

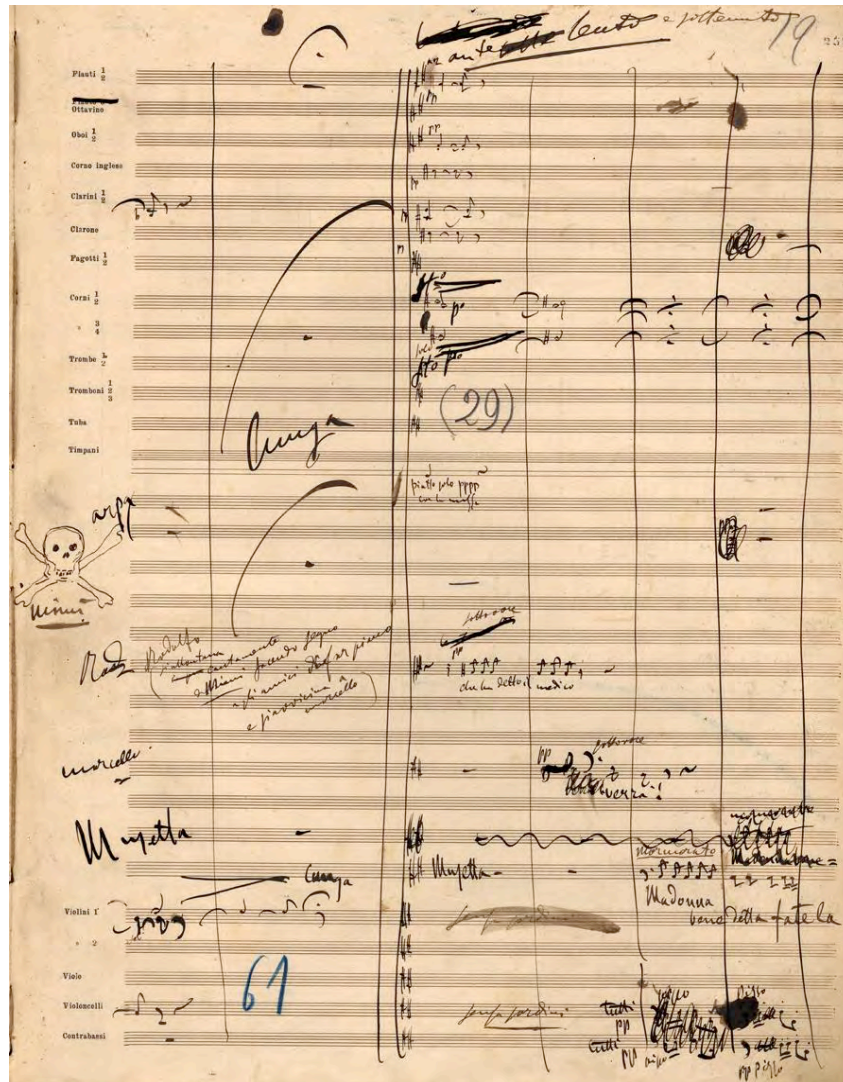


**Confidentially yours**

The personal copyletters of Giulio and Tito II Ricordi

**Patrizia Rebulla** | Archivio Storico Ricordi

## 7.800 Scores (mainly autographs)



Giacomo Puccini, *La Bohème*  
autograph score, 1896

This image shows a page from the autograph score of Giuseppe Verdi's opera *Otello*, dated 1887. The score is written on aged, yellowed paper. The left margin lists the instruments: Flauti 1 & 2, Oboi 1 & 2, Cori Inglesi, Clarini 1 & 2, Trombe 1 & 2, Tromboni 1 & 2, Tuba, and Timpani. The main body of the page contains musical notation for various instruments, including a large, sweeping melodic line for the Cello. There are numerous handwritten annotations in ink, including the word "Cunza" written twice, a skull and crossbones symbol, and the number "61" in blue ink. The page is numbered "239" in the top right corner.

Giuseppe Verdi, *Otello*  
autograph score, 1887

## 13.500 Iconographic documents



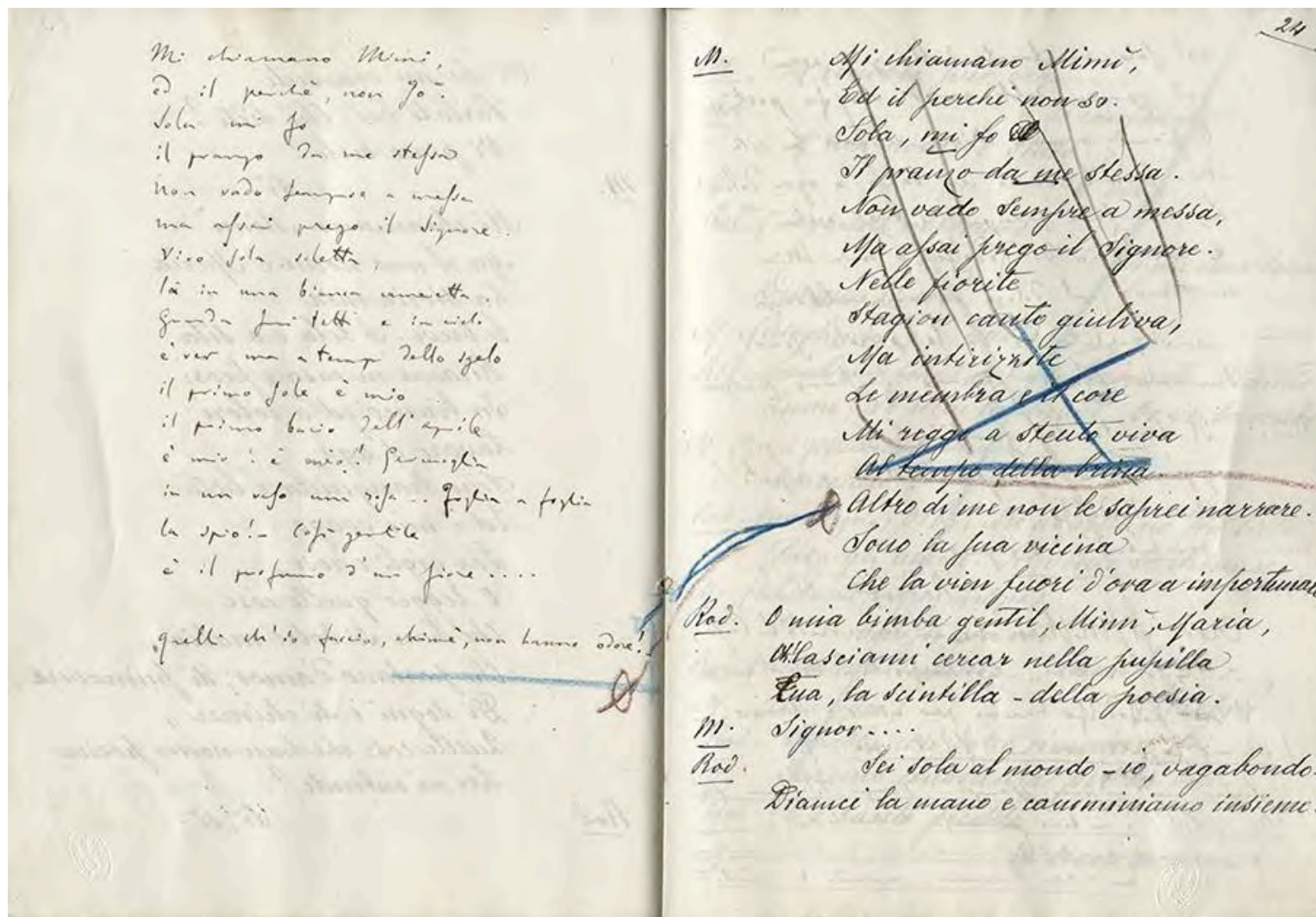
*La Bohème* by Giacomo Puccini, Turin, Teatro Regio, 1896  
Act 2, set design by Adolf Hohenstein

