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**GIUSEPPE DONIZETTI PASHA
AND THE FAMILY
ARCHIVE IN ISTANBUL**

**Giuseppe Donizetti Pasha and the Donizetti family papers
at the Topkapı Palace Museum Archives in Istanbul**

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For the Ottoman Empire in decline, the early part of the nineteenth century was an era of reforms based on European models, in a desperate attempt to save the country from further degeneration and disintegration.¹ Consequently the reforms had long-lasting effects particularly in the fields of education, government administration, military organization, law, social and cultural orientation of a certain élite, which included the sultans and the imperial family, the high ranking officers, the new emerging class of civil servants and their immediate families. As part of the military reforms once the élite corps of the Ottoman army, the janissaries, which had long since turned into a corrupt organization were finally exterminated by the reforming Sultan Mahmud II in 1826 and replaced by a European style army.² The traditional bands of the janissaries, known as *mehter* in Ottoman Turkish, were also disbanded the same year, which cleared the way for the creation of military bands after Western army models.³ Attempts at reforming the army, albeit unsuccessful, were also made in the last decade of the eighteenth century, during the reign of the progressive Sultan Selim III.⁴ A model army called *Nizam-ı Cedid* which was created during this time alongside the janissaries and under the supervision of French officers also

¹ The Ottoman decline started to show itself as early as the beginning of the 17th century but it became more apparent and chronic after the second unsuccessful siege of Vienna in 1683. This was followed by two further humiliating peace treaties for the Ottomans; firstly the treaty of Carlowitz in 1699 and Passarowitz in 1718, when the empire had to cede further territory in Europe.

² Originally the back-bone of the Ottoman army, the janissaries were made up of Christian youths who were recruited from the European territories of the empire and were later converted to Islam. Founded in the late 14th century they were loyal troops and played an important role in major Ottoman campaigns including the capture of Constantinople in 1453. In the 17th and 18th centuries, at times, their power even surpassed the authority of the sultans and they were even responsible for organizing successful coups within the palace. In the early 19th century they opposed all military reform until the so-called Auspicious Incident, in June 1826, when Mahmud II (reigned 1808-39) destroyed their barracks and ordered their execution. The new replacement army was named *Asakir-i Mensure-i Muhammediye*.

³ Employing mainly percussion instruments such as drums, bells and cymbals the bands of the janissaries seem to have captured the imagination of Europeans for centuries and became the source for a musical style in the West, particularly during the eighteenth century, known as *a la turca*, as can clearly be seen in the works of Haydn, Mozart and Beethoven. In fact as Henry George Farmer observed "it is difficult to understand why there was the slightest dubiety as to the Oriental origin of our military drums, since the very names of the side drum and kettledrum, which in the Middle Ages and Renaissance, were *tabor* and *naker* respectively, were actually derived from the Saracenic *tabl* and *naqqara*" ("Turkish influence in military music", *Handel's Kettledrums*, London 1965, p. 41)

⁴ Sultan Selim III (reigned 1789-1807) was a refined ruler, a poet and an accomplished composer of Ottoman court music. He started a series of social, economic and administrative reforms, strongly feeling the impact of the French Revolution. As well as a new army, he also introduced a series of new regulations which were collectively known as *nizam-ı cedid*, the new order.

incorporated a small band of musicians of only trumpets and drums.⁵ The corps survived until a janissary uprising in 1807 which forced the sultan to sign a decree abolishing them.

