

SUMMARIES

SAGGI

GERARDO GUCCINI
Sul 'Nerone' di Boito

The essay examines the role of *Nerone* in Arrigo Boito's biography and the compositional process of this unfinished work. An atypical and experimental creative process, that did not proceed from selecting the theme to writing the libretto, composing the music and finally projecting the staging, because these steps continued to reshape themselves whilst interacting reciprocally. Boito worked on *Nerone* by combining three creative modalities: as *dramaturg* he drew from historical and literary research and from theoretical reflection projects and elements useful to the work of the man of letters Boito and of the composer Boito. On the other hand, the man of letters Boito and the composer Boito greatly widened the scope of the *dramaturg* Boito, who used to consider transitory and replaceable his intermediate results: both music and written scenes were frequently put aside in order to let the work's inner logic find its way. The compositional process of *Nerone* produced an hypertext consisting of information blocks partly preserved and partly destroyed. They included written texts (dialogues, stage directions, quotations, short treatises on harmony and prosody), still images (scenery sketches and other figures), projects of images and figures in motion (plans, or colour and tonal combinations), sounds (the composed music). *Nerone*, at the same time an unfinished and an experimental work, puts Boito among the fore-runners of the twentieth century avant-gardes.

Keywords: Opera, Dramaturgy, Creative process, Hypertext.

MARIALUISA FERRAZZI
Le teorie riformatrici di Luigi Riccoboni nella Russia del XVIII secolo

The paper reconstructs the circumstances which led Luigi Riccoboni to dedicate his book *De la réformation du théâtre* (1743) to Elisabeth Petrovna, Empress of Russia. As the documents at our disposal testify, Riccoboni's work – introduced to the Petersburgian Court by the poet Antioch D. Kantemir, Russian 'resident' at Paris – was not officially received by the Czarina; nevertheless, the theoretical arguments exposed in it – on the one hand – and the still backward Russian cultural development at the time – on the other – lead one to believe that *De la réformation* exerted a considerable influence on thinking about the theatre, its political dimension and its educational potential, which in 1756 persuaded Elisabeth to establish the National Russian Theatre. The author believes that traces of Riccoboni's theories can also be found in the

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Russian theatre of the second half of 18th century and the first decades of the 19th century, even though the name of the great 'Lelio', in a well-documented way, surfaces again only at the beginning of the 20th century thanks to the famous actor and producer Konstantin Sergeevič Stanislavsky.

Keywords: Theatrical reform theories before Carlo Goldoni, Theatrical Italian-Russian relationships, Luigi Riccoboni, Elisabeth Petrovna, Antioch D. Kantemir.

LORENZO GALLETTI

Il teatro tragico della compagnia Imer (1732-1749)

From 1732 to 1749, the contribution of San Samuele acting company to the diffusion of tragedy was greater than that of every other troupe. Free from any tie or agreement with contemporary intellectuals and with the only purpose of pleasing their own public, Giuseppe Imer and Gaetano Casali staged numerous serious plays from different authors and genres: from Carlo Goldoni's «opere sceniche» to translations of French tragedies, from works of classicist playwrights to those of their opponents, and finally, adaptations of librettos. The Grimani's company, which always included excellent actors, staged impressive shows constantly balancing dreadful imageries and comic scenes. In this manner, differently from eminent predecessors of tragic scene such as Luigi Riccoboni, Pompilio Miti and Scipione Maffei, it succeeded in developing and consolidating a taste for tragic drama in Venice and beyond.

Keywords: Teatro di san Samuele, Tragedy, Giuseppe Imer, Gaetano Casali, 18th century.

DOCUMENTI E TESTIMONIANZE

TERESA MEGALE

Antonia de Ribera dal palcoscenico al chiostro. In fuga dalla violenza maschile

Based on a new reading of archival sources still only partially known, the essay reconstructs an historical episode concerning the life of the spanish actress Antonia de Ribera, *prima donna* of Roque de Figueroa's company, active in Naples around the fourth decade of the seventeenth century. The well known flight to Livorno of de Ribera and prince Pompeo Colonna, that jeopardized relations between some of the most powerful families of the first half of the seventeenth century (Colonna, d'Avalos, Medici), caused embarrassment to the diplomacy of some states (the viceroyal and the archducal) and, for some months, threatened political relations between Spain and Tuscany, was neither romantic nor adventurous. The episode, on the contrary, acquires a paradigmatic value of the violence (physical and psychic) perpetrated against theatrical women and, also, of the enduring historiographical

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prejudices regarding the profession of actress. The case of de Ribera, who preferred the convent to the stage, is proposed as a 'case-study' that proves the need to examine actresses' behaviours avoiding long lasting stereotypes involving symbolic aspects of feminine archetypes.

Keywords: Primary sources, Commedia dell'Arte, History of actresses, History of women, History of culture.

MARIA CHIARA BARBIERI

La carriera teatrale di 'A Harlot's Progress' di William Hogarth

The 'theatrical career' of William Hogarth's series *A Harlot's Progress* reached its peak in 1733, when the «grotesque pantomime» by Theophilus Cibber *The Harlot's Progress, or The Ridotto al Fresco* was staged at Drury Lane Theatre in London. The scenario is here published in the original English and in Italian translation, preceded by an essay that examines features and theatrical fortune of the pantomime and some aspects of the careers of Hogarth and Cibber.

