

# SUMMARIES

## SAGGI

PAOLA VENTRONE

*Politica e recitazione a Firenze prima del principato*

This paper deals with the farces and the political and moral comedies performed during the meals of Florentine Signoria, at the beginning of 16th century, in order both to offer an amusement to its members, and to communicate political, ethical and moral messages related to the current situation and needs. Through the analysis of some plays and their authors, the author aims to underline how this type of dramaturgy was utterly peculiar to Florentine culture inasmuch as, in its structure and contents, it derived both from the mingling of the *sacra rappresentazione* (sacred play) with the classical comedy, and from the performative tradition of heralds and street singers. The originality of this contribution consists mainly in having introduced the concept of ‘civic performance’ within a wider investigation of the relationship between theater and politics in the Renaissance. This link would, in itself, be taken for granted, given the economic and relational implications that theatrical production involves. However, it acquires new importance if investigated in relation to the constant change in political balance, and its related communication and propaganda needs, that induced the Florentine ruling classes: 1. to recognize to the heralds and other entertainment specialists the role of civic ‘political voices’; 2. to solicit the production of dramaturgical and recitative compositions (from the street singers’ gnomic poetry, to the *sacra rappresentazione*, from the farce, to the classical comedy) of which the typological variety fulfilled exactly temporary communication needs. These texts are interesting not only for their relevance in local history, although they are intrinsically linked to it, but also because they allow us to understand and more efficiently reconstruct some basic mechanisms of political communication, practiced through oral and/or theatrical performance.

Keywords: Herald, Street Singer, Florence, Civic Performance, Niccolò Machiavelli.

SIRO FERRONE

*La Commedia dell’Arte. Un fenomeno europeo*

The expression ‘Commedia dell’Arte’ refers to a Europe-wide theatrical phenomenon based on the activity of professionals gifted with many abilities and willing to travel. The *invenzione viaggiante* is one of the hallmarks of the comics spectacle: through the dimension of journey, performers acquire expressive techniques and a mnemonic repertoire of compositions, images, sounds, and songs, which enables them to over-

## SUMMARIES

come geographic and linguistic boundaries and to be appreciated by different audiences. The essay aims to highlight some key aspects of the *Commedia dell'Arte* in Italy and Europe, also by focusing the experience of Ludovico Ottavio Burnacini, an exceptional 'migrant' in Vienna.

Keywords: *Commedia dell'Arte*, Actors, Ludovico Ottavio Burnacini.

LEONARDO SPINELLI

*Leonora Falbetti sulle scene di corte tra Firenze e Parigi (1654-1662)*

The archival documents of the Medici fund kept at the State Archive of Florence, allow us to reconstruct the biography and a large part of the career of the Florentine soprano Leonora Falbetti. Leonora belonged to a 'family of art' that between the 17th and 18th centuries worked within an international performance circuit that connected the Italian theatres with the French and Imperial ones: it also included her older sister Lisabetta and her son Francesco (born by her husband and semi-professional actor Carlo Ballerini). The essay proposed here, traces the professional steps that allowed Falbetti to earn the prestigious call to perform in Paris in the *Ercole amante* in 1662. This was the most important performance of the exceptionally long celebrations for the marriage between Louis XIV and the Infanta of Spain Maria Teresa of Habsburg.

Keywords: Patronage, Singers, Letters, Opera, 17th century.

GIANLUCA STEFANI

*Francesco Santurini impresario d'opera a Venezia (1674-1683)*

The impresario Francesco Santurini quondam Antonio had gone down in history both by founding the Teatro di Sant'Angelo (1677), one of the long-lived and more lively opera theatres in Venice, and by reducing the ticket price to one quarter of a ducat. His marketing strategy, experimented back at the Teatro di San Moisè between 1674 and 1675, and realized at Sant'Angelo for seven years, made a small price revolution in the Venetian opera business. Through notarial and judicial acts, letters, literary sources, and 'journalistic' reports, it is possible to reconstruct a documentary balance of the business of Santurini as impresario until 1683. So it can be shown that, after deducting his new economic strategy, his productive effort and the quality of the spectacle offered by his theatre achieved a competitive level, at the cost of going bankrupt.

Keywords: Francesco Santurini *quondam* Antonio, Venezia, Teatro di San Moisè, Teatro di Sant'Angelo, Opera impresario.

