

## SUMMARIES

### DOSSIER ADELAIDE RISTORI. PARTE SECONDA

DONATELLA MEZZANI

*Il Fondo Adelaide Ristori al Museo Biblioteca dell'Attore di Genova*

The Adelaide Ristori Archive has been kept at the Museo Biblioteca dell'Attore in Genoa since 1967, after the donation of Irma Castren Capranica del Grillo. In the same year this archival collection was officially acknowledged as cultural heritage for its great historical interest and therefore subjected to a bond of protection. This essay begins with a brief history of the previous archival organization attempts, none of which was completed nor conducted following scientific and consistent basis. Donatella Mezzani, who supervised the archival interventions (including its reorganization and filing, currently available online), supported by the Archival and Bibliographic Superintendence of Liguria, goes on to describe the methodology and criteria adopted. The archival series in which the documentary heritage is currently structured are then briefly outlined, indicating the consistency, dating and state of conservation of the material supports. Some particularly interesting papers are also mentioned and related to the biography and professional path of the great Italian actress. The Adelaide Ristori Archive is extremely rich in terms of volume and completeness of information: Besides, it is a valuable source for different research perspectives and has both some of the specific characteristics of business records and the hybrid and individual ones of family and personal archives. It is undoubtedly a privileged 'witness' of Adelaide Ristori's life, of her family and her *entourage*: a unique parable, always divided between life and art.

Keywords: business and personal archives, company archives, archival processing, historical sources for theatre.

### DRAMMATURGIA D'ATTRICE

EMANUELA CHICHIRICÒ

*Per una filologia del copione: Adelaide Ristori e 'Lady Macbeth'*

Adelaide Ristori's *Macbeth* is an interesting object for a study in the field of theatrical philology. In Ristori's Archive at Museo Biblioteca dell'Attore in Genoa there are in fact many unpublished and little-valued materials which can be profitably used for the reconstructions of the metamorphosis of Ristori's *Macbeth* over the 30 years that elapse between its complex (and still obscure) creation and its last performance.

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In fact, among the more than five hundred different dramaturgical writings kept in the Ristori Archive there is a vast section dedicated to *Macbeth* and its rewritings that meticulously documents the various phases of the work's life. These materials, usually accompanied by epistolary, autobiographical, critical and iconographic documents, are here placed at the centre of the investigation, organised and interrogated with the tools of textual philology. The study of the literary materials relating to *Macbeth* provides a solid basis for the reconstruction of the scenic writing of the play and thus of Ristori's work on the script, her cultural interests, the organisational system of her company and the network of international relations that sustained the editorial and compositional dynamics of her performances.

Keywords: Adelaide Ristori, philology, *Macbeth*, script.

GIACOMO DELLA FERRERA

*La composizione di 'Camma' nel carteggio tra Adelaide Ristori, Giuseppe Montanelli e Laretta Cipriani Parra*

Among Adelaide Ristori's great successes, *Camma*, premiered in Paris on April 23<sup>rd</sup>, 1857, was written for her by Giuseppe Montanelli. From the perspective of a dramaturgical investigation into how a *Grande Attrice* chose and construct her repertoire, the correspondence between Montanelli and Ristori is an important case study: the author sends the various acts of the tragedy, as they were completed, to the actress, who gradually comments on their value and offers suggestions for their better stage success, well aware of the strategies to best enhance her own abilities and the expectations of the audience. Ristori's answers, always lucid, focused and decisive, allow us to recognize to what extent a *Grande Attrice* would intervene on a text, tailor-made for her, considering her strengths and abilities. Thus, this essay is about the compositional strategies of the textual score and is based on an in-depth reading of the correspondence, investigated especially with regard to the actress's interventions, whose actual realisation and success are then compared with the final script and the review of the tragedy's outcome with audiences and critics.

Keywords: *Camma*, Giuseppe Montanelli, correspondence, repertoire.

