

## SUMMARIES

### SAGGI

CLAUDIO LONGHI

*Per Luca Ronconi (1933-2015): quasi una «leçon de ténèbres»*

The recent death of Luca Ronconi (February 21<sup>st</sup>, 2015) became the occasion to re-trace his artistic path, of a forever restless ‘adolescent’, and to understand better his typical traits. Among projects that will remain forever unfulfilled, titanic failures and visionary shows, the keystone of the poetics of Ronconi turns out to be an inexhaustible search of the infinite, in a dialectic between the exceeding of the limit and the strenuous comparison with its inescapable necessity. The theatre of Ronconi, in its giddy pursuit of ‘what has no end’, confesses its most genuine nature: an ‘anatomical’ theatre of death.

Keywords: Luca Ronconi, Stage direction, Drama, Acting, Anatomical theatre.

SARA MAMONE

*Drammaturgia di macchine nel teatro granducale fiorentino. Il teatro degli Uffizi da Buontalenti ai Parigi*

The essay covers the great Florentine representations of XVI<sup>th</sup> and XVII<sup>th</sup> century, finding a common denominator (beyond the self-celebratory value) in the ‘virtuosity’ of the machinery, which soon exceeds the textual dramaturgy. This one, in fact, serves a peculiar ‘dramaturgy of the machines’, which become mythopoetic, bending the poetic invention to their own needs. Through a precise and detailed series of comparisons between the various episodes, here the history of the Medici’s spectacle is examined following a possible craft and engineering interpretation, precisely showing how the reutilization of the technological heritage conditioned the entirety of the spectacle.

Keywords: Dramaturgy, Machinery, Teatro degli Uffizi.

ANNA MARIA TESTAVERDE

*L'avventura del teatro granducale degli Uffizi (1586-1637)*

The essay reconstructs the chronological details of the construction and disposal of the Teatro degli Uffizi. An extensive unpublished documentation, and a newly discovered plan of the theatre in the Archivio di Stato di Modena, bring to light hitherto

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unknown persons and situations. The study anticipates reflections and proposals for a structural solution that would modify the model proposed in 1975 by Ludovico Zorzi. As a foundation of these new hypotheses, the essay offers a re-reading of the Vitruvius's theories on which the florentine highly specialised technical skills were based on.

Keywords: Teatro degli Uffizi, Giorgio Vasari, Bernardo Buontalenti.

CATERINA PAGNINI

*Anna di Danimarca e i 'Queen's Masques' (1604-1611)*

This essay offers a preliminary portrait of Anna of Denmark, queen of Scotland from 1589 for her marriage with James VI and queen of England, Scotland and Ireland for her husband's accession to the throne as James I in 1603. Unjustly described by the anti-jacobean storiography as a vague character, changeable and superficial, extremely frivolous because of her interest in the court revels, Anna was instead an emblematic and eclectic personality, both in politics and cultural activity, especially for her patronage of arts, artists and spectacle. Patron of painters, musicians and actors, connoisseurs of the Italian Renaissance architecture, Anna was the effective promoter of the english court spectacle, creating a series of yearly events which, from 1604 to 1611, signed the ultimate codification of the English masque.

Keywords: English court spectacle, Masque, Anna of Denmark, Inigo Jones.

FRANÇOISE SIGURET

*La lumière et le temps sur la scène baroque : Poétique & Pratique*

TIME: Aristotle, in the *Poetics*, recommends the playwright to confine his tragedy within «two revolutions of the sun»; the concept refers to the light perception, to the fact that greek drama is acted in the open air. The messengers and the chorus represented on the stage, in the present time, what happened outside of it. In the age of the French classical theatre, the chronological sequence of the action had to conform to the laws of the reason: the so-called rule of the twenty-four hours became an indisputable rule of the action. A time exactly measured, substituting the time of the light, cyclical and mythical. In Italy, pastorals, mythological melodramas and all that belonged to the court entertainments (ballets, operas, tournaments) conformed to a cyclical time in which the four seasons constituted the scenery, linking life to the four liturgical seasons and to the four parts of the day, from noon to midnight (cfr. *Endymion* and the *Ballet de la Nuit*). LIGHT: Need to light up the indoor playhouse for practical and moral issues. Italian craftsmen implement the technical tools; a certain difference between primary *light* (intended to light up the stage and the auditorium) and the *lumi* (the supplementary lighting related to a specific performance). Buontalenti's lighting devices (sun, moon), rainbows, divine and princely splendour will en-

chant the spectators. France will discover these stagecraft effects with the *Calandria* (1548), without subsequent developments. Afterwards, Corneille will be fascinated by the ‘baroque’ charm (*Médée*, 1639 and *Andromède*, 1650). In the second half of the XVII<sup>th</sup> century, while machinery invades opera and tragedy in music, Racine refuses anything intended to deceive the eye, though creates a lighting that may be «listened» (*Britannicus*). The Allegories (the «other discourse») convey meanings on the baroque stage through the perpetual slow motion of the gods and Time, till the final glory of the Prince: *Cosimo* = *cosmos*. Galileo and Vespucci, medicean glories, explorers of the theatre of the world, knew that History finds its own sense only in the perpetual motion of the earth around the sun. Time is nothing but a Light’s accident.

