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SAGGI

STEFANO MAZZONI

Ludovico Zorzi. Profilo di uno studioso inquieto

The works of one of the most authoritative historians and insightful critics in Early Modern theatre studies, are reappraised here in the light of both co-textual and contextual evaluations, as well as on the basis of updated methodological knowledge.

Keywords: Ludovico Zorzi, Resistance, University Theatre of Padua, Gianfranco De Bosio, Ruzzante, Eric Bentley, Ivrea, Adriano Olivetti, Venice, Public Theatres, Carlo Goldoni, Luigi Squarzina, Alessandro d'Amico, Giorgio Strehler, Florence, The theatre and the city, Pictorial representation and theatrical representation, Carpaccio.

GIANLUCA STEFANI

Le 'convenienze teatrali': i cantanti nelle caricature di Anton Maria Zanetti

The Venetian engraver and collector Anton Maria Zanetti, *quondam* Girolamo the Elder, amused himself by caricaturing well known people of his time, above all operatic singers and other figures from musical theatre at the beginning of the eighteenth century. Zanetti's graphic satire can be considered the visual equivalent of the famous *Teatro alla moda* by Benedetto Marcello: there are exact similarities between the biting literary portraits of male and female singers by the aristocratic Venetian composer and the figurative caricatures of castrati and prime donne by Zanetti. The works of both, full of hilarious wit and inveterate prejudices, are part of that satirical movement which accompanied the commercial musical theatre from its beginnings. This critical essay analyses some caricatures of the most famous singers of the time by Zanetti, and appraises the importance of the satirizing of the so-called *convenienze teatrali* shared by Marcello's *Teatro alla moda*.

Keywords: Anton Maria Zanetti, Benedetto Marcello, *Il teatro alla moda*, Caricature, Singers of Italian Opera.

ANNA SCANNAPIECO

«Caterina Bresciani, chi era costei?». *Tragicommedia in tre atti con un prologo e un epilogo*

The paper presents the synthetic review of an investigation on the figure of the most important Goldonian actress; at the same time, it tries to outline a methodological

and critical framework for any research involving comedians with whom the Goldonian dramaturgy related (as well as that of ‘rivals’ Chiari and Gozzi). In fact, this kind of investigation has to confront with a pronounced lack of primary sources and, conversely, with the exuberance of the testimonies the author left on ‘his’ actors. Testimonies that theatrical historiography mostly took without the necessary critical scrutiny, although the boundaries between ‘historical truth’, ‘invention’ and representative convention are, in these, often indecipherable. Caterina Bresciani is a sample paradigm of this *impasse*: despite her absolute centrality in the artistic *universum* of the playwright, a deep mystery continues to hover around her human and artistic personality, so obscured by the lack of certain documentaries as by the representative *dichés* with which Goldoni handed down her memory. For the first time, the traits that remained hidden behind the ‘Ircana’s mask’ are here revealed, by a process that verifies the master data of the Florentine actress, her social backgrounds, her professional profile on the acting debut on the Venetian ‘scene’, her physical and recitative characteristics, demonstrating the impact that the so-called material history of the show – in the matter of a certain interpretative individuality – played for the most decisive phase of the Goldonian dramaturgical evolution.

Keywords: Methodology and Theatrical Source Criticism, Dramaturgy and Material History of Performance, Goldonian Actors, Caterina Bresciani.

PIERMARIO VESCOVO

‘Tarasca’. Tra Napoli, Venezia e l’Europa

This paper reconsiders some important episodes of the history of drama and theater of the imagination spread between Naples and Madrid or more generally between Italy and Spain with reference to the *Tarasca* (procession of *Corpus Domini*), ideally through six ‘stations’. In this Spanish procession we find on a female dragon the effigies of Gennaro and Gaetano Sacchi, uncle and father of the more famous Antonio, whose stories and travels are one of the matters of this paper. The other matters are focused on the relationship between Carlo Goldoni and the Neapolitans Domenico Barone and Domenico Lalli, and on the Venetian reinvention of Pulcinella’s mask by Giandomenico Tiepolo, passing through Madrid.

