

SUMMARIES

SAGGI

CARLA M. BINO

La predicazione cappuccina per le quarantore e un sermonario annotato della fine del Seicento

The essay explores the dramatic and performative dimension of the Forty Hours Devotion – one of the most important liturgical services of the Counter-Reformation – promoted by Capuchin Friars Minor between the 16th and 17th centuries. The first part summarizes the salient steps that marked the emergence of a precise system of celebration developed by the Order, highlighting those elements that made it original in choice of time, organization and, above all, detailed meditation practice. The second part is devoted to those changes that took place in the 17th century. Particular attention is dedicated to the new Baroque dramaturgy of the devotion: centered on the sermon, it was transformed from an interior ‘theatre of contrition’ into a ‘spectacle of penitence and conformation’. Lastly, the third part proposes an interpretation of *Ultimi colpi al cuore de’ peccatori*, written by Capuchin Domenico de Sancto da Francavilla in 1694. This sermon collection – in vernacular and with printed margin notes on gestures and actions for the preacher – is a unique example of rhetorical dramaturgy, almost a playscript for an actor.

Keywords: dramatic sermons, ceremony, ritual and performance, rhetoric.

ENRICO LUCCHESI

Illustrare la parodia: ‘Rutzvanscad il giovine’, i disegni di Gaetano Gherardo Zompini e il ruolo di Anton Maria Zanetti il Vecchio

The article presents nine unpublished drawings (Venice, Biblioteca nazionale Marciana) that were used for the engraved plates of the libretto (published by Giuseppe Bettinelli in Venice in 1737) of *Rutzvanscad il giovine* by Zaccaria Valaresso. It was a successful tragedy-parody staged for the first time in Bologna in 1724 and revived several times in Venice (including at the Teatro San Samuele in the 1743 Carnival). The drawings can be attributed to the Venetian artist Gaetano Gherardo Zompini, confirming earlier scientific hypotheses based on the study of the final engravings. The new series is bound at the end of a deluxe copy of the libretto of this successful *dramma per musica*, which was already in the collection of the patrician bibliophile Giacomo Soranzo, dedicatee of the first volume of Metastasio’s *Opere drammatiche* (Venice, Giuseppe Bettinelli, 1733) where two headings reused in the *Rutzvanscad* appear. The great Venetian connoisseur Anton Maria Zanetti the Elder found in Zompini, an artist of modest means of expression, a perfect collaborator in at least three graphic projects in which

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reality and fiction are wittily and intelligently mixed: *Le arti che vanno per via nella città di Venezia* and some pastiches taken from real and supposed inventions of Grechetto. Finally, Zanetti's name is linked to the album of caricatures of the Giorgio Cini Foundation in Venice (and to its twin in Windsor formerly belonging to the Consul Joseph Smith), where situations and images of *Rutzvanscad* find further echoes.

Keywords: parody, drawing, Venice, book illustration, *Rutzvanscad il giovine*.

TERESA MEGALE

'Il quinto evangelista' di Mario Pomilio-Orazio Costa. Apocrifo del dissenso

The essay reconstructs Orazio Costa's direction of *Il quinto evangelista* by Mario Pomilio. The drama is included by the author in the final chapter of the award-winning novel *Il quinto evangelio* and staged during the 29th *Festa del Dramma Popolare* di San Miniato (September 1975), a few months after the publication but, after a short tour, never represented. The novel had the same lot: after eighteen editions and translations in many languages it was re-published only in 2015. Through unpublished Costa's autobiographical pages and press, it will be examined the ideological reasons why the show was cancelled. The play was written by the «new Manzoni» and directed by Costa in contrast to the New Theatre, restoring the phonetic and semantic meaning of the 'word'. The director imagined the theatrical structure similar to a television series and transformed Pomilio's sacred drama in a theatrical play about the Resistance: Orazio Costa, as with the author, made a fundamental thinking about the persistent 'silence of God' in front of 20th century historical traumas. The author republished the original text but not the script for the actors, to declare the distance between the novel writer and the playwright.

Keywords: Orazio Costa, Mario Pomilio, *Il quinto evangelista*.

