [pp.15–18] Protesta. Sonetto.<sup>42</sup> [pp. 17–18].

Lorenzo Da Ponte al suo fratello il signor Agostino Da Ponte. [pp. 18–58] (On p. 49–50 it also contains a list of the expenses caused by the stay of Agostino and his daughter Giulia in New York)

Three verses from *Canzone all'Imperatore Francesco secondo* (1825) [p. 27] (The complete Canzone was printed in the poetry book *Alcune poesie di Lorenzo Da Ponte pubblicate da lui medesimo in New York l'anno 1830.*)

Two verses by Giambattista Casti [p. 27] from *Il berretto magico*, the complete version is found in the latter's *Novelle galanti* (2 vol, Milano, 1797)

E perché, senza ciò, dir non potea. Sonnet [pp. 51–52] (a kind of accusation directed at his half-brother Agostino)

To realize future opera plans, Da Ponte sold books from his private collection. As mentioned above, his wife Nancy died on 12 December 1831.

38 Zagonel, *Bibliografia*, pp. 70.

39 Since no original first edition was available when this contribution was written, the author obtained the information from a reprint which contains both *Aggiunta* and *Appendice*:

Lorenzo Da Ponte, *Aggiunta e appendice alle Memorie*. Ed. Giampaolo Zagonel, Vittorio Veneto: De Bastiani 1996, 127 p.

The page numbers from this reprint in the synopsis and with quotes are therefore stated in square brackets. Moreover, the reprint ends with an ode to the departure of Da Ponte's friend Armando Peremet from New York, which was only written in 1837: "Rider alfin ti lice". Da Ponte himself never published that ode. The autograph belongs to the musicologist Alby Rosenthal (1914–2004) (Zagonel: *Aggiunta*, pp. 11–12, [117]–124.)

40 Music lover from Bergamo who wrote chamber music and canzoni. He was in contact with composers Gioacchino Rossini (1792–1868), Vincenzo Bellini (1801–1835) and Saverio Mercadante (1795–1870). (Zagonel, *Lettere*, p. 501).

41 This "letter" clearly shows how isolated Da Ponte felt while far away from his home country. One sentence also explains his frequent justifications in the *Memorie*, when he wrote about the fear "di udir macchiato il mio nome in Europa". [p. 16].

42 The beginning of the sonnet is similar to the Petrarca quotation: "Se il ver non dissi che un eterno obbligo | Copra il mio nome ..."

## 7

*Storia di L. Niccolini, che servira d'appendice alle mie Memorie.* (12°, 38p.)

This print reports disagreement in the family and his embitterment at not having been included in the will of his sister-in-law, Louisa Niccolini († 1815), a sister of Da Ponte's wife, Nancy.<sup>43</sup> Da Ponte wrote this after Nancy's death.<sup>44</sup>

Poetry quotations:

*Quegli angeli son tuoi, ma l'ho fatt'io.* Sonetto [p. 100] (to Da Ponte's children, written in the years 1804–05, after his wife Nancy had departed for America with two daughters and two sons on 20 September 1804).<sup>45</sup>

## 8

STORIA INCREDIBILE, | MA VERA. | PARTE PRIMA. | SCRITTA DA LORENZO DA PONTE. | "Ho servito a Signor crudele e scarso." | *Petrarca.* | NUOVA-JORCA: | *John H. Turney, Stampatore.* | 1833. [12°, 46 p.]

This work describes the events surrounding the opera company of impresario Giacomo Montresor when the company toured America. Page 3 starts with the title: "STORIA DELLA Compagnia dell'Opera Italiana, CONDOTTA DA GIACOMO MONTRESOR IN AMERICA, IN AGOSTO DELL'ANNO, 1832."<sup>46</sup>

*A History of the Italian Opera Company, imported to America by Giacomo Montresor, In August, 1832.* New-York: Lorenzo Da Ponte. 1833. (12°, 52p.) [translation]<sup>47</sup>

The *Versi composti da Lorenzo Da Ponte per la morte d'Anna Celestina Ernestina* were published in 1832. From July 1832 to May 1833 Da Ponte and the former French tenor Giacomo Montresor as an impresario tried to establish the operatic genre in Philadelphia and New York by organising tour performances of the Montresor company. The project was an artistic success but failed financially.<sup>48</sup>