## 13.500 Iconographic documents



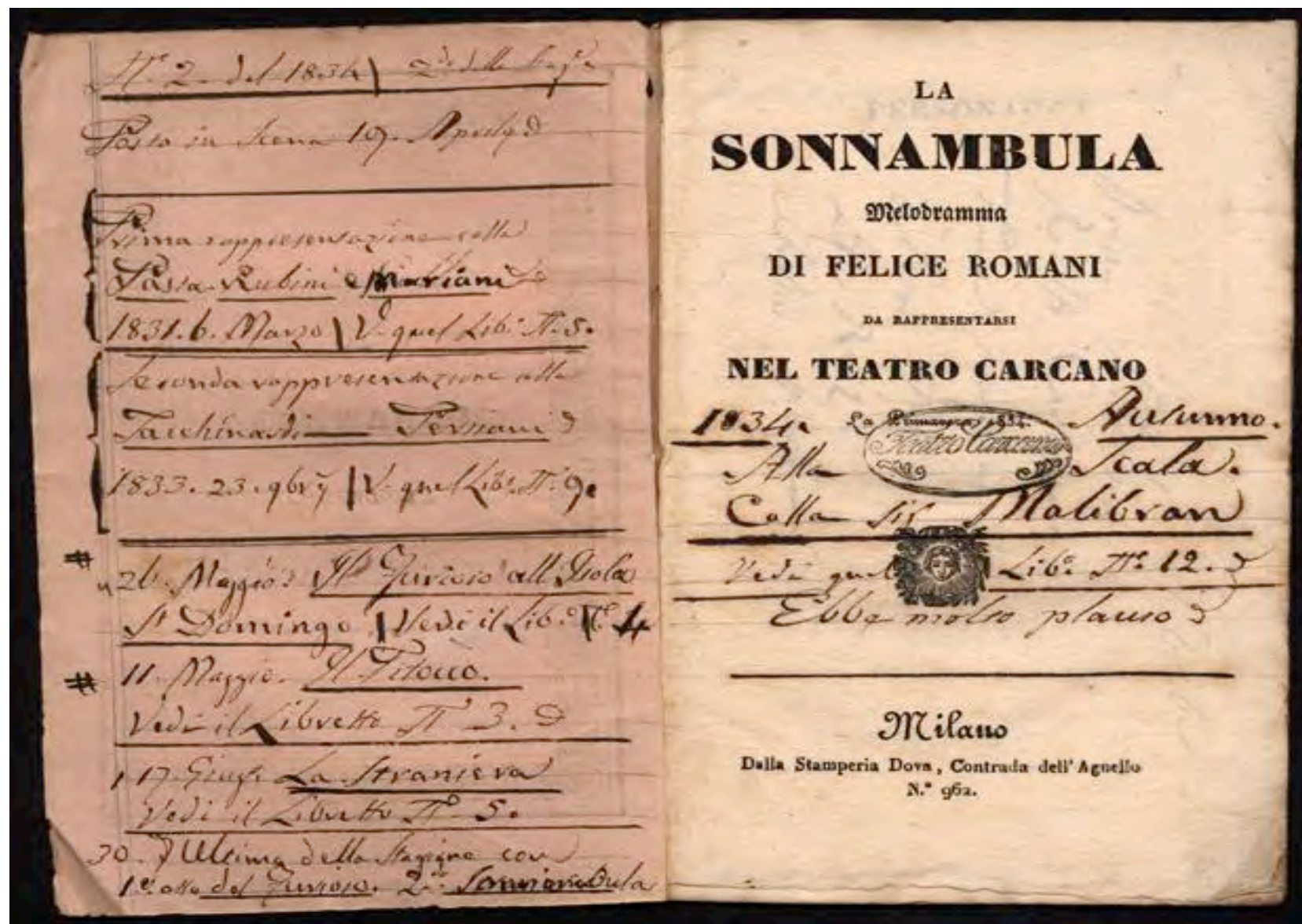
Costume and prop designs

## 10.000 Libretti



La bohème by Giacomo Puccini, handwritten libretto with autograph annotations by Luigi Illica and Giacomo Puccini

# 10.000 Libretti



La Sonnambula by Vincenzo Bellini, libretto with autograph annotations by Giovanni Ricordi, Milan, Teatro Carcano, 1834

## 6.000 Photographs



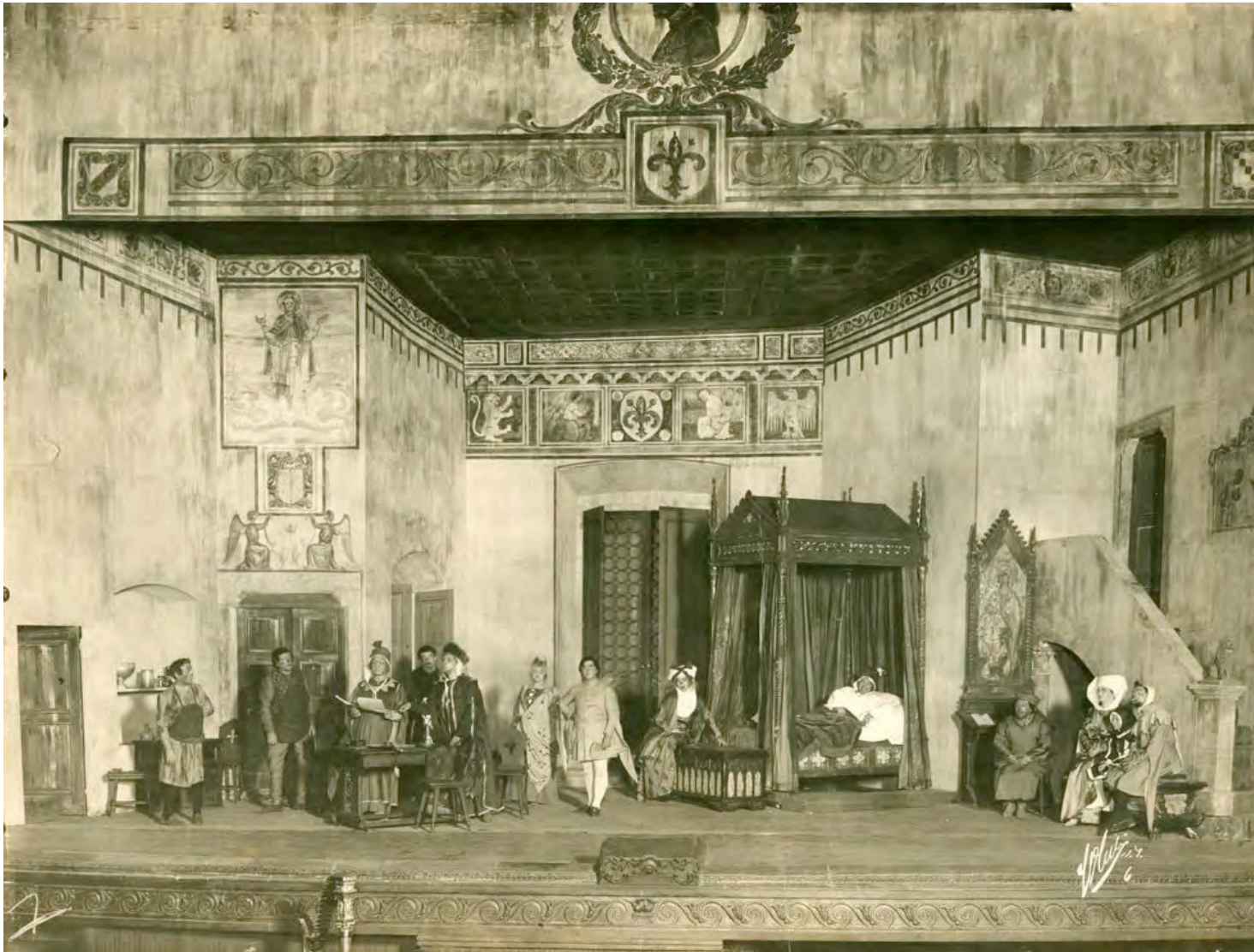
Ricordi store in London, early 20th century

## 6.000 Photographs



Composers, managers, performers...

## 6.000 Photographs



*Gianni Schicchi* by Giacomo Puccini, first performance, 1918

stezza su questo palco, onde trovarsi a posto per attaccare gli squilli di tromba: un tempo d'aspetto troppo prolungato sarebbe nocevole all'interesse dell'azione e della musica.

e. Rialzo semicircolare, con tre gradini - due sedie e due sgabelli ricchissimi in oro e porpora - baldacchino ricchissimo pure in porpora ed oro. - Il rialzo, i gradini, ed un metro circa all'ingiro sul palcoscenico saranno coperti da un immenso tappeto di panno porpora, con bordo e frangia.

f. Fondo del baldacchino. - g. Palazzi.