MARIAGABRIELLA CAMBIAGHI

*Adelaide Ristori ed Ernest Legouvé. La via francese alla carriera internazionale*

This essay aims to focus on the professional relationship between Adelaide Ristori and Ernest Legouvé as an example of the collaboration between an actress and a playwright within a prestigious international context. It investigates, for the first time in an organized manner, the partnership between the French playwright and the actress during the production of *Béatrix ou la Madone de l'art*. This play was specifically

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composed by Legouvé for Ristori, who debuted in French in 1861. The study relies on documents stored in the Ristori Archive at the Museo Biblioteca dell'Attore in Genoa, with particular attention to a group of unpublished letters from Legouvé to the actress regarding the preparation and rehearsals of the performance. Ristori's annotated script for *Béatrix*, her notebooks and letters are also analysed. By relating these materials with reviews from the Parisian press, this study identifies this production as a stylistic turning point in the work of the *Grande Attrice*.

Keywords: Ristori, Béatrix, Legouvé, French acting.

## SULLA SCENA

PAOLA RANZINI

*Adelaide Ristori. Ritratto dell'artista in commedia*

In retracing the genesis of her work in the *Artistic Studies* (1887), Adelaide Ristori dwells on the creative process of tragedy characters. But Adelaide Ristori was particularly admired by contemporary audiences and critics in her interpretations of comedy characters. In 1854, in an article published in «Dramma», there is a remark explicit in this regard: «would have been wrong who believed that Mrs Ristori never steps down from the throne of Melpomene [...]. The Zelinda's or Pamela's apron – that suits her so well – will convince him of his mistake». The French press explains this ability to excel in both the tragic and comic registers by attributing it to the tradition of Italian actors, very different from that of French actors. This study, analyzing the documentation, often unpublished, conserved at the *Fondo Ristori* of the Museo Biblioteca dell'Attore in Genoa, about the construction of the comic characters, focuses on the type that was particularly frequented by the *Grande Attrice*. It was thus possible to highlight her convictions, in the critical and aesthetic, that inspired the repertoire choices and the methods of stage performance of the comic characters interpreted by Ristori, identifying continuity and breaking points with her interpretation of tragic characters.

Keywords: repertoire (formation of), comedy, comic roles, character (creative process of).

GIULIA TADDEO

*«Une grande danseuse»: corpo e movimento nella 'Medea' di Adelaide Ristori*

Commenting on Adelaide Ristori's interpretation of Medea in 1858, Théophile Gautier drew a comparison with the Austrian dancer Fanny Elssler. According to Gautier, Ristori as Medea revealed her talent as a dancer, which could flourish to the fullest extent if measured in roles – he wrote – such as those of Fenella, Nina or Sonnambula. This essay follows Gautier's track, by questioning, on the one hand, the dancing dimension of Ristori's acting and, on the other, by opening to the reflections of the Danish choreographer and *maître de ballet* August Bournonville, also a precious witness of the art

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of Ristori. It proceeds through several stages: at first, the elements that characterize the physical score of *Medea* are brought to light; in a second moment, Ristori's gestures and movements on stage are read through the words of Gautier and Bournonville. Finally, the interpretation of Medea is reconsidered in relation to that sort of doubling in the recitation of Adelaide Ristori, for which the characters are built by skilfully measuring the adherence to a certain line of interpretation and the detachment from it.

Keywords: Medea, dancer-actress, Théophile Gautier, Carlo Blasis, August Bournonville.

TERESA MEGALE

*'Essere, o non essere' in scena. Sull'orma creativa di Adelaide Ristori*

From an original perspective, this essay delves into the significance of Adelaide Ristori's entrances and exits from the stage, the value that the *Grande Attrice* used to attribute to such crucial scenic moments and her expectations of national and international audiences. The actress's creative workshop is examined here, aware of the importance of the on/off stage: a proliferation of open pieces, segments of acting that she fixes as invariable in the pages of her *Studi artistici*, but which she submits to continuous modifications, adjustments, changes. After broadly examining the metamorphoses of her life, this essay reflects on some interpretations (in particular, the entry of Medea and her visual source in the sculpture of Niobe) and analyses unpublished archival documents: the prospectus of the entrances and exits of *Giuditta*, *Elisabetta* and *Maria Antoinetta* known as the *buttafuori*, rather rare fragments of the so-called *prove all'italiana*. Ristori's scenic protagonism is observed in the two moments, variously understood, of appearing and disappearing, of occupying the limelight or leaving it empty: a theatrical palimpsest made up of peculiar and recognisable movements, unitary and multiple at the same time, because its manifestations and declinations are multiple and unpredictable.