It was not until 1826 that the Imperial Military Music School called *Muzika-i Humayun* opened in Constantinople in order to recruit and train musicians for the newly created military bands of the empire. Europe was not only the source of inspiration for Ottoman reforms, but also an important centre for recruiting personnel who would oversee the transformation process. Since music reforms were no exception to this, a qualified bandmaster who would be prepared to take on the responsibility of organizing the new Military Music School was sought through appropriate European channels.⁶ The Ottoman Minister of War, Serasker Husrev Pasha was given the responsibility of contacting a number of foreign delegations, which also included the embassy of the Kingdom of Piedmont and Sardinia in Constantinople. Following a series of correspondence with the Foreign Ministry in Turin, the Sardinian Ambassador Marchese Gropallo proposed Giuseppe Donizetti for the position to the Ottoman authorities. On the consent of both sides and according to a ministerial dispatch dated 7 November 1827 Giuseppe Donizetti was officially appointed *Istruttore Generale delle Musiche Imperiali Ottomane*.⁷ Despite opposition from his own family, the appointment of Giuseppe Donizetti as director of music at the Imperial Military Music School in 1827 marks an important turning point in the development of European music in Turkey.⁸ For 29 years, until his death in 1856, Giuseppe who was later given the Ottoman title of a pasha, served under two sultans Mahmud II and Abdulmecid.

Born in Bergamo on 6 November 1788 Giuseppe Ambrogio Donizetti was the eldest son of Andrea and Domenica Nava Donizetti.⁹ He received his first music

⁵ See Refik Ahmet Sevengil, *Saray Tiyatrosu*, Istanbul, 1962, p. 3

⁶ For the first two years it seems that two Turkish musicians Vaybelim Ahmet Ağa and Trampetçi Ahmet Usta, from the earlier formation during the reign of Selim III, were placed in charge of organizing the school, who were later joined by one Mr. Manguel, possibly a Christian subject of the sultan. For further information see Mahmud Ragıp Gazimihal, *Türkiye-Avrupa Musiki Münasebetleri*, Istanbul, 1939, p. 104

⁷ Ed. Giuseppe Donizetti (grandson), *Ricordi di Gaetano Donizetti, Esposti Nella Mostra Centenaria Tenutasi in Bergamo, Nell'Agosto-Settembre 1897*, Bergamo, 1897, p. 54

⁸ Referring to Giuseppe's decision of accepting the offer from the Ottoman court, in a letter dated 21 July 1826, Gaetano wrote to his father: "I have heard and with great astonishment of my brother Giuseppe's resolution [...] His decision seems to me altogether bad at the times in which we find ourselves. I will never applaud such a decision, and it must be that the 8000 francs have blinded him, but you should make him consider that if he finds things don't go well there, he will find it more difficult to find employment in Italy". (William Ashbrook, *Donizetti*, London, 1965, p. 91-92)

⁹ For biographical sources on Giuseppe Donizetti see: François Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, Paris, 1833-44; A. Bacolla, 'Giuseppe Donizetti e la musica in Turchia', *Piemonte*, Torino, 1 June 1911 (also translated into French by Giuseppe

lessons from his uncle Giacomo Corini and like his younger brother Gaetano, studied with the celebrated Johann Simon Mayr (1763-1845), although these lessons, arranged on a private basis, were not at the Lezioni Caritatevoli di Musica, since he had passed the required age limit when the establishment was founded in 1805 to provide free music education for the choristers of the Santa Maria Maggiore church in Bergamo. In 1808 he enlisted in the 7th regiment of the Napoleonic Kingdom of Italy and served in the Austrian and Spanish fronts, also taking part, it is said, in the famous siege of Saragossa. Following the fall of Napoleon and the dissolution of the army of the Kingdom of Italy Giuseppe briefly returned to Bergamo and later joined Napoleon's forces on the Isle of Elba in 1814 as flautist. The following year in Portoferrario he married Angela Tondi, a native of the island. After leaving the French service, Giuseppe returned to Italy and joined the army of the Kingdom of Sardinia and Piedmont, and on 26 October 1815 he became Musical Director of the Reggimento Provinciale di Casale, but this regiment was later dissolved when it sided with the 1821 Constitution. In the meantime his son Andrea was born at Alessandria Piedmont, on 29 April 1818. Giuseppe later became Musical Director of the Primo Reggimento della Brigata Casale and settled in Genoa before being recruited for the post in Constantinople.