## SUMMARIES

STEFANO MAZZONI

*«Qualche presa di Farinello». Carlo Broschi in Spagna*

The essay reconstructs and interprets the Spanish years of the most famous castrato of all time in a historicizing and contestualizing perspective. A particular attention is addressed to the Madrilenian operatic spectacle, to the theatres of Buen Retiro and of los Caños del Peral, to the Royal site of Aranjuez, to the Tago fleet and to the close network of relationships and contaminations of practices that characterized the Eighteenth Century cosmopolitan Europe.

Keywords: Farinelli, Filippo V di Borbone, Elisabetta Farnese, Fernando VI di Borbone, Maria Barbara di Braganza, Metastasio, marchese di Ensenada, Sicinio Pepoli, Madrid, Teatro del Buen Retiro, Jacopo Amigoni, Antonio Joli, Francesco Battaglioli, Teatro de los Caños del Peral, Singers, Aranjuez, Flotta del Tago.

MARIAGABRIELLA CAMBIAGHI

*Giacinto Battaglia uomo di teatro (1827-1848)*

The paper focuses on the Giacinto Battaglia's eclectic personality and on his activity in the theatrical system of Milan in the early 19th century. Through archive documents and several articles from theatrical journals (especially from «Il Barbiere di Siviglia» and «Il Figaro» edited by Battaglia), this essay offers a full portrait of this journalist, playwright, essayist, manager, in order to show he was an effective promoter of a new idea of drama and a new concept of spectacle. He always worked keeping in touch with professional companies and wrote many characters for the most interesting actors of that time, such as Carlotta Marchionni and Luigi Vestri. He was inspired by Gustavo Modena example to create in Italy a new model of theatrical company that would be the future *Drammatica Compagnia Lombarda*.

Keywords: Giacinto Battaglia, Historic drama, Carlotta Marchionni, *Compagnia Lombarda*.

## DOCUMENTI E TESTIMONIANZE

HEIDY GRECO-KAUFMANN

*Le théâtre religieux à Lucerne :*

*paraliturgies, dévotion populaire, représentation, propagande confessionnelle*

From mid 15th to the beginning of 17th century religious plays were frequently staged in Lucerne during the Easter holidays. The rich source material allows the reconstruction of the origins of the Lucerne passion play and sheds light on the relation between theatre and rite. The first dramatic presentation in vernacular language was staged 1453 in the centre of the urban settlement. Around 1470 religious theatre was

## SUMMARIES

well established among the lay community. The text and stage plan of the so called Donaueschingen play reveal that on the 'Kappellplatz' a passion play was staged in a processional manner, thus combining elements of the liturgical drama and popular devotion practice. With the rise of the power of the bourgeoisie and the shift of the stage to the 'Weinmarkt' in the 16th century the patricians got definitively the upper hand on the staging of Easter plays. During the confessional struggles religious theatre served as means of catholic propaganda. The city scribe Hans Salat was mandated to stage the *Prodigal Son* in 1533 and his successor Zacharias Bletz the *Antichrist* and *Last Judgement Play* in 1549. Apart from the handed down play texts and stage directions we possess eyewitness accounts of the Italian ambassadors, Domenico Panizono (1533) and Giovanni Angelo Rizio (1549). Especially Rizio's letters, written before and after the performance, provide numerous practical details about the organisation and production and give us the rare opportunity to come to know the reaction of the audience.

Keywords: Religious theatre, Passion play, Antichrist and Last judgement play, Lucerne tradition, confessional propaganda, Italian eyewitness.

MARIA IDA BIGGI

*Lettere di Eleonora Duse a Giuseppe e Teresa Giacosa*

Eleonora Duse first meets Giuseppe Giacosa in 1880, at her Turin debut, after the neapolitan experience and having just joined the Città di Torino Company, directed by Cesare Rossi. Very much has been written about their relationship, which lasted more than eleven years, of intense artistic collaboration between the great actress and the most popular Italian playwright of the late nineteenth century. In this essay is presented what remains of their correspondence through some unpublished or partially published documents that can light up, by little flashes, their intense and prime understanding in theatre and in life. The correspondence consists of twenty-nine letters of Eleonora to Giuseppe Giacosa, and ten addressed to his sister Teresa. These documents are difficult to interpret, since most of them are not dated and are not kept in chronological order.

Keywords: Eleonora Duse, Giuseppe Giacosa, Correspondence, Performance, Handwriting.

## RICERCHE IN CORSO

FRANCESCA SIMONCINI

*Le pioniere dell'Arte: Barbara Flaminia e Vincenza Armani*

The section is devoted to the biographical profiles of Vincenza Armani (1530 ca.-1569) and Barbara Flaminia (1562-post 1584).