Keywords: Adelaide Ristori, stage entrances and exits, actress dramaturgy, acting, theatrical sources.

## FUORI SCENA

BRUNA NICCOLI

*Il costume fuori scena: testimonianze e documenti del progetto creativo di Adelaide Ristori*

This essay investigates a unique actress's wardrobe in the history of 19th century theatrical costume: Adelaide Ristori's costumes exemplify the case of a leading actress who has trod the stages of major theaters worldwide. The plays she performed were an opportunity to create the basic types of stage costume: the costume of that period, for historical dramas, and the *all'antica* costume, for subjects of classical culture. The fate of the preserved stage clothes followed that of her archive, with her numerous

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scenic materials, part of Adelaide Ristori Archive since 1967, at the Museo Biblioteca dell'Attore in Genoa. This essay wants to go beyond the attributive aspect, relating to the manufacture and the play for which the costumes were born, to answer a more subtle question, which concerns their aesthetic conception and functionality for the show. In a historical phase in which the conception of the costume has not yet been subjected to the director's vision, Ristori was able to manage an autonomous artistic space made up of personal choices, which we can reconstruct through the reading of the many documents preserved.

Keywords: costume, stage costume, lead actress, 19th century.

SAMANTHA MARENZI

*Il montaggio delle espressioni. Gli album e le serie nel confronto tra repertori visivi: il caso Adelaide Ristori e Herbert Watkins*

The photographic collection of Adelaide Ristori Archive kept at the Museo Biblioteca dell'Attore in Genoa consists of hundreds of prints, some of which are collected in albums or series. Divided according to different criteria and mixing private and theatrical photographs, the albums collect pictures taken by photographic studios scattered all over the world. The passage of the actress, with her characters, costumes, and fragments of her repertoire, traces an international history of photography and visual culture. Her face participates in a macroscopic gallery of portraits appearing in turn in other series and albums organized according to the photographers' strategies. This is the case of Londoner Herbert Watkins, author of a collection of well-known faces where also the Italian actress appears. By including her in his album of portraits, Watkins introduces Ristori to the scene of Victorian photography, where the faces of the subjects are overlaid with the features of the social and theatrical roles they played. The comparison of these repertoires based on the opposite criteria (one subject many photographers/one photographer many subjects) reveals the layers on which the actress's memory is deposited. The same photographs observed in different contexts show the enduring and multifaceted effectiveness of her expressive gesture.

Keywords: photo album, actor's portraiture, expressive gesture, montage of photographs, Victorian visual culture.

LIVIA CAVAGLIERI

*L'impresa Ristori-Capranica. Invenzione e svuotamento della compagnia grandattoriale*

This essay offers an interpretation of the entrepreneurial dimension of Adelaide Ristori's theater, focusing on the different ways in which the actress, and her husband, Giuliano Capranica marquis del Grillo, organised the theatrical company, along thirty-five years of activity. From the invention of the *Grande Attore* style company to its draining, this essay

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focuses on the general functioning of the 'two-headed' *capocomicato* that distinguished the Capranica-Ristori troupe and analyses the model of extractive touring, recognizing the relevant role played, on the strategic level, by Giuliano Capranica.

Keywords: Adelaide Ristori, actor management, touring, 19th century theatre, Giuliano Capranica del Grillo.

## RELAZIONI INTERNAZIONALI. PARTE SECONDA

ALESSANDRA VANNUCCI

*La regina delle scene e l'imperatore spettatore. Sull'amicizia della Ristori con D. Pedro di Orleans e Bragança*

Adelaide Ristori inaugurated the transatlantic route, triumphing for half a century in theatres around the world and earning the title of 'queen of the scenes' endorsed by D. Pedro II, emperor of Brazil. They cultivated an intense friendship, mostly epistolary. They wrote to each other about literature, common acquaintances and travels; however, the actress freely expressed her opinions on current events, while the emperor preferred to comment on performances, acting styles and new repertoires. Observers of an era that saw the end of the Empire in Brazil and the construction of a united Italy, they shared a romantic gaze that did not exclude a heated curiosity about the politics of the present. The public role that Ristori assumed, not giving up being her role as first actress in order to be wife and mother as well as marquise, constituted a model of female emancipation that changed the social perception of the profession. The fact that as 'queen of the scenes' she was honoured by kings and emperors gave her a kind of soft power that Cavour valued as a 'patriotic apostolate'. The diplomatic mission that Ristori took on contributed to the formation of an Italian national identity and was not out of place at the Brazilian court. Showing admiration for the dramatic art, D. Pedro a progressive and cosmopolitan government project, but firmly anchored in European culture. According to him, he was inspired by the 'enlightened' government of the Savoy, whom he also approached through Ristori.