Giuseppe and Angela Donizetti arrived in Constantinople in 1828 while their son Andrea stayed behind to complete his education.¹⁰ Giuseppe's earlier work was most likely concentrated on forming and training the newly created military bands and

Donizetti (grandson), *La Musique en Turquie et Quelques traits biographiques, sur Giuseppe Donizetti Pacha*, Constantinople, 1911; Ed. Giuseppe Donizetti (grandson), *Ricordi di Gaetano Donizetti, Esposti Nella Mostra Centenaria Tenutasi in Bergamo, Nell'Agosto-Settembre 1897*, Bergamo, 1897, 53-9; A. Baratta, *Costantinopoli nel 1831, ossia Notizie esatte e recentissime intorno a questa Capitale, ed agli usi e costumi de suoi abitani*, Genova, 1831, p. 391; F. Romani, 'Donizetti in Costantinopoli (frammento di un viaggio inedito in Oriente)', *Miscellanea del Cavaliere Felice Romani tratte della Gazzetta Piemontese*, i (ristampa dell'articolo della *Gazzetta Piemontese* del 12 novembre 1834, Torino, tipografia Favale, 1837), 9-12; E. C. Verzino, *Contributo ad una biografia di Gaetano Donizetti*, Bergamo, 1896; G. Locatelli, 'Giuseppe Donizetti Pascia', *Bergamum*, Bergamo, 1912, 22-23; U. Riva, 'Un bergamasco (Giuseppe Donizetti Pascia) riformatore della musica in Turchia', *Rivista di Bergamo*, i, Bergamo, 1922, 349-353; F. Abbiati, 'La musica in Turchia con Giuseppe Donizetti Pascia', *Rivista di Bergamo*, vii, Bergamo, 1928, 305-312 For Turkish sources see: Bülent Aksoy, *Avrupalı Gezginlerin Gözüyle Osmanlılarda Musiki*, Istanbul, 1994; Tayyazade Ahmet Atâ, *Tarihi Atâ*, Vol.3, 1292-3 [1875-6], 109-113; Mahmud Ragıp Gazimihal [Köseminhal], *Türk Askeri Muzikaları Tarihi*, Maarif Basımevi, Istanbul, 1955; 'Geçen Asır Ortasında Saray Müzikası', I-II, *Ankara*, Nos: 6-7, 1 December 1945-1 January 1946; *Türkiye-Avrupa Musiki Münasebetleri*, Istanbul, 1939; Refik Ahmet Sevengil, 'Donizetti Paşa, Giuseppe Donizetti'nin Osmanlı Sarayı'ndaki Çalışmaları', *İstanbul Oper.*, 2 (7), 2.66, 22-30; *Opera Sanatı ile İlk Temaslarımız*, MEB, Istanbul, 1959; *Saray Tiyatrosu*, MEB, Istanbul, 1962; Rauf Yekta (trans. Orhan Nasuhioğlu), *Türk Musikisi*, Istanbul, 1986

¹⁰ Andrea's education was entrusted to Gaetano. He was first sent to Mayr's school to study voice and cembalo, but on displaying mediocre talent he was withdrawn and later sent to the Royal College of Genoa to study law from where he graduated in 1841. "It displeases me that little Andrea does not show talent for music, after all the praises I have heard from Giuseppe" wrote Gaetano to his father on 30 December 1828 (William Ashbrook, *Donizetti*, London, 1965, p. 106)

according to contemporary eye-witness accounts, in a very short time his pupils were able to play excerpts from the famous operatic repertoire of the period including works by Rossini and his brother Donizetti.¹¹ In 1829 he composed a military march¹² for Sultan Mahmud II and in return was awarded the Order of Tughra in 1831.¹³ Eight years later, in 1839, he composed the *Mecidiye March* for the newly ordained Sultan Abdulmecid and two years after that was elevated to the rank of a colonel of the Imperial Ottoman Guard. As well as teaching at the Military Music School, Giuseppe Donizetti also taught the members of the Ottoman Imperial family and in his capacity as the Sultan's Master of Music was host to a number of eminent virtuosi who performed at court in Constantinople, which included Franz Liszt, Leopold de Meyer, Parish Alvars and Vivier. He was made a cavalier of the *Order of Mecidiye* in 1854 and a commander of the same order in 1856. He died in Constantinople on 12 February 1856.¹⁴