Keywords: Light, Time, Poetics, Allegories, History.

PAOLOGIOVANNI MAIONE

*«Il possesso della scena»: gente di teatro in musica tra Sei e Settecento*

The present article investigates the training of female stage practitioners and their versatility in performing different genres. Through select case studies – such as those of Giulia de Caro and Teresa Gandini – it aims to trace the careers of actresses seeking to create an identity in the stage industry. Several sources describe their still unknown professional development, focusing both on parts and roles and on their performing skills (singing, dance, prose). As members of a society and a stage industry which still defy a thorough illustration, they reveal complex personalities that go far beyond brief and concise ‘biographies’. Needless to say, they interact with ‘multi-tasking’ colleagues, as can be seen in the troupes of Domenico Antonio Di Fiore and Gabriele Costantini, whose actors were eager to work on different ‘stages’, showing how varied and intriguing their specialization was.

Keywords: Italian Opera, Singers, Naples, Giulia de Caro, Teresa Gandini.

ANNA SCANNAPIECO

*I ‘numeri’ delle comiche italiane del Settecento. Primi appunti*

Preamble and stimulus to more systematic investigations, the paper proposes an initial review of the actresses demography in Italy in the 18th century. Beyond its significant quantitative impact, the female component is significant above all because it attests the persistence of that mixture of different performative languages which is the distinctive feature of the Commedia dell’Arte, and that – not yet overwhelmed by the sectoral progress of professional skills –, is still visible in the 18th century. From a preliminary anagraphic survey, and through the sieve of exemplary events (like that of many actresses, as the Medebach and Marliani, Passalacqua and Rosina Costa, Teresa Gandini; Maria Donati, Antonia D’Arbes, Teodora Ricci and her sis-

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ters, Faustina Tesi), it emerges clearly the phenomenon of actresses who build their professionalism even as acrobats, dancers, singers and even businesswomen: this phenomenon is a particularly eloquent, when compared to a historical and legal context in which the capacity deficit (that excluded women from the public sphere and from holding *officia* and *munera*) had the full force of law and in which the status of 'owner' collided with that of *minus habens*. In short, new legal and artistic identities are asserting on the Italian scene of 18th century.

Keywords: Commedia dell'Arte, 18th century actresses and 'multimedia', Carlo Goldoni, Women's artistic and juridical identities in the 18th century.

### FRANCO PERRELLI *Il mulo di Lessing*

In *Hamburg Dramaturgy*, the lengthy parallel analysis that Lessing devoted to the tragedies of Maffei and Voltaire about the figure of Merope, led him to an Enlightenment re-reading of Aristotle and to an hypothetical reconstruction of Euripides' *Cresphontes*. In this way, the German critic was able to underline Euripides' attitude to a technique of preliminary revelation of the characters and the nodal points of the plot: on one side, it can reduce the suspense; on the other, it avoids the most superficial *coups de théâtre*, shifting the tragic effect from 'what' to 'how' it occurs. Contesting the position of Abbé d'Aubignac and supporting Diderot, Lessing realized that a considerable part of this Euripidean technique is based on the remixing of diegesis and dramatic mimesis: it is an uncommon 'hybrid' of genres that appears efficacious and extremely useful (just like the intersection from which is generated a mule). Lessing's analysis had an important and documented influence on the modern theatre: here, we can find a Sophoclean approach (Ibsen) and an Euripidean approach to the drama. In particular, the Euripidean line is developed in Strindberg's epic dramaturgy and, in all its evidence, in Brecht.

Keywords: Drama, Mimesis, Diegesis.

### ALESSANDRO TINTERRI *Silvio d'Amico e la nascita del Burcardo*

Silvio d'Amico played a central role in the birth and development of the Theatrical Collection of the Italian Society of Authors and Publishers (S.I.A.E.), named 'Burcardo Library and Theatre Collection', and in the acquisition of Luigi Rasi's Theatrical Collection.

Keywords: Silvio d'Amico, Burcardo Library and Theatre Collection, Theatrical heritage, Luigi Rasi.

## DOCUMENTI E TESTIMONIANZE

TERESA MEGALE

*Eleonora Duse. Nuovi frammenti autografi di un lungo percorso teatrale*

This essay offers the reading of several Eleonora Duse's unpublished works, written during a period of time between 1883 and 1921. In these writings a variously assorted network of correspondents (playwrighters, journalists, actors and antiquarians) meets. The autographs (most of them addressed to Achille Torelli) enrich the sources about the study of the actress. In each of them, the personal life of Eleonora Duse intersects with the theatrical profession until her biography merges with her, never satisfied, projects.

Keyword: Eleonora Duse, Primary Sources, History of actors, Dramaturgy, Biography, History of the contemporary theatre.