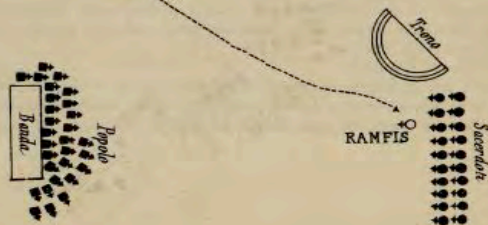
Scena molto illuminata, chiarissima, specialmente il fondo.

I coristi della Scala erano 107, e così suddivisi pel finale del secondo atto:

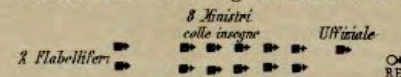
POPOLO - Soprani primi . . .	9		
Soprani secondi . . .	7	28	
Contralti . . .	12		
Tenori primi . . .	10	18	65
Tenori secondi . . .	8		
Baritoni . . .	8		
Bassi . . .	11	19	
PRIGIONIERI - Soprani primi . . .	4		
Soprani secondi . . .	4	8	18
Bassi . . .	10		
SACERDOTI - Tenori primi . . .	6		
Tenori secondi . . .	6	12	
Baritoni . . .	6		
Bassi . . .	6	12	24

Gli altri teatri si regoleranno in proporzione.

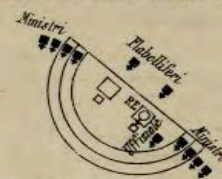
Al cambiamento di scena, parte del popolo occuperà il dinanzi del palco scenico: altro ne uscirà dalle quinte a destra e sinistra, e tutti si recheranno vicino al palco della banda, stringendosi bene intorno allo stesso, onde occupare meno spazio possibile. All'attacco del Coro: - *Gloria all'Egitto, ad Iside* - **Ramfis**, seguito dai Sacerdoti in fila due per due dal fondo a destra, traversa la scena, e va a collocarsi di fianco alla sinistra del trono.



Circa alla sedicesima battuta del coro, esce pure dal fondo a destra, ma una quinta più innanzi, il **Re**, seguito dagli Uffiziali, Ministri, Flabelliferi, ecc., ecc. Il seguito del Re sarà composto come segue:



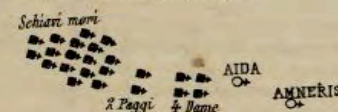
Il Re traversa la scena e sale sul trono, sedendosi a sinistra: 4 Ministri a sinistra, 4 Ministri a destra del trono, parte sui gradini, parte a terra: i due Flabelliferi dietro al trono.



Gli otto ministri saranno ballerini.

All'attacco del Coro donne: - *S'intrecci il loto al lauro* - **Amneris** con seguito entra pure da destra, una quinta più innanzi da dove entrò il **Re**; traversa la scena e sale sul trono, aiutata dal **Re**, che si sarà alzato e le avrà dato la mano.

Il seguito d'**Amneris** sarà composto così:



Uno dei paggi porterà una corona di loto. I piccoli schiavi mori (ballerine) saranno in gruppo, non in fila.



# ledgers, inventories, catalogues

Prezzo		Lotto	
72	Francisco de Contin	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
73	Sanfoni	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
74	Latour	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
75	Rospini	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
76	Latour	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
77	Mercadante	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
78	Rospini	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
79	Mercadante	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
80	Rospini	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
81	Mercadante	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
82	Rospini	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
83	Mercadante	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
84	Rospini	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
85	Mercadante	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
86	Rospini	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
87	Mercadante	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
88	Rospini	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
89	Mercadante	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.
90	Rospini	22 <sup>o</sup> 18 <sup>o</sup> 1820	Andante & Variag. & Viol. Principale con due V. & Capo d'orch.

# Administrative documents ledgers, inventories, catalogues

Numero di Protocollo	DATA della cessione	AUTORE	CEDENTE	TITOLO DELL' OPERA	CONDIZIONI	Estensione della proprietà	Scadenza quote al cedente	OSSERVAZIONI
2266	9 mag. 1865	Graffigna	autore	La Duchessa di S. Giuliano	40 fr. sui costi p. 8 anni dalla data del Contratto. In facoltà di ritirare di pagare all'autore L. 3500 entro i primi 4 anni e di ritenersi esclusivo proprietario senza pagare altre quote all'autore.	tutti i paesi, e tutti i teatri di Parigi e d'Italia, riguardo alla rapp. e anche la Francia, riguardo alla ridup.	9 mag. 1873	Rescisso Contratto Aprile 1880
182	19 Gen. 1866	Gabussi	autore	Clemenza di Valois	L. 1000 all'autore. 50 fr. sui costi all'imprenditore d'Italia e Germania.	Italia e Germania	all'imprenditore non separata	
2066	1. Apr. 1865	Gounod	Choudent	La Regina di Saba	L. 4000 in contanti e 1000 dopo la rapp. <sup>ta</sup> nel 2. <sup>o</sup> teatro in Italia. e 1000 dopo la rapp. <sup>ta</sup> nel 3. <sup>o</sup> teatro in Italia. Inoltre il 50 fr. decote la spesa, per 10 anni dalla data del Contratto.	Italia	1. Apr. 1873 (a Choudent)	
2950	19 Dic. '71	Giovannini	autore	I Maledetti	Nel caso del 1873 Ricordi s'impegna di farsi rappresentare. Per la riproduzione 40 fr. al Ricordi. Nel caso che Ricordi non potesse far rappresentare l'opera nel 1873, resterà in facoltà del att. <sup>o</sup> di ritirare la spart. <sup>a</sup> ed ammettere il 6. <sup>to</sup>	Tutti i paesi	non separata	Libretto prop. del M. <sup>o</sup> fino a tutta la 1. <sup>a</sup> rapp. Dopo può acquistarlo Ricordi a p. 1000. Per Ricordi può stampare e vendere 4 fr. il libretto anche p. la prima rapp. Rescise il Contratto

summary of contractual conditions for purchased works

# Proceedings of the Administrative Board and of the Board of Oversight

*Seduta del 30 Marzo 1889.*  
ore 4 pomeridiane.

Presenti: Emilio Ricciardi, gerente la società: avv. Luigi Saba, Ing. Gustavo Mazzia, avv. Francesco Guacchi, Ermirio Bozzetti, Giuseppe Pina - Per gli Eredi Ricciardi - Rag. avv. Paolo Sordani, Ing. Michele Pina, avv. Alessandro Lima.

Ricciardi = da notizia di una proposta da Buenos Ayres fatta da Emilio A. Franceschi per la fondazione di una società colto scopo di affidarle la vendita esclusiva delle edizioni della Ditta, Santa dell'Argentina, quanto in altre repubbliche dell'America del Sud - Tale proposta non si era... detta accettabile come formulata, sia perché la società E. Ricciardi & C. non può far parte di altre società, sia perché anche pretendendo non sarebbe mai cosa prudente assumere obblighi ed impegni in Stati così lontani - Perciò, ritenendosi in massima, utile e necess. far il tentare di dare maggiore impulso alla vendita delle edizioni nell'America del Sud, ove hanno finora concorrenza nelle edizioni di Gerusalemme, si è formulato un controprogetto, consultato perciò anche l'ing. avv. Lima.

Pina = spera che il punto più importante sta nell'onesta dell'individuo al quale si affiderà il deposito: però importa di aver più o meno mezzi materiali, o se si limiterà a vendervi nell'opera propria: tutto il nodo della questione sta appunto nella onestà della persona.

Ricciardi = conosce il Franceschi, perché fu impiegato per vari anni presso la ditta Saba di Gio. Ricciardi: è giovane colto e dresse il negozio di vendita in Italia, con soddisfazione e senza lasciare il minimo dubbio sulla di lui onestà - La lettura del progetto.

Pina = fa alcune osservazioni sulla misura degli scanti.

Ricciardi } danno spiegazioni intorno agli usi ed alle misure degli scanti  
Mazzia } nel commercio musicale.

Guacchi = approva.