After his father's death on 6 January 1858 Andrea Donizetti married Giuseppina Gabuzzi in Milan. They had two sons named Giuseppe (b. 25 March 1859) and Gaetano (b. 28 February 1861). Three years after their marriage, Andrea was admitted to an insane asylum at Aversa, near Naples, and died there on 12 February 1864. Giuseppina Gabuzzi Donizetti re-married on 19 March 1867, this time to a medical doctor, Giuseppe Salvatori and she also had two children from that marriage: Gemma and Silvio. The elder son Giuseppe seems to have settled in Constantinople, where he also married Maria Ferro. He trained as an Ottoman civil servant and was first secretary at the *Düyun-u Umuniye*; the department responsible for monitoring the Ottoman foreign debts. His younger brother Gaetano moved to Paris and worked at the Paris Opera Archives Directorate. Silvio Salvatori trained as a

¹¹ In 1828 the British admiral Sir Adolphus Slade, while on a visit to Constantinople, observed: "Presently, the songs of a party of Greek boatmen, which had enlivened our dessert, gave way to the strains of a military band, and, unexpected treat to me on the banks of the Bosphorus, we heard Rossini's music, executed in a manner very creditable to Professor Signor Donizetti. We rose and went down to the palace quay, on which the band was playing. I was surprised at the youth of the performers [...] and still more surprised on finding that they were the royal pages, thus instructed for the Sultan's amusement. Their aptitude in learning, which Donizetti informed me would have been remarkable even in Italy, showed that the Turks are naturally musical" (Sir Adolphus Slade, *Records of Travels in Turkey, Greece etc. and of a cruise in the Black Sea with Capitan Pasha in the years 1829, 1830 and 1831*, p. 135).

¹² According to a report in the French music journal *Le Ménestrel*: "In Constantinople the ancient Turkish music has died in agony. Sultan Mahmoud loves Italian music and has introduced it in his armies. This is only one of his reforms; the brother of Donizetti is the director of his music, and since they do not have much music, they always play one particular work, called the *March of the Sultan*, which is said to have been composed by him. (18 December 1836, p.1)

¹³ There is a colour drawing and a description of the "Order of Thurat" bestowed on Giuseppe Donizetti by Sultan Mahmud II in the Biblioteca Civica "Angelo Mai", Bergamo (Specola Doc. 936)

¹⁴ He is buried in a vault in the chapel of St. Esprit Cathedral in Elmadağ district of Istanbul.

lawyer in Constantinople and his sister Gemma Salvatori married a lawyer Renato Ferri.¹⁵

Giuseppe Donizetti had naturally inherited a substantial collection of material, including letters, autograph scores and personal possessions from his grandfather Giuseppe and great uncle Gaetano. Some of these items were exhibited at the International Donizetti Centenary Exhibition in Bergamo in 1897¹⁶ and later brought back to Constantinople despite a request from Rocco Pagliara, the director of Naples Conservatory to purchase them for their collection. Following World War I, in 1921, Giuseppe Donizetti left Istanbul and settled in Naples, where he donated most of his collection to the "S. Pietro a Majella" Conservatory. Prior to his departure for Italy, Giuseppe also deposited some important family documents in a bank safe in Turkey. Since Gaetano died in an air raid during World War II and Giuseppe died in 1949 and no one from the family claimed the contents of the safe, it was opened by Turkish state law fifty years later in 1971 and its contents were sent to the Topkapı Palace Museum Archives for inspection, where they were later kept and catalogued.