Keywords: *Tarasca*, Naples, Madrid, Domenico Lalli, Domenico Barone, Carlo Goldoni, Giandomenico Tiepolo.

VALERIA TAVAZZI

Fra parodia e riforma: i libretti goldoniani per i comici del San Samuele

This talk investigates two of Goldoni’s melodramas, *Aristide* and *La fondazione di Venezia*, which were originally composed for the comic actors of San Samuele. In the first

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work, I specifically examine the dedicatory sonnet to Linco Melliado (Domenico Lalli), relating it to Lalli's *Rime berniesche*, which had brought to prominence the difficult role of the playwright. In the second work, I analyse the *Prologo*, where Music and Comedy confront each other, re-reading this in relation to the preceding *Introduzione alle recite della truppa de comici nel teatro Grimani a S. Samuele per l'autunno di quest'anno 1726*.

Keywords: Carlo Goldoni, *Aristide*, *Fondazion di Venezia*, Domenico Lalli.

SALOMÉ VUELTA GARCÍA

Lingua spagnola in drammaturgia fiorentina. Il caso di Baltasar Suárez (1623-1666)

The essay reports on Baltasar Suárez de la Concha (1623-1666) and on his role as a cultural-linguistic mediator in Florence in mid-XVIIth century as a member of one of the most powerful Spanish families of the Medici town. His translating activity for the stage comes to the surface thanks to the analysis of two unpublished manuscripts: the grammar notes and the dictionary Spanish-Italian, both connected to the comedy *Ofender con las finezas* by Jerónimo de Villaizán (1636), and the play *Carlo perseguido*, a translation he made of *Carlos el perseguido* by Lope de Vega (1604).

Keywords: Baltasar Suárez, Lope de Vega, Jerónimo de Villaizán, Florentine dramaturgy.

LORENZO GALETTI

L'‘Oresteia’ di Eschilo secondo Peter Stein: storia di una messa in scena (1974-1994)

The massive, pragmatic and intellectual work by Peter Stein on the *Oresteia* of Aeschylus perfectly summarizes the German director's conception of 'classic'. This essay reviews the twenty-years period which started with the first experimental approach to ancient tragedy by the Schaubühne to the staging of the trilogy in Moscow in 1994. In his work, Stein investigates the origins of western theatre, compares the role of gestures and words at the dawn of theatre with that of the contemporary age, and then moves, in line with the evolution of the Aeschylus trilogy plot, to the study of the purely political connotation of the text. Precisely the post-soviet Russia represented the ideal setting where to reproduce the rite of dismissal of high hierarchies, whether of divine nature or not, and the affirmation of the new democratic system.

Keywords: Peter Stein, *Oresteia*, Schaubühne, Antikenproject, Aeschylus.

CLAUDIO LONGHI

Sul ‘Prometeo incatenato’. Tragedia dello sguardo e anatomie del tempo: considerazioni di regia

The essay aims at showing the development of the critical thought about *Prometheus Bound* that underlied the staging of this tragedy at the Teatro Greco of Siracusa du-

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ring the spring of 2012. The performance was directed by the author of these pages for the Istituto nazionale del dramma antico (premiere: Siracusa, 11th May). In the framework of a hermeneutic paradigm based on the 'critically' untimely nature of the classic, the staging of *Prometheus* here discussed wanted to inquire the role of sight in the orchestration of this tragedy, as well as to account for the way time is treated in the text. In the light of this approach, *Prometheus* looks like a cruel portrait of a world in a state of crisis, suspended between two disasters (one has just ended, the other is looming ominously on the horizon); from its remote distance, such a world gives us an image both lucid and alienated of our present.

Keywords: *Prometheus Bound*, Aeschylus, Greek Theatre of Syracuse, Classics, Anthropology of Vision.