Pina } sarebbero di parere di non accordare il permesso di ristampa  
Mazzia } dei pegni della società E. Ricciardi & C. come detto alla lettera  
Guacchi } L.

Administrative Board, 1889-1919  
(81 meetings)

*Seduta del 3 <sup>Aprile</sup> Maggio 1902.*

Presenti, oltre al gerente i Signori Ermirio Bozzetti, Luigi Origo, Rag. B. Pichasanta.

La seduta è aperta alle ore 14.

È approvato il verbale precedente.

Il gerente avverte che la Ditta venne richiesta perché prendesse parte alla sottoscrizione Postale. Rimanendo la discussione fatta per la precedente sottoscrizione per Origo. Ora invece si tratta di sottoscrivere a fondo perduto. Non è contrario a ciò, ma desidera in proprio. Udire il parere del Consiglio di Amministrazione.

Bozzetti vede che la Ditta non potrebbe rinviare estrema al movimento che si fa in favore della Scala.

Origo e Pichasanta esprimono la medesima opinione.

Il gerente dice che lo impressiona il piccolo numero di quote che vengono sottoscritte personalmente: ciò renderebbe non facile il raggiungere la cifra progettata e dimostra altresì che non è poi vero tutto l'impeto della cittadinanza verso la Scala, dal momento che non si applica in modo positivo. P.e. il signor Bocconi, che sempre ha preso parte importante a sottoscrizioni cittadine, non ha voluto firmare alcuna quota.

Bozzetti spera che si avrà anche il nome del Bocconi e altri nomi che hanno dato sicuro affidamento di sottoscrivere.

Dopo altre osservazioni dei consiglieri Pichasanta e Origo si deliberò di dare facoltà al gerente di segnare il nome della Ditta per 15 o 20 quote e ciò quando il gerente stesso lo crederà opportuno.

La seduta è svolta alle ore 16.

*Emirio Bozzetti* *Emilio Ricciardi*


Board of Oversight 1900-1919  
(96 meetings)

## 31.000 Letters (received)

(43)  
 Il subscripto si obbliga  
 ad invitare a  
 lauta mensa il  
 Sig. Burgemein e  
 Consorte Aggiongevoli  
 il Maesani se il  
 suddetto sottoscritto  
 non avrà ultim'atto  
 l'ultimato del  
 Vero pel di 29 di  
 Febbraio 1881  
 Arrigo Boito

*Vertical text on the left margin:*  
 Copia al  
 Sig. Burgemein  
 e Consorte  
 Aggiongevoli  
 il Maesani  
 se il suddetto  
 sottoscritto  
 non avrà  
 ultim'atto  
 l'ultimato  
 del Vero  
 pel di 29  
 di Febbraio  
 1881

*Bottom text:*  
 K. STARHIMMELT MUSICALE RICORDI

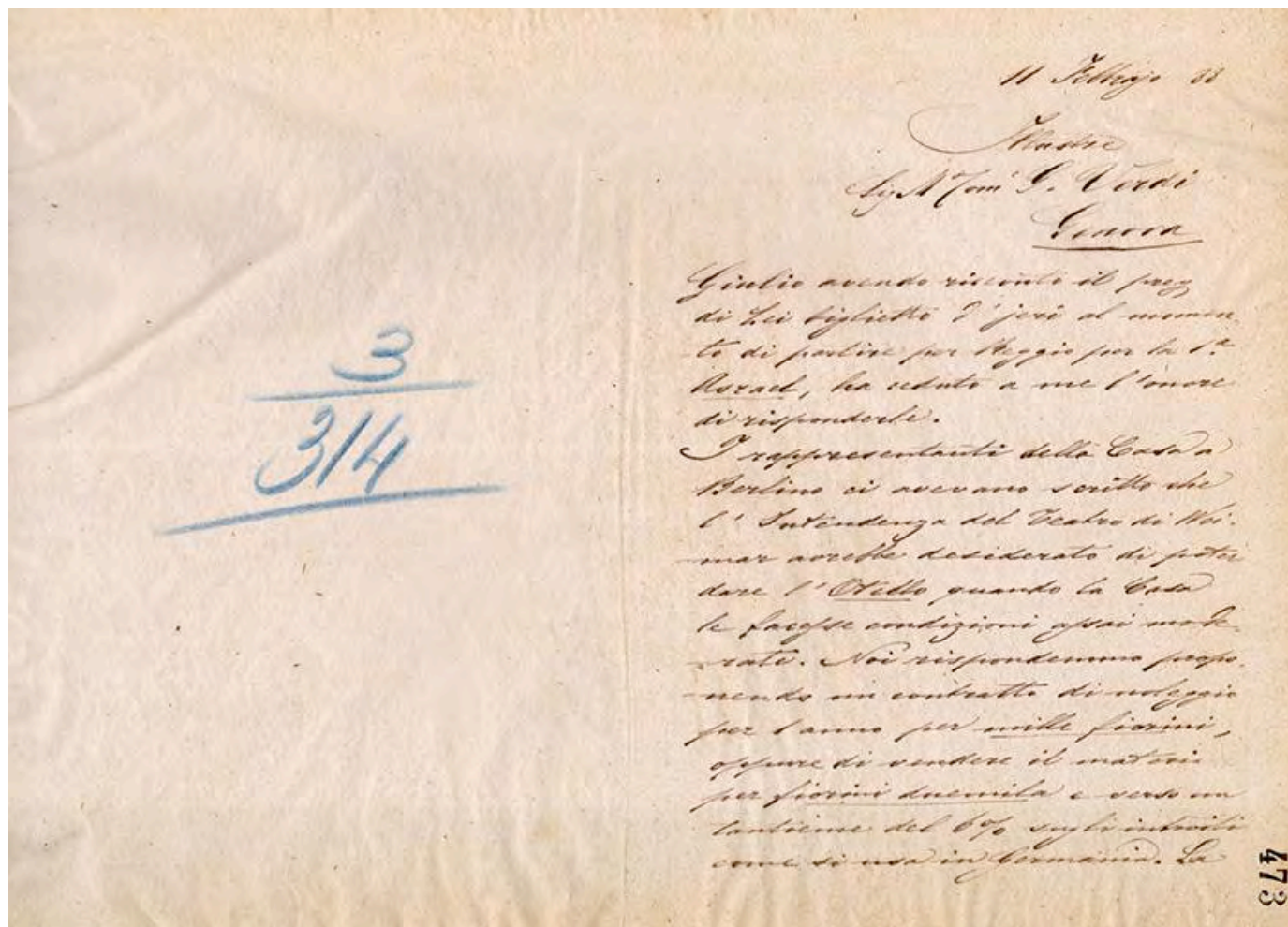
19) *in* Puccini I/31 19 1 97  
 CABLE ADDRESS: MUSCHENHEIM, NEW YORK  
  
 Hotel Astor  
 TIMES SQUARE  
 New York  
 V. C. MUSCHENHEIM

Sabato 19.1.07

Caro Tito

new York straordinario!  
 Premiere manana serata  
 de non poter quasi deprimi  
 vere - accoglienza da una  
 sala arcicompleta - ~~per~~  
 saluti del palco direzione  
 primo atto - orafiani  
 straordinario - mai visto -  
 dopo 2° atto uscì scena  
 7 volte - dopo terzo - non

## 600.000 (outgoing) Letters in copybooks



# Index of copybooks

## Bar

Barbieri Mr. Mario	$\frac{1}{70}$	$\frac{5}{301}$	$\frac{8}{452}$
Via Sturla 41	Genova		
Barini G.	$\frac{1}{94}$		
	Roma		
Barbareschi Giacomo	$\frac{1}{132}$		
Corso V. 3.1	Lui		
Barera Carlo	$\frac{1}{245}$	$\frac{4}{2}$	$\frac{6}{250}$
	Venezia	$\frac{9}{190}$	$\frac{10}{189}$
Barbacinì E.	$\frac{1}{253}$	$\frac{6}{140}$	
	Lui		
Barbosa Lima José	$\frac{1}{403}$	$\frac{5}{165}$	
Avenida Rio Branco 127	Rio Janeiro		
Barthélemy M. R.	$\frac{2}{75}$		
	Monte Carlo		
Bartoli Lorenzo	$\frac{2}{353}$	$\frac{5}{241}$	$\frac{7}{25}$
	Livorno	$\frac{7}{194}$	$\frac{7}{313}$
Barbieri G.	$\frac{3}{240}$	$\frac{5}{118}$	$\frac{7}{17}$
	Verona		
Barriere Camille	$\frac{3}{457}$	$\frac{4}{15}$	
	Roma		
Baroffio Prof. Enrico	$\frac{4}{222}$		
	Cagliari		
Barnett Samuel & Sons Ltd.	$\frac{6}{466}$	$\frac{8}{158}$	
32-34-36 Woodhope Street	Londra		
Baratto Giovanni	$\frac{7}{1}$		
Via degli 3	Torino		
Barbieri Infancia beatrice	$\frac{7}{21}$		
	Barletta		

