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SAGGI

RENZO GUARDENTI

Fotografia e teatralità sulla scena europea del secondo Ottocento

The article analyses theatre photography in the period between the second half of the Nineteenth Century and the early Twentieth Century. In this period, in parallel with the diffusion of the photographic technique, the phenomenon of the great actor establishes throughout Europe, while we are witnessing to the birth of the Stage Directing. The investigation moves from a double perspective: on the one hand, highlighting how the notion of theatricality is at the basis of the photographic device, and on the other, underlining how theatre photography is characterised by a substantial ambiguity which calls into question its testimonial value. The two perspectives of investigation are developed starting from examples taken from the European scene, highlighting how, depending on the context, photography and theatre play a role of mutual modelisation, and focusing on photographic portraits of actors, both private and on stage, through some emblematic cases, such as Tommaso Salvini, Sarah Bernhardt, Eleonora Duse, Henry Irving.

Keywords: Theatre, Iconography, Photography, Actors, Eighteenth Century.

FRANCESCA SIMONCINI

Iconografia e interpretazioni: 'Maria Stuarda' di Adelaide Ristori

The article examines some iconographic sources (two portraits, some photographs, a caricature) that can be traced back to Friedrich Schiller's interpretation of *Maria Stuarda*, a famous *pièce de resistance* of Adelaide Ristori. The identification of the two paintings that the actress used to build the scenic image of the Scottish queen has allowed us to precisely trace the portrait that inspired her for the figurative conception of the character, moving away from the author's indications. The comparison between the photographs and the caricature allows us to reconstruct still little studied aspects of the actress's acting style. In the third scene of the third act of Schiller's play, Adelaide Ristori was able to blend the Italian theatrical tradition with the noblest and most sophisticated features of her new and celebrated manner. The still photos that remained to us, probably conditioned by a precise will for self-representation exercised by the actress-marquise, faithfully render the dignified and composed aspect of her theatrical gestures and pass down the sublime trait, but they do not document the traces of her more energetic physical actions, which can be traced back to her

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being born into a family of actors. Such traits of realistic prosaicity are instead confirmed by some testimonies and may be found in the image of her vigorous stage action documented by the caricature.

Keywords: Adelaide Ristori, Theatre, Iconography, Maria Stuarda, Grande Attore.

CRISTINA TOSETTO

Adelaide Ristori dalle 'cartes de visite' alla stampa internazionale (1854-1864)

Adelaide Ristori was among the first actresses to build an iconic image of herself, which spread internationally since her Parisian debut in 1855. Aware of the importance of photography, she did not hesitate to be portrayed by the most important photographers. Ristori thus entered the pantheon of illustrious people, known throughout Europe and beyond its borders. Her portraits in *carte de visite* format quickly integrated into the circuit of the press, establishing a complex relationship with pre-existing graphic techniques, such as engraving. The article analyses the progressive diffusion of Adelaide Ristori's photographs, focusing in particular on the *carte de visite* format and on newspapers. The corpus includes three photographs of the actress kept at the Bibliothèque Nationale de France (BNF): a portrait by August Bertsch and two *cartes de visite* by André Adolphe Eugène Disdéri and Étienne Carjat. What image of the actress do these pictures convey? How do press, graphic arts and photography interact in creating the iconic image of the actress?

Keywords: Adelaide Risotori, *carte de visite*, history of photography, press and graphic arts.

CATERINA PAGNINI

Silfidi 'en pointe': ballerine italiane nel Nuovo Mondo

The nineteenth-century marked the achievement of the highest expressive potential of the coreutic performing experience. From the 1840s onwards, a new route was mapped out, resulting in a substantial migration of European dancers to the shores of the United States. The attraction at the origin of this migration is the romantic *ballerina*. Some of these extraordinarily adaptable dancers would integrate perfectly; others would become fleeting ambassadors of European culture in the New World, leaving an indelible mark and bringing back an experience that would certainly enrich their reinterpretation of the ballet tradition.

Keywords: Romantic *ballerinas*, American stages, Giuseppina Morlacchi, Maria Bonfanti, Rita Sangalli.

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TERESA MEGALE

Attori del teatro San Carlino fra storia e fotografia nella collezione Cuocolo

The Cuocolo Collection, housed at the Museo Nazionale di San Martino in Naples, is an extraordinary photographic collection, dedicated exclusively to the world of popular theater in Naples in the nineteenth century and especially at the Teatro San Carlino. The essay intends to reconstruct the historical-theatrical events of the Collection, full of eighty-nine shots between portraits and ensemble scenes, and deepen its historical-spectacular meanings. The study is dedicated to this theatre in photographic form, an iconographic finding of exceptional value until now lacking an adequate scientific investigation, continuously subjected to its progressive reduction to fetish.