43 Zagonel, *Bibliografia*, p. 72.

44 Zagonel, *Aggiunta*, p. 10.

45 Zagonel, *Aggiunta*, p. 100. The children's names were Antonietta Luisa Carolina (1794/95–1823), Fanny (\*1799–1844), Giuseppe (1800–1821) and Lorenzo Luigi (1804–1840). The last son, Carlo (\*1806?–?), was not yet born. For Da Ponte's supposedly illegitimate children (\*autumn 1778 and \*24.8. 1779) with Angela Bellaudi in Venezia, and for his son, Felice (1783/84–??), he had with "una certa Annetta, donna di servizio di una dama viennese" in Vienna, see: Giampaolo Zagonel, "Felice Da Ponte, il figlio naturale che il librettista di Mozart ebbe a Vienna", *Il Flaminio* 8, Maggio 1995, pp. 51–64.

46 Zagonel, *Bibliografia*, p. 73.

47 Zagonel, *Bibliografia*, p. 74.

48 cf. Lanapoppi, pp. 406–414.

In 1833 the Richmond Hill Theatre was built for Italian opera performances at Da Ponte's initiative and according to his plans. Again, the undertaking lasted for only one year. However, all those efforts had a positive impact on musical life in New York.

## 9

STORIA INCREDIBILE, | MA VERA. | PARTE SECONDA | SCRITTA DA LORENZO DA PONTE. | "Ho servito a Signor crudele e scarso." | *Petrarca*. | NUOVA-JORCA: | JOSEPH DESNOUES, *Stampatore*. | 1833. (12°, 35 p.)

The brochure starts with a dedication to Maria Malibran (1808–1836), daughter of the tenor Manuel García.<sup>49</sup>

*A History of the Italian Opera Company, imported to America by Giacomo Montresor, In August, 1832. Part II.* Translated from the Italian by C.D.P. New-York: Lorenzo Da Ponte. 1833. (12°, 24 p.) [translation]<sup>50</sup>

## *II. Articles, Reviews, Reports about the Life of Lorenzo Da Ponte (1763–1837)*

Da Ponte, Lorenzo [Bishop of Ceneda]: *Distinta narrazione del solenne battesimo conferito nella chiesa cattedrale di Ceneda ad un padre, e tre figli del ghetto di detta città.* Nella giornata 29 Agosto 1763. In Ceneda, ed in Venezia, Nella Stamparia di Gasparo Girardi, Con Licenza de' Superiori. (Zagonel, *Bibliografia*, p. 95)

Moschini, Giannantonio: *Della letteratura veneziana del Secolo XVIII fino ai nostri Giorni.* Venezia, Palese. 1806–1808. 4 vol.; vol. I, p. 101 and vol. IV, p. 82. (Zagonel, *Bibliografia*, p. 97)

Federici, Maria Domenico: *Della letteratura trevigiana del secolo XVIII sino ai nostri giorni, esposta dall'autore della Letteratura Veneziana nel primo volume, e nel secondo. Esame critico apologetico.* Treviso, Giulio Trento e figli. 1807, p. 37. (Zagonel, *Bibliografia*, p. 97)

Mainati, Giuseppe: *Croniche, o sia Memorie storico-sacro-profane di Trieste.* Venezia, Giuseppe Ricotti. 1818 (Zagonel, *Bibliografia*, p. 98)

<sup>49</sup> Zagonel, *Bibliografia*, pp. 73–74.

<sup>50</sup> Zagonel, *Bibliografia*, p. 74.

Kelly, Michael: *Reminiscences of M. K., of the King's Theatre, and Theatre Royal Drury Lane, including a period of nearly half a century; with original anecdotes of many distinguished persons, political, literary, and musical*. London, Henry Colburn. 1826. 2 vol. (Zagonel, *Bibliografia*, p. 98)

Montani, Giuseppe: *Memorie di Lorenzo Da Ponte di Ceneda scritte da esso*. [in:] *Antologia Giornale di Scienze, Lettere e Arti* di G.P. Vieusseux, Firenze, Tipografia di Luigi Pezzati, anno VIII, vol. XXX, n. 88 Aprile 1828, pp. 78–96 e n. 89 maggio 1828, p. 44–67. (Zagonel, *Bibliografia*, p. 98). An English translation of this review was published as “The Memoirs of Lorenzo Da Ponte. Etc. from the *Antologia of Florence*, Published in April, May, and June, of the Year 1828. Translated into English by Some of My Italian Pupils. New-York: Printed by Gray and Bunce, 224 Cherry-St. 1829.” (12°, 19+22p.)