Keywords: Biography, Actors, Repertory, Performance.

## SUMMARIES

FRANCESCA SIMONCINI  
*Barbara Flaminia detta Hortensia*

Barbara Flaminia was the first actress in the Commedia dell'Arte of which we have documented news. Endowed with excellent artistic qualities, she performed in comedies, tragicomedies, pastorals and in singing spectacles. In the Sixties of the Sixteenth century she was active in Mantua. After the marriage with Alberto Naselli (Zan Ganna), she performed with her husband in Austria and in France and, between 1574 and 1584, steadily in Spain.

Keywords: Biography, Actors, Repertory, Performance.

ELOISA PIERUCCI  
*Vincenza Armani*

Vincenza Armani was one of the first actresses in the Commedia dell'Arte of whom we have some news. Endowed with excellent oratory and musical skills, her legacy can be traced in the reports of Mantuan shows of the late Sixties of the Sixteenth century and in the dedications of contemporary poets, scholars and theatre men.

Keywords: Biography, Actors, Repertory, Performance.

## INDIZI DI PERCORSO E PROGETTI

LORENA VALLIERI  
*Drammaturgie imperiali a Bologna: 'Lamor costante' di Alessandro Piccolomini (1542)*

During the Lent of the Year 1542 the comedy *Lamor costante* by Alessandro Piccolomini was staged in the convent of the Servi di Maria in Bologna. The performance, quoted in a passage by Girolamo Ruscelli, is still mysterious in many aspects, but it shows that Bologna promptly adopted the most innovative features of the Senese dramaturgy. A kind of «imperial dramaturgy» which, if related to the activity of the academy of the Viridario of Giovanni Filoteo Achillini and of the Circle of Achille Bocchi, as well as with the theater academies of the Affumati and of the Sonnacchiosi, allows us to demonstrate how religious concerns and pro-imperial positions were shared by Siena, Vicenza, Lucca and the most important Bolognese academies of the early sixteenth century.

Keywords: Bologna, Convent of Servi di Maria, Siena, Carlo V, Alessandro Piccolomini.

## SUMMARIES

MARIA CHIARA BARBIERI

*«Women-actors». Prime notizie sulle attrici inglesi della Restaurazione*

The essay traces the complex but rapid process of reopening the theaters and reorganizing the dramatic London companies after a nearly twenty years' interruption of spectacular activities. In 1660, as soon as Charles II returns to the throne, he orders the immediate resumption of theatrical performances, which for the first time will see the female characters acted by women. Women who are not yet called actresses, but 'women actors' like the actors who used to perform the female parts before the theatres' closure in 1642. At first their colleagues do not like the innovation which, instead, is quickly welcomed by the public. Although almost without training, most of the actresses who first tread the stage will be able of making theatre a profession, some even to excel in it.

Keywords: Actress, London, 1660, Women actors, Charles II, Thomas Killigrew, Charles Davenant.

ELENA MAZZOLENI

*Sulla pista, in scena.*

*Le pantomime di Félicien Champsaur al circo Molier e al Nouveau Cirque*

The varied universe of the performances of Molier circus and the Nouveau Cirque finds its synthesis in Félicien Champsaur's pantomimes, *Les Éreintés de la vie* (Circus Molier, 6<sup>th</sup> and 11<sup>th</sup> June 1888) and *Lulu* (Nouveau Cirque, 1<sup>st</sup> October 1888), not just as spectacular form of entertainment, but also as awareness of the *fin de siècle* anxieties. These pantomimes attest, on the one hand, Champsaur's style which, in line with the principles of the Cercle Funambulesque, is aimed at the recovery of the *Commedia dell'Arte* masks not only in a thematic but also in a critical key in light of the debates of the period; and on the other, reveals the hybrid nature of the repertoires of these circuses able to cross acrobatics and dramaturgy. The shows of Molier circus and Nouveau Cirque are not, indeed, meant just to raise excitement through aerial and equestrian numbers, but also to entertain the audience with dramatic performances. Let us think about the numbers of the clowns Foottit and Chocolat's, based on complex improvised schemes, which evoke the *Commedia dell'Arte lazzi* and, at the same time, inaugurate a new clownery tied to the criminal instinct.

Keywords: Circus, Nineteenth and Twentieth-century popular theatre, Pantomime, *Commedia dell'Arte*.