

SUMMARIES

SAGGI

PAOLA VENTRONE

Paradisi e voli angelici nello spettacolo e nell'iconografia in Italia nel lungo Quattrocento

At the beginning of the 15th century, stage machines were developed in Florence to set up the mysteries of the *Annunciation*, *Ascension* and *Pentecost* in some churches of the city. The architect-engineer Filippo Brunelleschi, according to Giorgio Vasari, perfected the structure. These apparatuses represented heaven in three dimensions, with God the Father and his angels personified by live singers and musicians who hovered in the air in a whirlwind of dances of lights and sounds. The aim of this essay is to show, on the one hand, that the function of these apparatuses was to offer the faithful an imaginary of heaven, inspired by the model of Dante's *Comedy*, which they had never seen before in the pictorial representations widespread in places of worship; and, on the other hand, that the image of heaven as a place of delight, light and infinite joy was intended to directly stimulate the emotional sensitivity of believers, encouraging them to behave as good Christians in order to enter it after death. In addition to the emotional impact aroused on the public by these stage sets, is taken into consideration the visual and kinetic suggestion that this new representation of heaven exerted on artists, both Florentine and non-Florentine, irreversibly influencing their figurative lexicon, as evidenced by the numerous iconographic sources examined. Finally, some examples of reworking of Brunelleschi's machines in non-Florentine contexts and for themes other than religious ones are analysed, as in the case of the *Feast of Paradise*, created in Milan by Leonardo da Vinci in 1490, and in various representations, sacred and profane, set up in Ferrara between the end of the 15th century and the first years of the 16th century.

Keywords: Florence, mystery plays, staging machinery, heaven, Filippo Brunelleschi, Leonardo da Vinci, Milan, Ferrara.

ISABELLA INNAMORATI

Postille a 'Dello inganno' di Iacopo del Polta

The advancement of studies on Florentine theater in the early decades of the 16th century has underlined the importance of deepening the investigation on the social subjects of the commissioners and on the productive dynamics of the context, especially in relation to a particular group of dramaturgical texts that are formally independent of the supervening comedy modeled on the Latin specimens and tested in Padan and Roman courts. These are texts defined as moral comedies for the thesis that is to be

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demonstrated, and for the allegorical figures that intervene in them. Texts that would seem to fade behind a monotonous sentence but on the contrary reveal precise intentions and communicative purposes only that they are traced back, where possible, to the client groups and recipients. Such is the case of Jacopo del Polta's *Dell'Inganno* who composed his moral comedy at the request of the Compagnia della Cicilia, that is a brotherhood that owned an oratory dedicated to the prayer and worship of Santa Cecilia, near the Franciscan Convent of Fiesole. At some moment the pious brotherhood and the neighboring Franciscan fathers had quarreled over the ownership of a wall. Del Polta's operetta, recited to entertain the confreres during the banquet, aimed to persuade them to overcome conflicts.

Keywords: Theatre, Renaissance, Florence.

NICOLA BADOLATO

«Non ho scritto una tragedia, ma un drama per le scene di Venezia»: i libretti di Adriano Morselli per il San Giovanni Grisostomo (1688-1692)

This paper examines a series of *drammi per musica* written by Adriano Morselli during the last years of his own career as librettist for the Teatro di S. Giovanni Grisostomo in Venice: *Amulio e Numitore* (1689), *Pirro e Demetrio* (1690) and *L'incoronazione di Serse* (1691), with music by Giuseppe Felice Tosi; *La pace fra Tolomeo e Seleuco* (1691) and *L'Ibraim sultano* (1692), with music by Carlo Francesco Pollarolo. Investigating a series of *topoi* and dramaturgical devices that place this works in the wake of the writing conventions of late seventeenth-century Venetian opera, the paper takes into consideration the dramatic models employed by the poet, with their direct influences from the classical French theatre. This allows us to consider Morselli's *libretti* as an example of a poetic trend, only partially studied by teatrologists and musicologists, which flourished in Venetian opera during the last quarter of the 17th century.

Keywords: Musical Dramaturgy, 17th Century Venetian Opera, Adriano Morselli, Teatro di San Giovanni Grisostomo.