The publication of the *Memorie* was not widely recognised, even in Italy. The only enthusiastic review was by Giuseppe Montani in the *Antologia Fiorentina* of Vieusseux in the months of April and May 1828. It was sent to Da Ponte by his friend Filippo Pananti after Montani had had it translated by his students and published on the occasion of Da Ponte's eightieth birthday. (Zagonel, *Bibliografia*, pp. 63–64).

Lugnani, Giuseppe de: *Letteratura italiana a New York*. in: *L'Osservatore Triestino*, 15.1. 1829. (Zagonel, *Bibliografia*, p. 98)

Da Ponte, Lorenzo: *Traduzioni di brani delle Memorie*. in: *Blätter für Literarische Unterhaltung für das Jahr 1829*. Leipzig, F.A. Brockhaus. 1829, vol. I, January–June, n. 13, pp. 51–52 and n. 14, pp. 54–55) (Zagonel, *Bibliografia*, p. 78)

Ferrari, Giacomo Gotifredo: *Aneddoti piacevoli e interessanti occorsi nella vita di G. G. F., da Rovereto, operetta scritta da lui medesimo, e dedicata, col dovuto permesso, a sua maestà Giorgio IV. Re della Gran Bretagna*. Londra: presso l'autore, 27, Clipston-Street, Fitzroy-Square. A. Seguin, 12, Regent Street. MDCCCXXX. 2 vol. (Zagonel, *Bibliografia*, p. 98)

Montani, Giuseppe: *Memorie di Lorenzo Da Ponte, Turney, Nuova York 1829–30*. [in:] *Antologia Giornale di Scienze, Lettere e Arti* di G. P. Vieusseux, Firenze, Tipografia di Luigi Pezzati, vol. XVI, n. 123 Marzo 1831, pp. 129–130. (Zagonel, *Bibliografia*, p. 98)

Anonimo (Luigi Carter?): *Memorie di Lorenzo Da Ponte di Ceneda scritte da esso*. [in]: La Moda, *Giornale di amena conversazione*. Venezia, Paolo Lampato. Anno primo, n.6, Sabato 11 Agosto 1832, pp. 42–47. (Zagonel, *Bibliografia*, p. 99)

Gamba, Bartolomeo: *Giacomo Casanova*. in: *Biografia degli Italiani illustri, nelle scienze, lettere ed arti del secolo XVIII e de' contemporanei*. Compilata da letterati italiani e pubblicata per cura del professore Emilio de Tivaldo. Venezia, Tipografia Alvisopoli. 1836, vol. II, pp. 385–398. (Zagonel, *Bibliografia*, p. 99)

Locatelli, Tommaso: *La cantante Giulietta Da Ponte*. in: *L'appendice della Gazzetta di Venezia*. Venezia, co' tipi del Gondoliere. 1837. vol. I, pp. 254–256. (Zagonel, *Bibliografia*, p. 99)

### III. Obituaries (1838–1841)

Ward, Samuel: *Lorenzo Da Ponte, of Ceneda*. With a portrait, engraved by Adams. [in]: *New-York Mirror*, Saturday. September 29, 1838. Ripubblicato separatamente nel 1842. (Zagonel, *Bibliografia*, p. 99)

Torri, Alessandro: *Cenni biografici di Lorenzo Da Ponte morto a Nuovajorca in America*. [in]: *Nuovo Giornale de' Letterati*. Pisa, n. 102, novembre–dicembre 1838, pp. 239–251. (Zagonel, *Bibliografia*, p. 99)

Cantù, Ignazio: *Necrologio di Lorenzo Da Ponte*. [in]: *Rivista Europea*. Milano, 1839, vol. II. parte I, pp. 151–153. (Zagonel, *Bibliografia*, p. 99)

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Gamba, Bartolomeo: *Lorenzo Da Ponte*. in: *Biografia degli Italiani illustri, nelle scienze, lettere ed arti del secolo XVIII e de' contemporanei*. Compilata da letterati italiani e pubblicata per cura del professore Emilio de Tipaldo. Venezia, Tipografia Alvisopoli. 1841, vol. III, pp. 256–265. (Zagonel, *Bibliografia*, p. 100)