The Donizetti collection at the Topkapı Palace Archives:

The catalogue of the collection of Donizetti family papers held at the Topkapı Palace Museum Archives was prepared by Mr. Suha Umur and was subsequently printed in Turkish in the collected palace archive catalogue, 'Topkapı Sarayı Müzesi Arşivinde Donizetti ailesine ait evrak', *Topkapı Saray Arşivi Katoloğu*, (pp. 184-194). The abridged English translation below is based on the entries from this catalogue and follows the same format closely.

Documents:

D.10776/1 – 28 May 1842 – A letter from the Vienna Music Society informing that Gaetano Donizetti has been elected to an honorary membership. In French

D.10776/2 – 3 July 1842 – A letter from the Austrian Emperor declaring that Gaetano Donizetti has been officially appointed court composer and conductor. He is expected to compose music for the court orchestra, arrange high quality performances and if necessary conduct the orchestra. In return he will receive 2600 guilders and in

¹⁵ Suha Umur, 'Topkapı Sarayı Müzesi Arşivinde Donizetti ailesine ait evrak', *Topkapı Saray Arşivi Katoloğu*, p. 187

¹⁶ See: Ed. Giuseppe Donizetti (grandson), *Ricordi di Gaetano Donizetti, Esposti Nella Mostra Centenaria Tenutasi in Bergamo, Nell'Agosto-Settembre 1897*, Bergamo, 1897, 53-9

addition to that every year he will be paid 400 guilders. He has to reside in Vienna, but once a year he can take a long leave in order to travel abroad. In German.

D.10776/3 – 10 February 1843 – A petition from Gaetano Donizetti to the Austrian Emperor, Ferdinand I, concerning his official court uniform for the *Posto di Maestro di Camera e Compositore di Corte*. In Italian.

D.10776/4 – 25 June 1844 – An application by Gaetano Donizetti for permission to travel for six months to destinations including Milan, Genoa, Naples, Marseille, Paris and the German states. Also attached is a document stating that permission has been granted. In German.

D.10776/5 – 24 June 1845 – An application by Gaetano Donizetti for permission to travel for six months to Paris and the German states. Also attached is a document stating that permission has been granted. In German.

D.10776/6 *Giornale e memorie diverse di Giuseppe Donizetti (1846-1848)* Giuseppe Donizetti's private journal where copies of a number of important letters and other messages have been recorded.

Contents:

- Copies of four letters dated 7 November, 18 November, 17 December 1846 and 10 February 1847 respectively. Written by Andrea Donizetti, on behalf of his father Giuseppe, they are addressed to Erard in Paris, concerning payments for a number of pianos ordered for the court in Constantinople.
- Copy of a letter dated 24 May 1847 from Giuseppe Donizetti to Francesco Donizetti in Bergamo, concerning the state of Gaetano.
- Copy of a letter dated 29 March 1847 from the Paris Prefect of Police Gabriel Delessert to Giuseppe Donizetti stating that Gaetano will not be permitted to travel to Bergamo because of the bad state of his health.
- Copy of a letter dated 5 May 1847 from Giuseppe Donizetti to August Thomas in Vienna concerning the financial affairs of Gaetano.
- Copy of a letter dated 12 July 1847 from Franz Liszt in Constantinople to his friend Adolphe Crémieux in Paris. Liszt asks Crémieux to help or find a suitable solicitor who might be able to secure the permission of the Paris police to allow Gaetano Donizetti to travel to Bergamo.

- A note dated 14 July [1847] referring to a money order to the value of 4000 French francs sent to Andrea in Paris to be paid to Erard in return for the grand piano sent for the concerts of Liszt in Constantinople, as well as an order of another piano.
- Copy of a letter dated 23 February 1848 concerning the payment of a number of cymbals sent to Vienna from Constantinople by a friend of Giuseppe Donizetti.
- An inventory, dated May 1848, of precious items deposited for safekeeping by Giuseppe Donizetti at the Church of Santa Maria in Pera [modern Beyoğlu] prior to his departure for Italy.
- Copy of a letter dated 16 July 1848 in reply to Mme. Dolci.
- Copy of a letter dated 2 September 1848 in reply to Mme. Dolci.