Keywords: Adelaide Ristori, D. Pedro II, diplomacy.

ANTONELLA VALOROSO

*Avventure e disavventure letterarie di Adelaide Ristori fra traduttori ed editori in Francia, Gran Bretagna e Stati Uniti*

This essay reconstructs the difficulties encountered by Adelaide Ristori in coordinating the translation and simultaneous publication in several languages of her volume of *Ricordi e Studi artistici*. In particular, the actress's relationship with her French and English translators, namely Édouard Rod and Fanny McLaughlin, is analysed. The former is an established translator active in France between the late 19th and early

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20th centuries, while the latter is a less-known figure who, at the time she was hired by Ristori, had however already worked as a professional translator. The analysis of the extensive correspondence that Ristori maintained with both of them and her other collaborators allows a clear understanding of both Ristori's working method and her difficulty in finding a common ground between her ideas, the translation requirements, and the demands of the publishing market. The comments of the foreign press following the publication of the volume in France, Great Britain, and the United States are also examined. Additionally, the peculiarities of the edition of *Memoirs and Artistic Studies of Adelaide Ristori* published in the United States in 1907, a year after the actress's death, are analysed. This edition was curated by Gaetano Mantellini, who is also the author of the translation. The main sources used, including the letters from the correspondence and the scrapbook where the actress collected numerous reviews of her volume, all belong to the Adelaide Ristori Archive housed at the Museo Biblioteca dell'Attore in Genoa.

Keywords: *Memoirs and Artistic Studies of Adelaide Ristori*, translations, foreign press reviews, Édouard Rod, Fanny McLaughlin, Gaetano Mantellini.

## LA MUSICA

RAFFAELE MELLACE

*Le carte cantano. La musica nel Fondo Adelaide Ristori al Museo Biblioteca dell'Attore di Genova*

This essay aims at proposing a map of the relationship between Adelaid Ristori and music, as it emerges from consulting the Adelaide Ristori Archive at the Museo Biblioteca dell'Attore in Genoa. The analysis of the documents connected with music reveals the multiplicity of the presence of music in the actress's professional activity, as well as, probably, her private life. It is possible to detect such a presence in a few practices which intertwine without completely overlapping, such as those witnessed by stage music owned by Ristori or dedicated to her. Such an overview implies a thick web of relationships with representatives of the musical world, of the show business and contemporary aristocracy. The valuable documentation inquired in the essay, just recently listed, has never been evaluated in its entirety. This essay aims to organize a preliminary map which will hopefully boost further studies.

Keywords: stage music, light music, Romantic drama.

DAVIDE MINGOZZI

*Adelaide Ristori cantante*

For a long time, studies on Adelaide Ristori have been interested in her life, her success and her importance for the Italian theater. On the other hand, the musical

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interests of the noblewoman were less studied; however, music had a fundamental role in the life and career of the actress. We have little information on her musical training and interests. The donation of the actress's archive to the Museo Biblioteca dell'Attore in Genoa has opened new fronts of studies in this regard. Among the material preserved in it, in addition to various letters and incidental music, there are some musical compositions dedicated to Ristori and performed by her. For example, some romances by Federico Ricci and Michele Novaro. This essay offers an overall look at Ristori as a musician, her education and her musical interests. Some compositions performed by her are also analysed, which are useful for understanding her vocality.

Keywords: Adelaide Ristori, Federico Ricci, Luigi Ricci, Michele Novaro, chamber romance, contralto, theatre.

## SAGGI

RENZO GUARDENTI

*Su Pierre-François Biancolelli detto Dominique: lo stato dell'arte e una commedia rappresentata in provincia*

Pierre-François Biancolelli was one of the most important exponents of Franco-Italian comic theater in early 18th-century Paris, distinguishing as an actor, playwright and company director. The essay reviews the state of research dedicated to him and focuses on the comedy *La Promenade de Rennes ou la Motte à Madame* represented and published in Rennes in 1709, the first representative example of the dramaturgical-spectacular and editorial strategies undertaken by Biancolelli and intended for audiences in the French province.