Barbatioli Don Gualdo	$\frac{7}{499}$		
Corre di Bordenone	$\frac{8}{94}$		
26 Corso V. E. Emant	Milano		
Barigozzi Fabbio	$\frac{8}{253}$		
Via P. Bassini 65	Milano		
Baruffaldi Ang. Carlo	$\frac{8}{245}$	$\frac{9}{77}$	
Via S. Paolo 110	Milano		
Baroni N. Giuseppe	$\frac{8}{249}$	$\frac{8}{467}$	
Coato Mazzano	Palermo		
Baronici Luciano	$\frac{10}{141}$		
Carlo Costantino 2	Lui		
Barthesaghi Enrico	$\frac{10}{275}$		
(Via Albergo)	Erba		
Barangola Carlo	$\frac{10}{464}$		
V. Ortolani 9	Como		
Baragnani Maddalena	$\frac{11}{27}$		
	Brescia		

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# Personal copybooks of Giulio and Tito Il Ricordi

1

Milano 7 Gennaio 1888.

Cariss. Maria  
Albergo d'Italia.  
Spodena.

Compulso, non ho potuto rispondere subito alla tua del 4 con: per ringraziarti cordialmente di quanto hai fatto per l'affare di Spira. Da quanto mi scrivi, mi pare male che nulla se ne faccia, ma non so che tu resti nell'impressione di ciò che ti avrà detto quel caro signor Snygoue - Tu mi hai telegrafato e poi scritto che ho fatto male a non insistere una Residenza: ma come?... è appunto ciò che ho sempre fatto!... È il Snygoue che si è arrogato ad annunciare. Chiedo nei giornali, senza neppure aver fatto il contratto!... Ti archivio estratto di due mie lettere: vedi nella prima del 14 Nov. tutti i dubbi e le riserve espresse - Non ho preso sul serio la cosa, se non quando mi si disse che si sembrava il Colajac - vedi altra mia del 16 Nov: allora si proposero le Parabani - e la Moratti - andai espressamente a vederla: non mi piacque e telegrafai - E in quel momento avessi saputo della Laron, l'avrei subito professo. - Ma intanto il Snygoue fa annunciare nei giornali la lode per Residenza, senza dimettere del tutto, proclama la visita - In fede quindi,

Copybook of Giulio Ricordi, 1888-1909

24. II. 1912

Caro Illica, mi spiace questo ritardo dovuto al Pozza, non perché possa pregiudicare in nulla la situazione ma perché tiene il Puccini sui carboni ardenti: così credo sarà ben fatto, se Pozza non può andare con lei a Viareggio, che ella ci vada sola!!

Del Puccini non ho più nessuna notizia - è vero anche che egli non ha niente di nuovo o di particolare - almeno per momento - da comunicarmi. Se dunque va a

Copybook of Tito Il 1912-1918

## Personal relations with artists

5.

pp. 14-16

CLET000505

Milan, 23 January 1888

Illustrious Maestro

I hasten to respond to your most welcome letter of yesterday. I will write immediately to the German translator with the changes you have indicated, and I will have the edition corrected not only for the reprints but also in the copies that have already been printed.

Regarding Otello, you have touched on a serious and painful issue that has kept me agitated for many months, imagining how such abominations are even possible!!.. I firmly believe that you presume **I have left no stone unturned to discover where and how the pirate scores are produced – but what can be done?... even some theatrical agents work with these scoundrels, and they cannot be made to confess, even with the promise of money.** Our attorney the Hon. Panattoni, a member of Parliament, was in Milan for this very reason, and every means possible and impossible was imagined to try and thwart the thievery and the artistic disfigurement that comes from these falsified and reorchestrated scores; but unfortunately **our laws are impotent, and the American ones.....don't exist.**

## Confidential relations with artists

187.

pp. 382-385

Wednesday

My dear Puccinone ["Big" Puccini]

Our last letters crossed each other and I only received yours yesterday toward evening, when I was already anxious because there had been no news from you. **At last, Laus Deo, the Doge has reappeared.** I immediately informed Illica of what you wrote to me. This Schaunard certainly is a pesky problem, no doubt about it, and we are all trying every which way to figure things out! – Listen: do you have some good musical idea? Write it down and set it to some words that are..... Puccini-esque..... and they'll be redone later. I think this is the best way to find a solution, since it cannot be done by letter.

## Artistic interventions

(... same letter) I am submerged in work, and in 3 or 4 days I leave for Rome. Is it possible to have even a bit of the score before then?... When will you return here?... I await your arrival most anxiously. **We also have that delightful task of adding the metronome markings!!!.... I did all of the stage directions for the 1<sup>st</sup> piece of the 4<sup>th</sup> Act, which Illica approved,** but I want you to see them before I have them engraved.

News, news please – has our poor Mimì breathed her last?...

# Frank speeches

226.

pp. 482-485

CLET000736

Milan, 27 November 1900

Sig. Luigi Illica

Cassano d'Adda

(...) Here too I am stricken with an overwhelming thought that frightens me for the sake of peace in the days to come! – since, **if your observation is to be taken literally, you would become as infallible as the pope, and not finding some of your ideas good.... would be nothing less than a casus belli** [declaration of war]!! and so we begin again with those useless, sterile, inconclusive battles that ultimately come to nothing if not to make everyone, even fools, laugh behind our backs!! –

(...) because I always support my words with deeds, I will tell you that I **was not convinced of the theatrical efficacy of** either La colonia libera [by Pietro Florida] or Medio Evo latino [by Ettore Panizza] as libretti, be it understood, for the realm of music.

Should you therefore be offended?... **but then no more discussion is possible**, and we've come back round to that infallibility I spoke of earlier!

## Relations with public institutions

54.

pp. 99-100

CLET001936

Mayor Negri [note in pencil]

25 December 1888

Dear Friend

The Theatrical Establishment, paying no heed whatsoever to my objection, has published an announcement of the opera Asrael. The opera cannot be brought before the public as things stand now, and it seems impossible to me that the authorities, who surely must be concerned that the Theatre operate in a successful manner, would have approved the announcement, notwithstanding the warning I had given them. I must protect the integrity of art and my own interests, and much as I may attempt to reconcile them with those of the theatre's management, I cannot sacrifice them entirely. After the rehearsal yesterday evening I am convinced that the result will be not only a failure but an outright scandal.

## Political interventions

194.

pp. 396-397

CLET002058

Milan, 17 March [18]96

Egregio Avvocato and Friend [Panattoni],

We are here waiting for news of the opening session of the Chamber of Deputies, so that we know how things stand. But meanwhile I believe it's useful for you to know that, with the change of Minister [from Barazzuoli to Guicciardini as Ministro dell'agricoltura, industria e commercio after the fall of the governo Crispi] via Pasquirolo [Casa Sonzogno] has picked up some steam and is working vigorously not only against the projected Legislation but also against the Barbiere Legislative Decree, which they would want withdrawn.

## Political interventions and relations with competitors

190.

pp. 389-390

CLET002054

Milan, 27 Feb. 1896

Hon. Avv. Carlo Panattoni

Deputy      Rome

(...) You will have seen the article in La Perseveranza, and I believe something similar will appear in La Nazione. Here the lot of them are working together against Barazzuoli [Augusto Barazzuoli, Minister of agriculture and commerce] and the law [R. decree of 10 february 1896, n. 24, which extended the terms of copyright for *Il Barbiere di Siviglia*?]: 1<sup>st</sup> [Enrico] Rosmini [lawyer] and Via Pasquirolo [Casa Sonzogno] – 2<sup>nd</sup> the Fratelli Treves – 3<sup>rd</sup> that fool [Giovanni] Visconti Venosta, president of the Società [degli] Autori [ed Editori]!