D.10776/7 and 8 - *Bulletini medici sulla malattia del Cav. Maestro Donizetti*. A diary kept on the medical conditions of Gaetano Donizetti between 23 June 1847 and 8 April 1848. There are two volumes.

Volume 1: Starts on 23 June 1847; the day Gaetano is moved from Ivry to Paris. First entry by Dr Jean Mitivié, followed by a copy (in Andrea's hand) of the doctors' report, dated 17 August 1847, giving Gaetano permission to travel to Bergamo. They set off on 19 September 1847 and, according to the diary, pass through Amiens, Brussels, Coblenz, Mannheim, Basel, Frick, Horgen, Flüelen, Hospenthal, Belinzona and Como arriving in Bergamo on 6 October. They spend five days in Brussels, because Gaetano suffers a violent attack of "congéestion cérébrale". Most of the entries are by a Dr. Beuer and in French. Final entry is on 29 October 1847. 43 pages in total.

Volume 2: Starts on 3 November 1847. Early entries by Dr Beuer, followed by Dr Giovanni Cassis (in Italian) and until Gaetano's death on 8 April 1848. 37 pages in total. The final entry reads "La morte in questo punto rapisce all'Italia un figlio prediletto, all'ammirazione d'Europa l'inarrivabile melodista, agli amici il carissimo Gaetano" 8 [April 1848], time: 5 [pm].

D.10776/9 – A photograph of an autograph score of Giuseppe Donizetti's Military March for Sultan Abdulmecid. [1839]

D.10776/10 – Documents relating to copyright and royalty agreements passed on to the Giuseppe Donizetti family as inheritance from Gaetano.

D.10776/11 – 6/7 August 1879 – A letter to Giuseppe Donizetti (grandson) from his mother Giuseppina, step-father Salvatori and brother Gaetano.

D.10776/12 – Documents relating to agreements between Donizetti-Salvatori families (1892-1905).

D.10776/13 – The diploma of the Ottoman honour of “Nichan-i Ifthihar” given to Giuseppe Donizetti (grandson), dated 24 safer 1311 (Ottoman calendar) [17 August 1893]. Attached is a translation into Italian of the diploma, certified by the Italian Consulate-General, dated 20 August 1897.

D.10776/14 – Documents and private letters relating to the Donizetti-Salvatori family.

D.10776/15 – 26 September 1897 – A notary deed concerning the inauguration of a monument in Bergamo in memory of Gaetano Donizetti, as part of the Donizetti centenary celebrations.

D.10776/16 – Newspaper cuttings and news reports relating to the Donizetti family between 25 August 1897 and 12 January 1914.

D.10776/17 – A copy of a French translation of the diploma of the Ottoman Order of Mecidi (4th class) given to Giuseppe Donizetti (grandson), dated 21 cemaziyelevvel 1322 (Ottoman calendar) [3 August 1904].

D.10776/18 – Documents concerning the will of Giuseppina-Gabuzzi-Donizetti-Salvatori (mother of Giuseppe and Gaetano Donizetti (grandsons)).

D.10776/19 – Documents concerning a family feud over the will of Giuseppina-Gabuzzi-Donizetti-Salvatori (d. 8 September 1909) between Giuseppe and Gaetano Donizetti (grandsons) on one side and their step-brother Silvio Salvatori and step-sister Gemma Salvatori-Ferri on the other (1909-1921).

D.10776/20 – Documents concerning Charles Malherbe – Copy of a letter of condolence and a telegram sent by Gaetano and Giuseppe following the death of Malherbe in Paris on 5 October 1911. A photograph of Malherbe. A photograph of an undated letter by Malherbe to Laffargue concerning his illness. Newspaper cuttings relating to his death and funeral.

D.10776/21 – Documents relating to the Italian Commendatore Honour bestowed on Giuseppe Donizetti (grandson), 30 December 1912.