Keywords: iconographic sources, history of the theatre San Carlino, popular theater, photographs of actors, theatrical collection.

LINDA BALDASSIN

Il teatro in posa nello studio dei fratelli Vianelli

Although the name of the Fratelli Vianelli establishment is little known to most, their portraits accompany numerous essays on nineteenth-century theatre. Having lost the archive that documented forty years of activity, the investigation was carried out in the archives dedicated to the conservation of materials related to the theatre, where about one hundred and ninety photographs of actors, playwrights, singers, composers or musicians were found. In the course of the research, important links emerged between the Fratelli Vianelli and the publishing world, in particular with the publisher Ricordi, who in 1876 promoted a collection of life-size portraits made by Venetian photographers to the main artists of the time. Furthermore, immersing oneself in the photographs and paying particular attention to the handwritten dedications, it is possible to reconstruct friendships and work relationships within the theatrical environment and observe how the photographs first had a circulation of a private nature, and then opened up more and more to large-scale diffusion.

Keywords: Vianelli Brothers, Venice, Portraits, Artists, Theatre.

MARIANNA ZANNONI

«Io la preferisco a tutti i fotografi del mondo». Mario Nunes Vais e il ritratto d'attore

The essay investigates the portrait production of Florentine photographer Mario Nunes Vais. A notable signature of non-professional Italian photography, in the early decades of the twentieth century Nunes Vais portrayed all the most significant theatrical artists, leaving an unparalleled testimony in his archive. A refined author and

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a careful witness of his time, this photographer was indeed able to tell, like no other, the Italian theater scene through the images of its protagonists.

Keywords: Mario Nunes Vais, Theatre, Portraits, Artists.

ELISABETTA PAPONE

Fotografi, pittori, attori a Genova tra fine Ottocento e primo Novecento

The essay analyses the close relationship established by the three major photographic studios active in Genoa between the end of the nineteenth century and the beginning of the twentieth century with the intellectual and artistic environment, in particular with the theatrical world, both locally and nationally. Starting from a systematic analysis of the cultural and society chronicles published in the newspapers, and comparing the information found with the photographs preserved in the main city and national photographic collections and with the photomechanical reproductions in contemporary publications, an attempt was made to recompose and date the images relating to the opera and dramaturgy produced by the Genoese studios. Despite the sharing of the communication strategy based on the systematic presence in the media and on the often instrumental alliance with the entertainment world, the photographers considered here express themselves with different styles. Among them, the Sciutto photographic studio comes out for quality and awareness, especially with the portraits of Eleonora Duse, memorable for the author and the actress. Finally, light is shed on the influence exerted by the theatrical performances on the taste of the bourgeoisie and on the contamination with the photographic portrait.

Keywords: Photographs of actors, Eleonora Duse, Tina Di Lorenzo, Sciutto photographers.

SILVIA PAOLI

Ritratto fotografico degli attori a Milano tra Otto e Novecento. Strategie di rappresentazione

Throughout its history, photography has always been in balance between opposite conventions, the technical conventions and the artistic ones, and photographic portrait has been mostly conditioned by these features. On this ground, however, and on the fair balance between these features, photography has founded its development and its quality. Photographic studios were opened in Milan from 1839 and the urban and cultural environment, all scientific and artistic circles, were interested in their activities. Photographers worked in the field of portraiture for aristocracy and middle classes but also for theaters, above all Teatro alla Scala, and for the most important actors and actresses of the period. This essay focuses on some important Milanese photographic studios devoted to portraying stage actors and to theatrical performances and scenographies – also in the first film studios – such as Varischi &

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Artico, Emilio Sommariva, Gigi Bassani, Mario Castagneri, Leopoldo Metlicovitz, Luca Comerio.

Keywords: portrait, theater, photographers, Milano.

SAMANTHA MARENZI

La fotografia di danza nei primi decenni del Novecento

What is dance photography? How was it born? How does it develop? How can we study it? Articulated around these questions, this contribution aims at identifying a field and a methodology of study, as well as tracing through some emblematic examples the genesis of an expressive language. Different from the portrait of the dancers and from stage photography, dance photography is configured at the crossroads between different genres such as the nude, the shooting of movement, the staged photography, the *tableau vivant*. From these visual traditions it takes on the techniques and problems and relaunches them in terms of the relationship between still image and expressive body, which provides new answers to questions stratified over time and history.