RICERCHE IN CORSO

ARCHIVIO MULTIMEDIALE DEGLI ATTORI ITALIANI (AMAtI)

SIRO FERRONE

Studiare gli attori

This essay lays the foundation for methodological criteria to study the history of actors for a longer span of time. Starting from the Ancient Regime centuries, where the contribution of actors to the drama invention is more decipherable, to nowadays, where documents overload risks to hide the contribution of players to the building of a collective work, a critical interpretation of sources is necessary to rebuild actors biographies and to restore their fundamental point of view.

Keywords: Actors, Collective Drama, Sources, Biographies, Memory.

FRANCESCA SIMONCINI

Il 'sistema' AMAtI fra tradizione e multimedialità

After reviewing the history of repertories dedicated to actors and their historiographic and methodological assumptions, the essay focuses on the inspiring principles and the implementation of the AMAtI project. This project, half a century after the publication of the *Enciclopedia dello spettacolo*, by availing itself of new informatics technology and of innovative performing arts studies, reintroduces the study of the biographies of actors active in modern and contemporary times.

Keywords: Actors, Repertories, Biographies, Archives, Sources.

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TERESA MEGALE

Questioni di memoria. L'attore contemporaneo sotto il cielo mediale

The essay examines the difficulties that may be encountered in studying contemporary actors, who nowadays receive an increasing, and generalising, mediatic and/or commercial attention. The essay points out that the resulting vulgarisation and historiographical simplification could be corrected by an aware exercise of memory and by a critical use of the numerous, but disordered and often misleading, documentary and multimedia sources available.

Keywords: Actors, Twentieth Century, Memory, Archives.

INDIZI DI PERCORSO E PROGETTI

CARLA BINO

Immagine e visione performativa nel Medioevo

During the Middle Ages, images had to be tied to the truth. Otherwise, they were considered idols. And the idols are always dangerous and, therefore, banned. So, to be justified, the *imago* had to be true or really refer to truth. It follows that the images were not considered just objects 'to see', but were perceived as almost 'alive bodies', real bodies: they could act as if were actually present. This essay studies the image concept in Christian thought, with particular attention to Eastern Europe, in connection to the patristic and conciliar sources. The result is the shift of its ontological meaning: contrary to the mimetic idea of greek-hellenistic culture, the christian image is an 'impression of similarity'. This conceptual revolution implies change of visualization strategies, which are specifically performative: 'seeing the icon' is doing something which involves 'physically' the viewer, as if he came into a scene and became an actor.

Keywords: Medieval representation, performative vision, icon, Medieval Image.

LORENA VALLIERI

Prospero Fontana pittore-scenografo a Bologna (1543)

In early 1543 the lost play, *I Vecchi*, a multi-authored drama by the Affumati, was staged in the convent of Servi di Maria in Bologna. The reconstruction of that performance is based on a careful study of the little-known contract between Prospero Fontana and the Affumati as well as on rereadings of Matteo Pasi's important manuscript, *Cronaca*, and of Ercole Bottrigari's *Mascara*. From these documents, the artistic and artisan competence of Fontana as a man of the theatre also emerges. While Fontana's collaboration with Giorgio Vasari for the Florentine festivals in 1565 is well

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documented, the proposal being made here – to connect Fontana’s scenography for *I Vecchi* to Vasari’s for the Aretian *Talanta* in Venice in 1542 – is innovative.

Keywords: Prospero Fontana, Giorgio Vasari, Bologna 1543, Affumati Academy, «Theatrical place», Gabriele Paleotti.

EMANUELA AGOSTINI

Il lavoro dell’attrice. Interpreti, capocomiche e imprenditrici italiane dal XVIII alla prima metà del XX secolo

The article describes the research project *The Work of the Actress. Players and Actress-Managers from the 18th century to the mid 20th century* submitted under call for proposals FIRB 2012.

Keywords: Biographies, Actresses, gender studies, History of Italian theatre.