D.10776/22 – *Histoire de la Réforme de la Musique en Turquie (Contribut a l'Etude de la Musique en Turquie)* a typed report prepared by Giuseppe Donizetti (grandson) on the request of the then Ottoman prime minister Sait Halim (1863-1921). There is also a letter of dedication to Sait Halim in the preface dated June 1915. (June 1917 appears at the end of this dedication as well as the title-page). 37+5 pages. Typewritten, but minor corrections added in ink. In French.

D.10776/22 suppl. 1 – Copy of a letter dated 7 February 1912 by Giuseppe Donizetti addressed to a Mr. R.C; concerning his grandfather Giuseppe Donizetti, stating that no one knows him in Bergamo and everyone confuses him with Gaetano in Constantinople. [A misprint in the Turkish catalogue lists this item as supplement 2]

D.10776/22 suppl. 2 – *Alcuni accenni storici sulla Musica in Turchia e sulla Marcia Imperiale Ottomana* by Giuseppe Donizetti (grandson). Typewritten, 4 pages, in Italian. [Turkish translation published in *Tarih ve Toplum*, November 1986, No. 35, p. 264-5] [A misprint in the Turkish catalogue lists this item as supplement 1]

D.10776/23 – *Les Incendies* – a typewritten article most likely by Giuseppe Donizetti on the fires of Constantinople. 6 pages in French.

Objects:

D.10776/25-1 – Handkerchief case with “GAETAN” sewn on it in capital letters. In a letter to Sig.na Antonietta Gambarini dated 9 December 1897 Giuseppe Donizetti in Bergamo refers to this item: “I am sending for your museum a handkerchief case which is item no. 62 in my catalogue and the name of “Gaetan” is sewn on it, most likely by his fiancée”.

D.10776/25-2 – A folder in velvet binding with the letters “GD” embossed in gold on the front cover. Most likely belonged to Gaetano Donizetti.

D.10776/25-3 – An empty notebook. Inside is an Italian flag made of paper with a picture of Gaetano printed in the middle; most likely prepared for the centenary.

D.10776/25-4 – A case for a portrait of Giuseppe Donizetti (the actual portrait is missing). Inside there is a note which reads: Portrait of Giuseppe Donizetti. Music Instructor of the Imperial Ottoman Armies. Constantinople, 1 March 1847

D.10776/25-5 – Two daguerreotype photographs featuring Gaetano and his nephew Andrea. On the back of one of them there is an inscription which reads: "Portraits of Gaetano and Andrea Donizetti taken at the home of the famous and unfortunate invalid in Paris at Avenue-Chateaubriand No.6 (Champs-Élysées) on 3 August 1847. A sad but important memento for the Donizetti family".

D.10776/25-6 – Hair of Gaetano Donizetti in a frame. Tobacco case and calling cards.

D.10776/25-7 – Picture of the tomb of Gaetano Donizetti made from his hair. Framed.

D.10776/25-8 – Hair of Giuseppe Donizetti in a frame dated 12 February 1856.

D.10776/25-9 – Picture of Andrea Donizetti, 12 March 1861, Constantinople.

D.10776/25-10 – A letter from the Queen of Italy informing Giuseppe Donizetti (grandson) that she will have an audience with him on 17 December [no year indicated – most likely 1897] at 1.40 pm. Framed with her picture.

D.10776/25-11 – A letter from the Prince of Naples that he will have an audience with Giuseppe Donizetti on 20 December 1897 at 6.45 pm. Framed with pictures of the Prince and princess of Naples.

D.10776/25-12 – *Calendrio Nazionale della (...) "Dante Alighieri", 1905, Elemento Italiano a Costantinopoli*. The book contains an article by Placido Bianco entitled *Memorie di Gaetano Donizetti* on the documents and objects shipped from Constantinople for the Donizetti centenary exhibition in Bergamo in 1897.

D.10776/25-13 – A monocle and an article made of wool.

D.10776/25-14 – An unidentified article.