ELENA CERVELLATI

Raccontare una ballerina dell'Ottocento: alcuni discorsi intorno a Sofia Fuoco (1830-1916)

Sofia Fuoco is an Italian dancer trained by Carlo Blasis at the Teatro alla Scala. She becomes a celebrated ballerina in Giuseppe Verdi's operas, both in Milan and Paris (where she has her debut in 1846), as well as in full-length ballets created for herself. After Paris, she dances in London and Madrid, but also in dozens of less important cities, until her retirement from the scene in the late fifties, popularizing in Europe the sunny spirit of the so-called »Italian style«. In addition to the mostly positive comments by the press, which praised her amiability, vivacity and warmth, and to the

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florilegium of praising compositions, quite usual for the dancing celebrities, some biographical writings are also published that depict a ballerina with technical skills, temperament and beauty, but also a good-hearted woman. Through the privileged lens of Sofia Fuoco's »microhistory«, this essay focuses on the critical and biographical multicultural discourses of the time, but also it investigates the modes of construction of the artistic identity of an Italian dancer of the mid-Nineteenth Century Europe.

Keywords: Sofia Fuoco, ballet, Nineteenth Century, bigraphical discourse.

DOCUMENTI E TESTIMONIANZE

ILARIA CONTESOTTO

Gli affittuali dei palchi del San Giovanni Grisostomo (1678)

This intervention aims to analyze the spatial arrangement of the tenants in the different orders of the San Giovanni Grisostomo's theater during the opening season, through the study of the documents from the notary of the Grimani's brothers (named Fratina), now preserved in the *Archivio di Stato* di Venezia. The opening years of San Giovanni Grisostomo are significant from a political point of view; tensions within the aristocracy had worsened after the entry of a substantial number of families, obtained thanks to the outlay of a large sum of money. The phenomenon will be so destabilizing that it will take years to reach a new balance in the *Maggior Consiglio*. The evidence found allow us to affirm that not only the theater layout reflected the divisions within the patriciate, but also that the tenancy of the boxes from some rapidly growing families may have underpinned an intention of social ascent, thanks to the physical closeness between the new acquisitions and the historical affiliates of the patriciate. Finally, it is found that the positioning of some families, ambassadors or important political personalities could become a pretext for the establishment of new alliances.

Keywords: sociability, boxes, patriciate, San Giovanni Grisostomo, social structure.

RICERCHE IN CORSO

FRANCESCA SIMONCINI

Specialisti del teatro comico del primo Novecento: Dina Galli, Antonio Gandusio, Amerigo Guasti

The section is devoted to the biographical profiles of Dina Galli (1877-1951), Antonio Gandusio (1872-1951) and Amerigo Guasti (1870-1926).

Keywords: biography, actors, repertory, performance.

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EMANUELA AGOSTINI

Dina Galli

Trained in the great family of Edoardo Ferravilla's Milanese dialect companies, in early twentieth century Dina Galli becomes one of the greatest comic actresses of Italian scene. She plays with great contemporary actors such as Virgilio Talli and Antonio Gandusio and she explores all the expressive languages of performance: theater, radio and cinema.

Keywords: biography, actors, repertory, performance.

GIULIA BRAVI

Antonio Gandusio

Antonio Gandusio is among the last Brillante to tread the Italian scenes. Not a son of art, he becomes one of the most important exponents of Italian comedy of early twentieth century. In his career he acts with actors such as Ermete Novelli, Flavio Andò and Lyda Borelli. In addition to being a theater, radio and cinema's performer, he is a refined book collector and passionate reader.

Keywords: biography, actors, repertory, performance.

GABRIELLA CAMBIAGHI

Amerigo Guasti

Trained at the acting school of Luigi Rasi in Florence, Amerigo Guasti affirmed himself as appreciated Brillante between 19th and 20th century. As well as being a good interpreter, he is a skilled 'Capocomico' and director of his own companies. Since 1906 he establishes a permanent collaboration with Dina Galli. He is also a translator and author of dramatic texts, newspaper articles and an autobiographical book.

Keywords: biography, actors, repertory, performance.

INDIZI DI PERCORSO E PROGETTI

LORENA VALLIERI

La famiglia Pepoli tra mecenatismo e impresariato. Prime considerazioni

The contribution presents the first results of an ongoing research on the patronage activities of the Pepoli, one of the oldest Bolognese families. The prestige of their aristocracy, their considerable riches, their love of pageantry and a select education permitted them to present as refined patrons, with an activity that gradually developed

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into a modern business. If the protection accorded by Sicino Pepoli to Farinelli is the best-known episode, other members of the family were able to establish themselves on the European theatrical scene and acquire recognition unsuspected to this day.

Keywords: Bologna, Pepoli, patronage.