## Business relations with collaborators

6.

pp. 17-19

CLET000521

Milan, 25 January 1888

Sig. Cesare Lisei

(private)

London

The Tessaro affair **is not currently being conducted in the regular manner that I would wish by anyone representing the Company.**

While I can only express my sincere praise for how you have worked for London, I cannot approve how you went beyond your mandate in handling the Tessaro patent. With regard to London, I had given you a special assignment, which you performed perfectly; but you could not equally assume direct assignments from Sig. Tessaro. Forgive me, but I cannot help but point out that this is not proper; **in any case, you would have had to ask me before accepting**

# Management style

80.

p. 151

CLET001958

30 April 1890 (the day before the first strike at Ricordi)

To the Direction of the Workshops

These are the definitive orders for tomorrow:

- Whoever comes to work will be considered present, even if extraordinary circumstances should make it such that work is not effectively done.
- In the event there are gatherings outside the premises intended to prevent work, the workers are free to behave as they choose: those who come to work will have their hours counted, i.e., they will in any case be credited with an entire day.
- Those who fail to come to work tomorrow will be suspended until next Monday.
- Those who are missing tomorrow and who do not return on Monday morning will be considered dismissed.
- Avoid any discussion with external elements –

G. Ricordi e C.

## Management style

83.

pp. 155-156

CLET001961

Milan, 12 May 1890

Sig. Annibale Castelli  
City

I impute the letter you sent me today to an especially emotional state of mind, since I truly cannot explain its form and content otherwise, nor the conclusions you reach. If I were to heed my sense of indignation I would have doubtless told you that your presence in our company was no longer possible; but since **I never let my initial reactions prevail**, and I do not believe that what was certainly not intended to offend should be considered offensive, I will ignore the aberrant character of your letter.

2.29

p. 57

CLET002118

Ricordi

Hotel Royal      Naples

Just fine what 44636 did fine stopping 48860 for 44291. Useless if anything prolonging sojourn for another 33741 for now 49765 39290 42664 39414. Urgent 43142 52053 for Figlia Iorio costume and set designs especially the last of these which I don't like. Even if sometimes miracles can happen with improvised 50433 this isn't always the case. The 45504 that work are those 44325 46800 carefully conceived like Rigoletto Traviata. If time continued to be wasted I will take 51707 45469, as 41346 orders.

## dire relations with family members

185.

pp. 376-377

CLET002050

24 August 1895

Sig. Ing. Tito Ricordi

Director of the Workshops. City

Your social standing and your education should be sufficient for you to understand your responsibilities without there being the disagreeable necessity of our having to remind you of them. But since our courteous observations, both spoken privately and written, have had no effect, we find ourselves most regretfully obliged to take decidedly different measures, and notify you that this is the final confidential admonition you will receive.

## dire relations with family members

185.

pp. 376-377

CLET002050

24 August 1895

Sig. Ing. Tito Ricordi

Director of the Workshops. City

Your social standing and your education should be sufficient for you to understand your responsibilities without there being the disagreeable necessity of our having to remind you of them. But since our courteous observations, both spoken privately and written, have had no effect, we find ourselves most regretfully obliged to take decidedly different measures, and notify you that this is the final confidential admonition you will receive.

## dire relations with family members

2.36

pp. 68-71

CLET002094

Milan, 5 July 1907

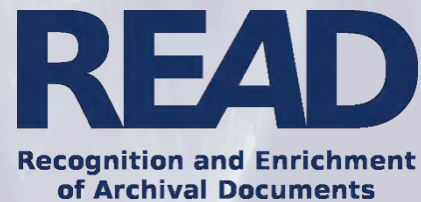
Dear Tito,

(...) I have done everything humanly possible for you!!.. this is a fine retribution, indeed, and I will personally label myself a jackass of the first order. Your moral state, the state of your finances are absolutely frightening!! (...) You are completely oblivious to reality: (...) as if you had millions in your pocket, ready not only to reassure your creditors (and quite dubious ones, truth be told) but also to allow you to lead the life of a prince, of a billionaire! Your nonchalance is absolutely monumental. You have a vile promissory note coming due, of no less than 20,000 lire!! By god, how jolly of you!! It is the stuff of comedy!

(...) Tito... watch out!... you are walking blithely toward the abyss!

Tito... watch out, and don't make your father's last years on earth even more bitter with a comportment that is sheer madness, since only a madman would want to live like a millionaire... when these millions don't exist.

# International Network of Collaborators



# University of Sheffield



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## HRI DIGITAL | Delivering the Digital Humanities

Welcome to HRI Digital. We are the technology research and development team in the University of Sheffield's **Humanities Research Institute**, supporting the innovative use of technology in arts, humanities and heritage research as both a method of inquiry and a means of dissemination.



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### HUMANITIES RESEARCH

We are part of the Humanities Research Institute, which also provides research space, and support for workshops and conferences.

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- [Oxeye](#)

[All projects](#) | [Online publications](#)

### ANNOUNCEMENTS

- On 17th January 2017 we will be changing our name to [The Digital Humanities Institute](#).

### LATEST TWEETS

Tweets by [@dhishef](#)

 DHI Retweeted

 [digital panopticon](#)  
[@digipanoptic](#)

Date for your diaries! Bob Shoemaker will be giving a public Archives for London seminar on Digital Panopticon at the LMA on 1st June at 6pm

# READ

Recognition and Enrichment of Archival Documents

Home

About

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Events

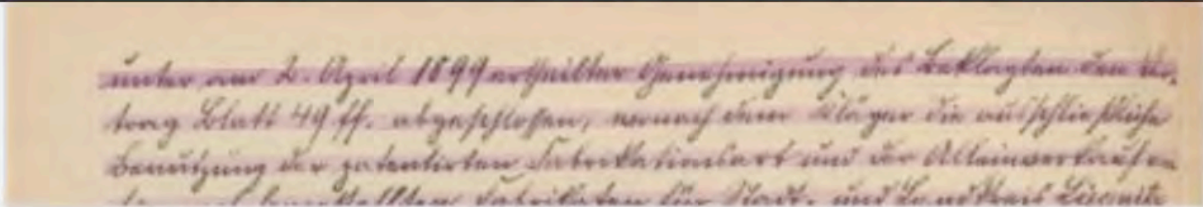
Transkribus

Publications

Contact



guemter 15.12.2015 21:45:15



unter am 2 . April 1899 ertheilten Genehmigung des Beklagten dem Von  
trag Blatt 49 ff . abgeschlossen , wonach dem Kläger die ausschließliche

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# Transcribe. Collaborate. Share...

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## Scholars

Are you transcribing historical documents? Handwritten or printed, from the middle ages or from the 20th century? Would you like to do this in a highly standardized, flexible and reliable way? And do you appreciate to get support from automated tools such as Handwritten Text Recognition and Layout Analysis?

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## Archives

Are you responsible for large collections of handwritten and printed documents? Do you believe that digitisation paves the way to realise new opportunities to access, enrich and explore archival material? And are you open to involve humanities scholars and volunteers so that they can work with these documents in an effective way – producing data which can also be integrated in your repository?