Keywords: Pierre-François Biancolelli, 18th century Franco-Italian theatre, actors, dramaturgy.

LEONARDO SPINELLI

*Ai margini del regno: il teatro negli Abruzzi tra Antico Regime e epoca pre-unitaria*

In past centuries, Abruzzo was the northernmost part of the Adriatic side of the Kingdom of Naples (1282-1816) and then of the Kingdom of the Two Sicilies (1816-1861). The history of theatre and performing arts in Abruzzo is still largely unexplored. During the Modern Age, there were few theaters opened to the public. For a long time, they were forbidden to professional theatre companies. The Catholic Church controlled not only the spiritual life of citizens, but also the arts, including music and performances. The situation began to change in the second half of the 18th century, thanks to the political reforms initiated by Minister Bernardo Tanucci under the Bourbon government. During the Napoleonic occupation of the Kingdom of Naples, prejudices against the stage and its protagonists diminished significantly, but only



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in the last 19th century Abruzzo became part of the most important theater circuits of the Italian peninsula. This essay presents the first results of a research dedicated to the study of theatrical spaces, main types of impresarios and theatrical forms that developed in Abruzzo from Ancient Regime until the Unification of Italy.

Keywords: Abruzzo, religious theatre, companies, public theatres, opera, impresarios.

CRISTIANA SORRENTINO

*Attraversare la scena. Lisetta Carmi fotografa di teatro (1962-1967)*

Between 1962 and 1967, in the first phase of her professional career, Lisetta Carmi took part in the theatrical experiences as stage photographer in Genoa: firstly, in the Teatro Stabile, then close to Carlo Quartucci and other protagonists of experimental theatre of those years. In this context, Carmi found in theatre an important place to practice photography, as well as an opportunity for her own language to grow up. From theatre, she got theoretical and visual nourishment also for her social projects. Starting from an analysis of some photo-textual contributions published in magazines such as «Popular Photography italiana» and «Sipario», this essay aims at proposing an original interpretation of Carmi's photographic work related to theatre, and above all to experimental performances, so far never completely discussed by historiography. According to this perspective, theatre represents for Carmi not only a subject to be observed, but a place of dialogue and exchange; a theoretical device, which is complementary to photography, for building a common field of research and investigation.

Keywords: Lisetta Carmi, photography, Genoa, Carlo Quartucci, «Sipario».

## RICERCHE IN CORSO

FRANCESCA SIMONCINI

*Famiglie d'Arte: Eleonora Duse e il sostrato teatrale ottocentesco*

The section is devoted to the biographical profiles of Luigi Duse (1792-1854), Alessandro Vincenzo Duse (1820-1892) and Angela Cappelletto Duse (1833-1875).

Keywords: biography, actors, repertory, performance.

PAOLO ALBONETTI

*Luigi Duse*

Luigi is the founder of the Duse theatrical family, which also includes his granddaughter, Eleonora. He is an important figure in Northern Italy's popular theatre, especially

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the Veneto region, in the first half of the 19th century. He was an academic actor, *caratterista*, and *capocomico* for almost his entire career. He also owned a theatre. His memory is linked to the mask of Giacometo, created and interpreted by him.

Keywords: biography, actors, repertory, performance.

### PAOLO ALBONETTI

*Alessandro Vincenzo Duse*

The third son of Luigi, Alessandro (or Vincenzo) is best remembered as the father of Eleonora. Starting his career as a young and unbright *primo attore*, he becomes a *brillante*, a *caratterista*, and finally a *generico* working with his daughter. As an established actor, instead of playing major roles, Alessandro gradually slips into anonymous 'last parts'. The remarkable consistency of the information about his biography is due to the glory of his daughter.

Keywords: biography, actors, repertory, performance.

### MARIA PIA PAGANI

*Angelica Cappelletto Duse*

Angelica Cappelletto is the wife of Alessandro Vincenzo Duse and the mother of Eleonora. She has acted in secondary theatre companies without excelling in her profession, reaching only once the role of *prima attrice*.

Keywords: biography, actors, repertory, performance.