DOCUMENTI E TESTIMONIANZE

SIMONA BONOMI

I teatri Grimani di Venezia verso la metà del XVIII secolo

The article proposes a study of the Venetian theatres owned by the patrician family Grimani of Santa Maria Formosa, around the middle of 18th century, thanks to the analysis of several documents preserved in Venice: Archivio storico del Patriarcato, Archivio di stato, Biblioteca del museo Correr, and the private Archivio Giustinian-Recanati. It emerged that the political and economic structure of this noble family influenced its theatrical choices, but all the same in a competitive relation with the other theatres of the city. The development of new repertoire forms, such as the fictional comedy or *opera buffa*, was favoured by the economic recovery wanted by the owners themselves after the fire of the Teatro San Samuele on 30th September 1747. The Grimani family reacted vigorously to this hard blow with progressive choic-

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es to redevelop their theatres. In less than ten years (between 1747 and 1755), they provided for the rebuilding of the Teatro San Samuele (1748) and for the change of the repertoire between the same Teatro San Samuele and the Teatro San Giovanni Grisostomo, between the *opera buffa* and comedy (1751). Finally, they attempted to rebuild the Teatro Santi Giovanni e Paolo for *opera seria* (1750-1752) and they built the theatre of San Benedetto (1753-1755).

Keywords: Grimani of Santa Maria Formosa, Michiel Grimani, Zuanne Fiorini, teatro San Samuele, teatro Santi Giovanni e Paolo.

RICERCHE IN CORSO

FRANCESCA SIMONCINI

L'arte del comico al femminile: Rosa Pasini Romagnoli e Pia Marchi Maggi

The section is devoted to the biographical profiles of Rosa Pasini Romagnoli (Venice, 1801-Turin, 1886) and Pia Marchi Maggi (Vicenza, 13 novembre 1847[?]-Rome, 29 aprile 1900).

Keywords: biography, actors, repertory, performance.

GIULIA BRAVI

Rosa Pasini Romagnoli

Considered the last greatest Goldonian Servetta, Rosa Pasini Romagnoli was one of the most popular Italian actress in the early 19th century. She performed in the Compagnia Reale Sarda (The Royal Sardinian Company) and for a few years (1823-1829) in the Duca di Modena's Company, with an extended repertory containing the Virginie Déjazet's *en travesti* characters. In the last years of her life she devoted herself to teaching.

Keywords: biography, actors, repertory, performance.

EMANUELA AGOSTINI

Pia Marchi Maggi

Born into an acting family, she was one of the most important leading actresses in the last 19th century. She performed in many excellent leading companies as such as those of Adelaide Ristori, Luigi Bellotti Bon and Andrea Maggi, her husband from 1880. Her repertory was distinguished by brilliant comedies and *pochades*, written mainly by French authors of the time, which brought out her comic talent.

Keywords: biography, actors, repertory, performance.

INDIZI DI PERCORSO E PROGETTI

MARIA CHIARA BARBIERI

*Gli attori inglesi nella contesa tra Court e City per il controllo del teatro pubblico
(1572-1606)*

The essay focuses on the conflict between the monarchy and the City authorities over control of theatrical activities that developed in the last decades of the reign of Elizabeth I and in the early years of James I. The conflict arose when an act of the Parliament, the latest and best-known version of the *Vagabond Act* (1572), allowed companies of actors who enjoyed noble patronage to seek out a paying audience when their services were not required by the Sovereign or their patrons. Anxiety about losing power and social control, which could endanger public order and health security in an overcrowded London, led civil authorities to hinder socialising (and morally disputed) activities such as attending public theatres. In that situation, the players inevitably were the earthenware pot that clashed with the iron pot of the City authorities, occasionally even with that of the Court, as evidenced by the selected cases of arraignment, arrest and imprisonment of actors examined in the essay. The study concludes with the analysis of another important ordinance of the Parliament, *An Acte to Restrain Abuses of Players* (1606), which seeks to control the acting texts by imposing heavy fines on the performers for what they do and say on stage.

Keywords: Vagabond Act, theatre, actors, companies, public theatres, Ben Jonson, London, Court, City, Elizabeth I, James I.

LUCA DEGL'INNOCENTI-CATERINA PAGNINI

*«Ridurre li drammi all'esigenza». Il modello performativo dell'opera in musica dai libretti del
'Fondo Bonamici' della Biblioteca Marucelliana di Firenze: disseminazione e adattamenti
(1600-1737)*

The essay is a synthesis of a project financed by the University of Florence, focused on the dissemination processes of the Italian opera in the Baroque era. The original perspective of the research sees the *libretto* as a privileged witness of these 'adjustments', through the analysis of the witnesses related to the different occasions which can define the different ways of reception and adaptation of the staging practice and the dramaturgical structure.

Keywords: opera in musica, staging, variants, libretto, dramaturgy, performative model, migration, adaptation.