*'CO<sub>2</sub>.' Intervista a Giorgio Battistelli*

A CURA DI ANNA MENICETTI

On the 16<sup>th</sup> of June 2015, the premiere of the opera *CO<sub>2</sub>* by Giorgio Battistelli, based on a libretto by Ian Burton and directed by Robert Carsen, opened at the Teatro alla Scala, meeting with great acclaim from the critics and public. After a long period of preparatory work and many changes in the production, the opera coincided with EXPO 2015, addressing, as it does, environmental issues and deliberately broaching exceptionally topical issues in economic, social and political thinking. Highlighting a subject as urgent as the pollution of the Earth in an operatic setting achieved a double effect: it created an opera which functions as a means of reflection on contemporary reality – this is already evident in the title, a chemical formula repeated so often nowadays that it even appears in the recent papal encyclical – and produced sung theatre with no frills which is able to express a universal truth. These elements are at the heart of the opera's originality: *CO<sub>2</sub>* can rightly be considered the opera of the New Millennium. During the conversation, which took place in Rome on the 30<sup>th</sup> of March 2015, Giorgio Battistelli talked with great enthusiasm about how important it is to make music theatre an expression of social commitment. When he speaks on this subject, you can perceive his close attention for the theatrical word, for the musicality of his work and for its ethical and ideological content which, however, never falls into the trap of rhetoric. The sincerity and character of the author shine through the interview, as do his writing methods, and in the generous and forthcoming dialogue we get a faithful picture of his painstaking creative process.

Keywords: Giorgio Battistelli, *CO<sub>2</sub>*, Teatro alla Scala.

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RICERCHE IN CORSO

TERESA FERRER VALLS

*Il punto sul mondo degli attori del Siglo de Oro*

In Spain exists a rich documentary and bibliographic patrimony about the activities of players and acting companies in the Golden Century. This essay offers an update historiographic overview and highlights the progress allowed by the new technologies and by the publishing of databases containing relevant research tools concerning the stage practice.

Keywords: Spanish theatre, Golden Century, Actors.

FRANCESCA SIMONCINI

*Le prime attrici della compagnia Reale Sarda nel database AMAI*

The section is dedicated to the profiles of three important actresses active in the first half of the 19th century: Carlotta Marchionni (1796-1861), Amalia Bettini (1809-1894), Antonietta Robotti (1817-1864).

FRANCESCA SIMONCINI-ANTONIO TACCHI

*Carlotta Marchionni*

Born into an acting family, she began her career in companies in Tuscany. She gained her first leading actress role in 1811 in the troupe run by her mother, Elisabetta, and by Antonio Belloni, Carlo Calamari and Ferdinando Meraviglia. In 1823 she became the leading actress of the Compagnia Reale Sarda (The Royal Sardinian Company). It is her ability to harmonise her craft, her business sense and the new theories on acting which creates the quality that leads her to achieve a prime position in the history of Italian theatre.

Keywords: Biography, Actresses, Repertory, Performances.

DANIELA SARÀ

*Amalia Bettini*

'Amorosa', then leading actress, the most appreciated and sought after actress of the 1830s. She had an intense and longstanding relationship with the poet Giuseppe Gioachino Belli. In the latter years of her career she performed in the Compagnia Reale Sarda (The Royal Sardinian Company).

Keywords: Biography, Actresses, Repertory, Performances.

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EMANUELA AGOSTINI  
*Antonietta Robotti*

As one of the most important leading actresses of the 19th century, she performed in the Ducale di Parma Company (1839–1842) and for a whole decade (1842–1853) in the Compagnia Reale Sarda (The Royal Sardinian Company). After 1853 she founded and directed with her husband Luigi their own companies.

Keywords: Biography, Actresses, Repertory, Performances.

## INDIZI DI PERCORSO E PROGETTI

GIANLUCA STEFANI  
*Sebastiano Ricci impresario in angustie a Venezia: i guai della stagione 1718-1719 al Sant'Angelo*

Sebastiano Ricci was not only one of the greatest painters of the 18th century, but an active impresario in the Venetian opera houses at the beginning of the early 18th century. Thanks to the rediscovery of some notarial and judicial documents in the Archivio di Stato of Venice, we can reconstruct the circumstances under which he became manager of the Teatro di Sant'Angelo in the season 1718–1719, a season marked by his succession to the previous impresario Antonio Moretti (known as Modotto) and by his legal dispute with the violinists Giovan Battista and Ludovico Madonis at the *tribunal 'del Forestier'*.

Keywords: Sebastiano Ricci, Venice, Teatro di sant'Angelo, Antonio Moretti detto Modotto, Madonis (violinists).

ADELA GJATA  
*Le regie goldoniane di Renato Simoni (1936-1947)*

The study aims to reconstruct Renato Simoni's stage directing investigated through the analysis of the outdoor Goldonian performances set up for the Festival of Venice in the years 1936–1947. These exceptional events employed top level dramatic artists. Simoni was one of the first directors who responsibly exercises his professional function, a profession that struggled to settle in the national theater system. His directing, built on an idea centred on the text, according to Silvio d'Amico's teaching, is based on a very accurate playwriting, that aims to revalue the Italian drama in its best acting tradition. Simoni never reached a tradition-breaking linguistic innovation, but achieved the connection between the word and the image, that will be a cornerstone of the critical stage directing after World War II.

Keywords: Renato Simoni, Carlo Goldoni, Direction, Theater Festival, Biennale of Venice.