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## Volunteers

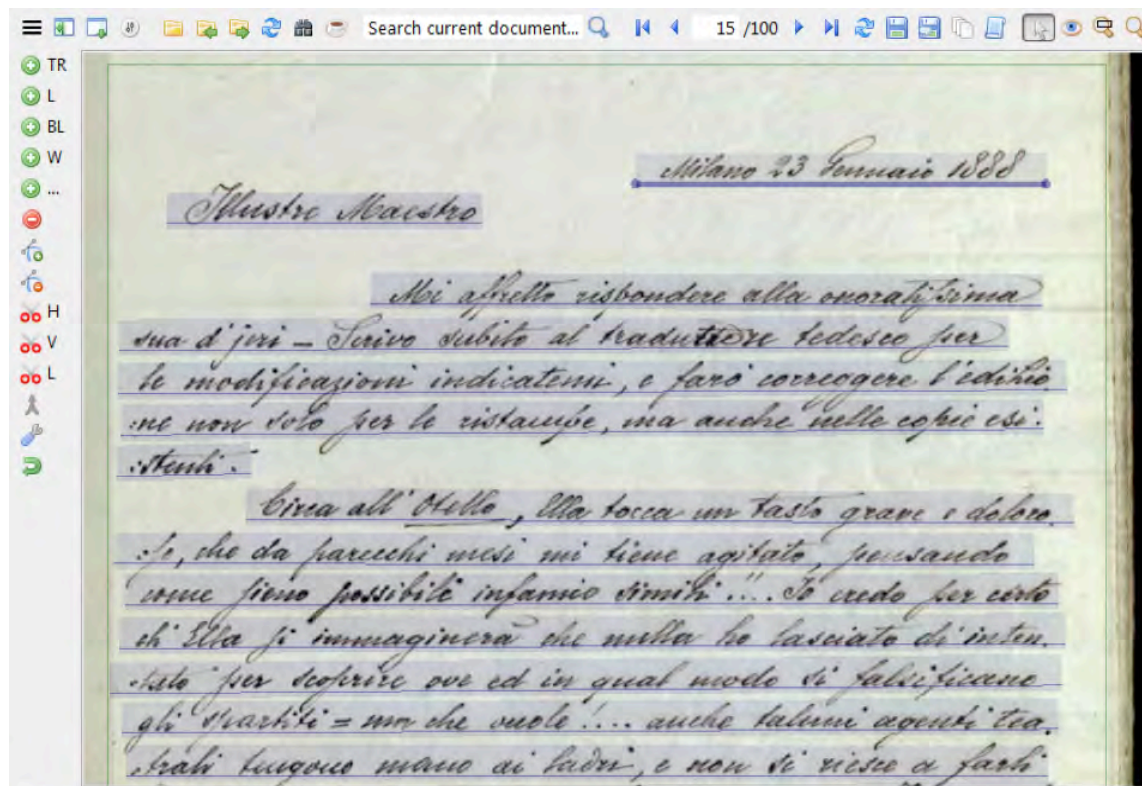
Are historical letters, postcards, manuscripts or medieval documents fascinating for you? Do you enjoy deciphering handwriting – this wonderful feeling when you can read something which may be hidden to most other people? And do you believe that everyone can make a valuable contribution to scholarship and science?

[View details »](#)

## Scientists

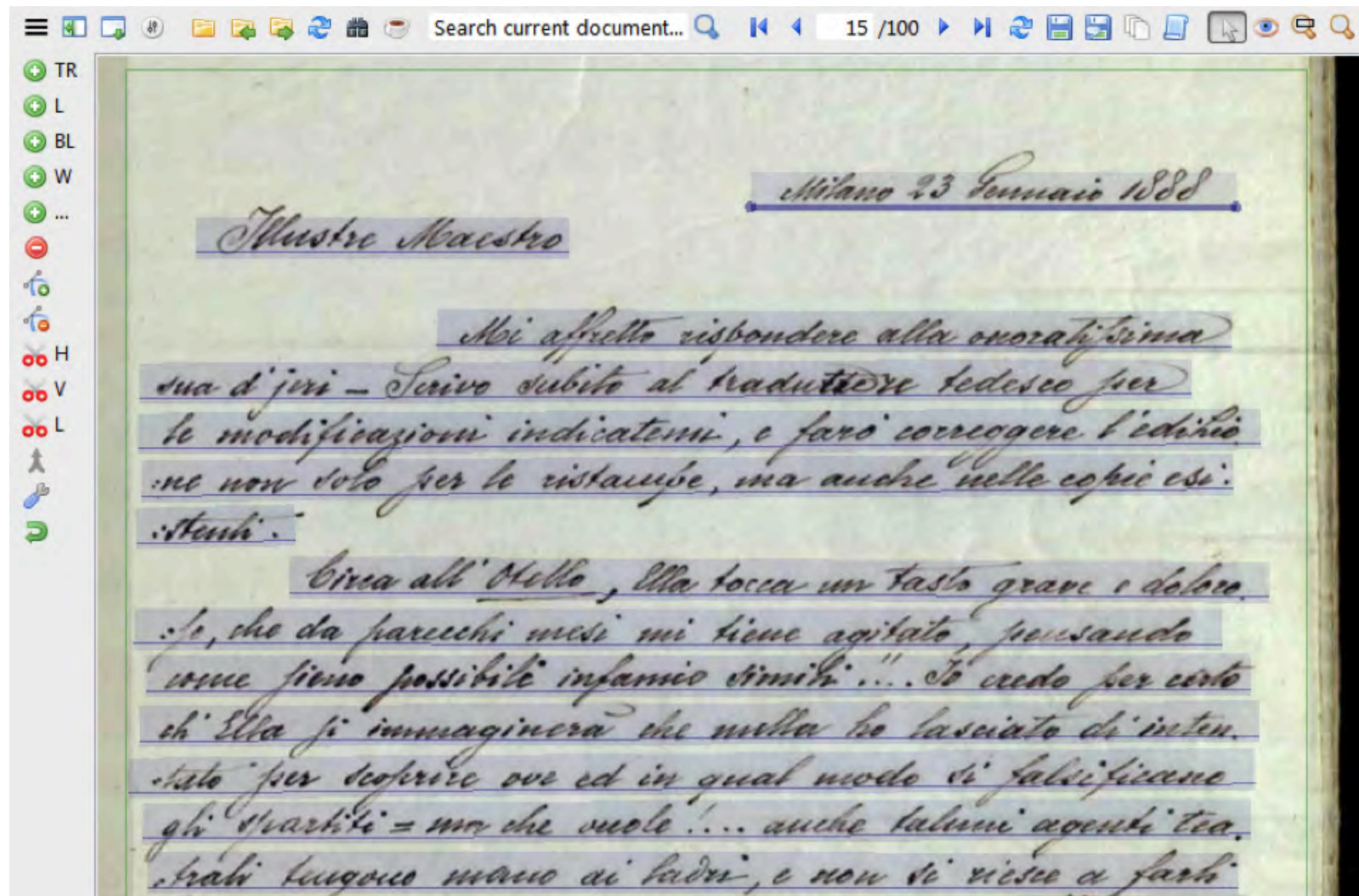
Are you a computer scientist and working in the fields of computer vision, document analysis, pattern recognition, natural language processing or a related field? You are seeking interesting documents from 1000 years of handwriting, printing and publishing? And you would really enjoy to get some reference data in a well-acknowledged format, such as PAGE?

[View details »](#)



- 1 Milano 23 Gennaio 1888
- 2 Illustre Maestro
- 3 Noi affretto rispondere alla onoratissima
- 4 sua d\_ jeri. Scrivo subito al traduttore tedesco per
- 5 le modificazioni indicatemi, e farò correggere \_ edizione
- 6 ne non solo per le ristampe, ma anche nelle copie esi
- 7 esistenti.
- 8 Circa all\_ Otello, Ella tocca un tasto grave e doloro
- 9 so, che da parecchi mesi mi tiene agitato pensando
- 10 come sieno possibile infamie simili!.. Io credo per certo

# manuscript



1 Milano·23·Gennaio·1888↵  
2 Illustre·Maestro↵  
3 Noi·affretto·rispondere·alla·onoratissima↵  
4 sua·d\_ jeri. Scrivo·subito·al·traduttore·tedesco·per↵  
5 le·modificazioni·indicatemi,·e·farò·correggere·\_·edizio↵  
6 ne·non·solo·per·le·ristampe,·ma·anche·nelle·copie·esi↵  
7 esistenti.↵  
8 Circa·all\_ Otello,·Ella·tocca·un·tasto·grave·e·doloro↵  
9 so,·che·da·parecchi·mesi·mi·tiene·agitato·pensando↵  
10 come·sieno·possibile·infamie·simili!..·lo·credo·per·certo

# crowdsourcing correction

## DIGITALKOOT

### DigiTalkoot ended Nov 29th 2012

DigiTalkoot was a joint project run by the [National Library of Finland](#) and [Microtask](#). Our goal was to index the library's enormous archives so that they are searchable on the Internet for easier access to the Finnish cultural heritage. DigiTalkoot was launched to the public on Feb 8 2011.

Most of the information in the library's newspaper archives has already been copied into computer databases using computerized text recognition. The problem is that computers fail to recognize all the words. Especially when the quality of the source material is poor, the results need to be fixed by hand. This requires a lot of manual work. DigiTalkoot enabled volunteers to participate in this fixing work by playing games.