Keywords: Dance, Photography, Art.

GIULIA TADDEO

Danze e danzatrici nella stampa italiana: il caso di «Scena illustrata» (1910)

In December 1910, a special issue of «Scena illustrata» is released in Florence. The booklet, entirely devoted to dance, is characterized by a significant use of iconographic elements, such as engravings referring to the dances of the past, and photographic images, crucial for portraying contemporary trends within the international dance world. More than in the textual element, the interest of this issue lies in the iconographic apparatus: still coexisting with drawings and engravings, pictures take here a peculiar position, presenting themselves both as portraits of dancers (often full page) and as *collages* of two pages with captions, a format bound to a great fortune in the Italian press at least until the 1930s. But what does it mean, in 1910, to dedicate such a publication to dance? What kind of dance can we see beyond the magazine's elegant and refined look? What representation of the female dancer's body can we identify? To what extent is it exposed, in what attitude is it placed, in what dress? This article answers to these questions by analysing the 1910 special issue of «Scena illustrata»: this publication is considered in the context of the editorial history of the magazine as well as in that of the relation between dance and press in Italy at the turn of the century.

Keywords: International Exhibitions, Music-hall, Ballets Russes, photography pose.

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COSIMO CHIARELLI

Un teatro 'a bassa definizione'. Ernesto Brod fotoreporter sul journal «Comœdia»

The cultural phenomenon of illustrated press that characterizes the passage between the nineteenth and twentieth centuries determines, even in theatrical field, a real explosion of specialized periodicals, in which the novelty of stage photography finds space immediately, as well as the other types of images linked to the performing arts, fueling a specific market and a progressive specialization of professional photographers. At the same time, however, the nature of the magazine's material support imposes a new visual dynamic and a different relationship with the reader/spectator. In this context, the article focuses on the Parisian newspaper «Comoedia» (1907-1937), and more particularly on the emblematic case of Ernesto Brod, a photographer now completely forgotten, and of whom very little biographical information remains, but who is instead very active as a photographer, as well as a caricaturist, on the pages of the journal during the first quarter of the twentieth century. His photographic production, apparently amateur and with a lower profile than that of other more renowned photographers, represents instead an example of adaptation to a broader strategy of mediatization of the theatrical event, in which photography plays a fundamental function as a tool for interaction and sociability with the audience.

Keywords: Illustrated press, «Comoedia», stage photography, caricature, photographic sociability.

SIMONA SCATTINA

Mimì Aguglia e Marinella Bragaglia alla prova della fotografia

The pictures featuring Mimì Aguglia and Marinella Bragaglia, actresses from the Sicilian dialect theatre, blur the boundaries between stage and life, fiction and reality. The interior and poetic space of the theatrical action is identified with the physical space, discovering, in the geography of a face, in the arcane outline of an expression, the traces of a submerged landscape. Photos that also allow us to explore the way in which the island (and national) theatre was visually narrated from the second half of the 19th century to the very early years of the 20th century. Starting from photographic documents of the time, the contribution will attempt to outline – taking into account a few, but essential, biographical elements – the portrait of these two significant figures of a more general dramaturgy of actresses. Inhabiting the stories of these actresses means attempting to tune «voices and souls, bodies and writings», in a fertile interweaving, according to the indications left by Claudio Meldolesi, between «intimate images», the «level of techniques» and the «level of the given conditions». We will see, going beyond the image of the actress, how the photos become a model of femininity, success or more generally of life (the performer becomes the object of attention far beyond the stage, as an example of woman, wife and mother), among the female spectators.

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Keywords: Sicilian theatre, vernacular scene, prima donna, Marinella Bragaglia, Mimì Aguglia.

ARCHIVI

GIAN DOMENICO RICALDONE, *Le raccolte fotografiche del Civico museo biblioteca dell'attore*; EMANUELA SESTI, *Fondazione Alinari per la fotografia*; MARIA PIA FERRARI, *Archivio Storico Ricordi*; ELENA BERARDI, *Il patrimonio fotografico dell'Istituto centrale per il catalogo e la documentazione*; ALBERTO BELTRAMO, *Fondazione Casa Lyda Borelli per artisti e operatori dello spettacolo*; PATRIZIA FLORIO-PATRIZIA RADICCHI, *Il fondo fotografico Pavesi Negri della biblioteca del Conservatorio di Piacenza*; ORIANA GOTI, *Archivio Fotografico Toscano*; MARCO ANDREANI-ARIANNA ZAFFINI, *La collezione Recanatesi della fototeca dell'associazione Macula*; SILVIA COCURULLO, *La collezione Cuocolo del Museo nazionale di San Martino*.

This section brings together the files of some of the most important Italian archives where valuable documentation on theatre photography is preserved: indispensable places for research, repositories of a precious collective memory. The detailed description of the fonds and archives of these institutions should remind us how important it is to continue to preserve, protect and promote the object of photography, which is often neglected and not 'treated', i.e. protected and catalogued, as it should be for the benefit of the History of the Performing Arts and studies on the art of photography.

Keywords: Photography, Italian archives, Iconography, Theatre, Actors.

DOCUMENTI, TESTIMONIANZE, RICERCHE IN CORSO

LORENA VALLIERI

La festa della Porchetta a Bologna: nuove prospettive di indagine (II)

The essay reconstructs some episodes of the Feast of the Porchetta. A civic event of long history that, at least from the end of the Sixteenth Century, used different artistic, literary, musical and spectacular typologies to convey the ambitions of the Senatorial aristocracy of Felsina. It was also a highlight of the ephemeral state and allowed Bologna to be assigned its rightful place among the European capitals of the spectacle of the Ancient Regime. An extensive unpublished documentation preserved at the Archivio di Stato di Bologna, including two contracts for the construction of theatres and workshops for the fairs of 1627 and 1702, and an iconography of 1697, testify to an unexpected organizational punctuality.

Keywords: Bologna, Festa della Porchetta, Scenography, Theatrical space, Alessandro Saratelli, ephemeral apparatuses.

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GIANLUCA STEFANI

Uno scenografo e un impresario: il contratto Madonis-Bellavite al teatro Sant'Angelo di Venezia (1724)

On 24 January 1724, the Veronese set designer Innocente Bellavite signed a contract with the impresario Antonio Madonis to create the sets for the operas at the Teatro Sant'Angelo in the 1724–1725 season. The contract, broken by when he entered the pay of Antonio Denzio's company in Bohemia, is a rare testimony of the clauses established between a set designer and an impresario in Venetian theatres at that time. By highlighting this unpublished document for the investigation of Baroque scenography, this contribution adds new details to the laconic biographies of two overly neglected protagonists of early 18th-century European theatre.

Keywords: Venetian theatres, Baroque scenography, Antonio Denzio, Franz Anton von Sporck, Rosaura Mazzanti.

MARIA CHIARA BARBIERI

'The Jew of Venice' (1701): il primo Shylock dopo Shakespeare

The scenic fortune of *The Merchant of Venice* marks a turning point in 1741 thanks to the interpretation of the character of Shylock by the actor Charles Macklin, consecrated by Alexander as 'the Jew that Shakespeare drew'. A recognition of the actor's value, but also a sign of distance from *The Jew of Venice*, the adaptation by George Granville with which in 1701 the comedy that had been missing from the stage for almost a century was revived, albeit in a modified form. The essay analyses the genesis and compositional structure of the adaptation in which Granville seeks a mediation between the aim for 'regularization' in the classicist sense of the Shakespearean text and the desire to preserve its essence, 'the silver at the bottom of the melting pot'. Consistent with these purposes is the assignment of the part of Shylock to the comic actor Thomas Doggett, whose artistic and character profile is outlined through many testimonies of long-time companions. On the other hand, the iconographic testimonies are few, though for the first time they are examined together with an engraving contained in the first modern edition of Shakespearean Works published in 1709. The comparison leads to hypothesize that the first existing image of the character of Shylock is also the first to portray an actor, Thomas Doggett.

Keywords: *The Jew of Venice*, *The Merchant of Venice*, Shylock, Shakespeare, George Granville, Thomas Doggett.

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MARA NERBANO

Antonio Morrocchesi all'Accademia di Belle Arti di Firenze

The essay deals with the didactic activity conducted by Antonio Morrocchesi at the Academy of Fine Arts in Florence and is the result of a systematic survey of archival documents carried out by the author in the three-year period 2016–2018. In particular, it examines the dossiers relating to the so-called ‘premi di emulazione’, that is the competitions which, on an annual and three-year basis, saw the most talented students challenge each other in a competition aimed at measuring progress in study and their own artistic maturity. Through the themes assigned to the competitors, it was possible to identify the canon of authors adopted in academic teaching, thus offering an additional perspective on the subject to that provided by the *Lezioni di declamazione e d'arte teatrale*.

Keywords: Antonio Morrocchesi, Declamation and theatrical art, Teaching of acting, Early nineteenth century Italian theater.