We thank all participants for their help!

DigiTalkoot was a great success: Nearly 110 000 participants completed over 8 million word fixing tasks.

The results of the work have been integrated into the [the Historical Newspaper Library of The National Library of Finland](#).

National Library will continue its crowdsourcing efforts with Kuvatalkoot, a new service for annotating newspaper articles. Kuvatalkoot will be launched to the public by end of 2013.

For more information on DigiTalkoot, please [contact us by email](#).

### Volunteer top 10

Name	Tasks	Hours	Name	Tasks	Hours
1. Petri M	348 422	395	6. Timo H	96 838	48
2. Kari K	188 128	169	7. Tea R	90 346	76
3. Vesa S	176 519	209	8. Jukka N	73 476	61
4. Anja S	133 600	106	9. Mikko V	61 129	94
5. Kirsti K	98 533	50	10. Anne-Maarit J	40 763	51

### DigiTalkoot in the media

[Terveystiete](#)

[Terveystiete](#)

### Läheltä ja kaukaa.

— **Kenraalikuvernööri Ryyrölässä.** Toisaamuna saapui kenraalikuvernööri Bobritoff Vertijärvelle, jossa häntä oli vastaan Ayräpään kirkon kunnan kunnuntouhi Strömsten ja Nuolan nimismies Tojlander Tilaisuuteen varatuilla hevosilla lähdettiin ajamaan Ryyrölään. Matkan varrella oleva Tarkilan venäläinen kylä oli kunnatopertilla, lipulla ja hatuilla koristettu. Samoin oli Ryyrölänkin, jonne saavuttua ensin mentiin kirkkoon. Siellä pitivät tervehdys-jumalanp. luvutuksen Ryyrölän ja Raimolan venäläiset papit. Ryyrölästä mentiin kankatouhulle, jossa hetkinen kuunneltiin opetuksia ja sitten kunnan talolle, jossa hopeaisella tarjottimella tarjottiin juolaa ja leipää ja tehtailija J. Galkin piti tervehdyspuheen. Oli myöskin toimeenpantu juhlapäiväjuhlat, joissa useita puheita pidettiin. H. pih. lävi myös pappi Renjanit'chin luona. Päiväjuhlassa maistettiin wieraat Pietariin. Seurassa oli m. m. pari venäläisen koulukäsitutjen jäsentä. Tämä käynti toivotetusti opetti „Ryyrölän retketöi“. Työtyösiä käyntiin oltiin. — Wiip. S.

Image of an old newspaper article  
(Aamulehti Jan 3 1900)



# crowdsourcing correction

## Läheltä ja kaukaa.

— Kenraalikuvernööri Kyyrölässä. Toisaamuna saapui kenraalikuvernööri Bobrikoff Perkijärwelle, jossa häntä oli wastassa Äyräpään kihlakunnan kruununwouti Strömsten ja Muolan nimismies Tojlander. Tilaisuuteen waratuilla hewosilla lähdettiin ajamaan Kyyrölään. Matkan warrella olewa Tarkilan wenäläinen kylä oli kunniaportilla, lipuilla ja hawuilla koristettu. Samoin oli Kyyröläkin, jonne saawuttua ensin mentiin kirkkoon. Siellä pitiwät terwehdys-jumalanpalveluksen Kyyrölän ja Raiwolan wenäläiset papit. Kyyrölästä mentiin kansakoululle, jossa hetkinen kuunneltiin opetusta ja sitten kunnan talolle, jossa hopeaiselta tarjottimella tarjottiin suolaa ja leipää ja tehtailija J. Galkin piti terwehdyspuheen. Oli myöskin toimeenpantu juhlapäiwälliset, joissa useita puheita pidettiin. H. ylh. käwi myös pappi Zeinljanitschin luona. Päiwäjunassa matkustiwat wieraat Pietariin. Seurassa oli m. m. pari wenäläisen kouluhallituksen jäsentä. Tämä käynti toiwottawasti lopetti „Kyyrölän rettelöt“. Tytywäisiä käyntiin oltiin. — Wiip. 6.

Image of an old newspaper article  
(Aamulehti Jan 3 1900)

original text

## Läheltä ja kaukaa.

Kenraalikuvernööri Kyyrölässä.  
Toisaamuna saapui kenraalikuvernööri Bobrikoff Perkijärwelle, jossa häntä oli wastassa Äyräpään kihlakunnan kruununwouti Strömsten ja Muolan nimismies Tojlander. Tilaisuuteen waratuilla hewosilla lähdettiin ajamaan Kyyrölään. Matkan warrella olewa Tarkilan wenäläinen kylä oli kunniaportilla, lipuilla ja hawuilla koristettu. Samoin oli Kyyröläkin, jonne saawuttua ensin mentiin kirkkoon. Siellä pitiwät terwehdys-jumalanpalveluksen Kyyrölän ja Raiwolan wenäläiset papit. Kyyrölästä mentiin kansakoululle, jossa hetkinen kuunneltiin opetusta ja sitten kunnan talolle, jossa hopeaiselta tarjottimella tarjottiin suolaa ja leipää ja tehtailija J. Galkin piti terwehdyspuheen. Oli myöskin toimeenpantu juhlapäiwälliset, joissa useita puheita pidettiin. H. ylh. käwi myös pappi Zeinljanitschin luona. Päiwäjunassa matkustiwat wieraat Pietariin. Seurassa oli m. m. pari wenäläisen kouluhallituksen jäsentä. Tämä käynti toiwottawasti lopetti „Kyyrölän rettelöt“. Tytywäisiä käyntiin oltiin. — Wiip. 5.

Article as recognized by computers,  
with errors marked in red

article as  
recognized by  
computers

## Läheltä ja kaukaa.

Kenraalikuvernööri Kyyrölässä.  
Toisaamuna saapui kenraalikuvernööri Bobrikoff Perkijärwelle, jossa häntä oli wastassa Äyräpään kihlakunnan kruununwouti Strömsten ja Muolan nimismies Tojlander. Tilaisuuteen waratuilla hewosilla lähdettiin ajamaan Kyyrölään. Matkan warrella olewa Tarkilan wenäläinen kylä oli kunniaportilla, lipuilla ja hawuilla koristettu. Samoin oli Kyyröläkin, jonne saawuttua ensin mentiin kirkkoon. Siellä pitiwät terwehdys-jumalanpalveluksen Kyyrölän ja Raiwolan wenäläiset papit. Kyyrölästä mentiin kansakoululle, jossa hetkinen kuunneltiin opetusta ja sitten kunnan talolle, jossa hopeaiselta tarjottimella tarjottiin suolaa ja leipää ja tehtailija J. Galkin piti terwehdyspuheen. Oli myöskin toimeenpantu juhlapäiwälliset, joissa useita puheita pidettiin. H. ylh. käwi myös pappi Zeinljanitschin luona. Päiwäjunassa matkustiwat wieraat Pietariin. Seurassa oli m. m. pari wenäläisen kouluhallituksen jäsentä. Tämä käynti toiwottawasti lopetti „Kyyrölän rettelöt“. Tytywäisiä käyntiin oltiin. — Wiip. 5.

Article fixed by DigiTalkoot volunteers, now  
with correct names of people and places

text checked and  
amended by  
volunteers

# Example of collaborative work

The screenshot displays the Transcribe Bentham website, a platform for collaborative transcription of historical documents. The page is titled "Editing JB/011/236/002". The interface includes a navigation menu on the left with options like "Transcription Desk", "Transcription Guidelines", "Select a Manuscript", "Blog", "Recent changes", "Random page", "Contact Us", and "Help". A search bar is also present. The main content area shows a preview of the manuscript, which is a handwritten letter. The text is in cursive and includes the following visible portions:

...of them, with the every occasion shall be  
...id with that alacrity, an example of which  
...is visible, at the outset of what I say of this work of  
...Mr. Humphreys. With that gentleman I have not  
...to this moment had any communication. My friends  
...amuse themselves with the surprise which they  
...picture him as manifesting upon his receipt of  
...my observations on it. With sincere respect I am  
...Sir,  
...Jeremy Bentham

The interface also features a "Wikitext" editor on the left, a "Preview" button, and a "Changes" button. The bottom of the page indicates it is "Powered by BrainMaze API".

# Thank You

# Thank You

# Impressum

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