Keyword: Pantomime, Theophilus Cibber, William Hogarth, London, 18th century.

RICERCHE IN CORSO

EMANUELE DE LUCA

« Les savoirs des acteurs italiens » : une collection numérique pour la mémoire des savoirs

In the context of the profound changes that the scientific community is facing within the new epistemological processes and research, inspired and provoked by the new digital era, new technologies and the web, this article aims to address the relationship between the history of theater and the modern digital humanities, through the digital collection «Les savoirs des acteurs italiens», directed by Andrea Fabiano at the IRPMF. Firstly, we shall question the last decade historiographical acquisitions that the collection offers about the cultural and theatrical exchanges between France and Italy in the 18th century and, secondly, the analysis instruments and availability of the data in the context of the new digital humanities. The role of the Comédie-Italienne in Paris for the transmission of the knowledge is also the key to the understating of the frame within which this knowledge is collocated, a domain that is both theatrical and musical, Italian as French. Similarly, this collection might be considered a melting point between the past and the present of the paper book and the digital documentation. It is also projected towards a future in which, increasingly, the new instruments will offer a different fruition of the materials and of the research experiences.

Keywords: Digital humanities, Comédie-Italienne, 18th century, Histoire des savoirs.

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FRANCESCA SIMONCINI

Alle origini della storia degli attori.

Francesco S. Bartoli, Pietro Antonio Colomberti, Luigi Rasi

The section is devoted to the biographical profiles of Francesco Saverio Bartoli (1745–1806), Antonio Colomberti (1806–1892), Luigi Rasi (1852–1918). Theatre professionals themselves, they narrated the lives of their colleagues. Their biographical dictionaries are still to be regarded today as important tools for studying the history of theatre and of Italian actors.

Keywords: Biography, Actors, Repertory, Performances.

LEONARDO SPINELLI

Francesco Saverio Bartoli

A modestly talented actor and playwright, Bartoli acted with his wife Teodora Medebach in the theatre company directed by Antonio Sacco from 1771 to 1777. Sick with tuberculosis, he precociously retired from the stage to become a bookseller. He is renowned as the author of the first biographical dictionary of Italian actors, published in 1782. Conversely, the majority of his scholarly writings and historical-artistic works remain unpublished.

Keywords: Biography, Actors, Repertory, Performances.

ALBERTO BENTOGGIO

Pietro Antonio Colomberti

This paper presents the theatrical life of Antonio Colomberti. He was born in Viterbo on February 20, 1806 and died in Bologna on March 13, 1892, at the age of eighty-six. Throughout his long life, Colomberti played a variety of characters and directed some of the most important Italian theatre companies. In addition, he wrote and translated tragedies, comedies and historical dramas. His most important works are his autobiographical *Memoirs* and the *Dictionary of Italian Actors*. Colomberti wrote three versions of his Dictionary that consists of 1,400 biographical entries, in alphabetical order, preceded by extensive historical introductions.

Keyword: Actor, Acting, 19th century.

FRANCESCA SIMONCINI

Luigi Rasi

An atypical actor of the 19th century theatre world, Luigi Rasi retired from the stage early to assume, in 1882, the direction of the Royal Acting School in Florence. His

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most famous work, *I Comici italiani. Biografia, Bibliografia, Iconografia*, a two-volume biographical dictionary (1897-1905), is still regarded today as a precious source for the history of actors. The bibliographical and documentary material gathered by Rasi during his studies is kept at the Museo Biblioteca of Burcardo in Rome.

Keywords: Biography, Actors, Repertory, Performances.

INDIZI DI PERCORSO E PROGETTI

CARLA BINO

Le statue del Cristo crocifisso e morto nelle azioni drammatiche della Passione (XIV-XV secolo). Linee di ricerca

This paper intends to provide an initial draft and a methodological framework for further investigations about the use of the statues of the crucified and dead Christ during the representations of the Passion from the XIV to the XV century. In particular, I will discuss four different types of artifact: crucifixes with moveable arms; so-called 'talking' crucifixes that have unmoveable limbs but a moveable tongue; jointed sculptures of the suffering Christ and artifacts made with several materials, coated with leather and totally jointed; carved statues of the dead Christ lying in a wooden sarcophagus covered with paintings. My proposal is to distinguish them according to those features that link to different performative actions and, therefore, to different rites celebrated in different spiritual contexts. I consider each of these artworks as a 'performative image', that was probably used for a specific performance, playing a certain scene on a very clear 'stage' in front of a particular audience.

Keywords: Medieval theatre, Medieval drama, Liturgy and drama, Visual culture of the Middle Ages, Performative images, Acting images, Wooden crucifix.

PIERMARIO VESCOVO

'Terentius cum figuris' (preliminari a una ricerca)

Notoriously, Terence's comedies are the only tradition that comes from ancient times, through the centuries, accompanied by a set of images. Drawing the lines of a wider research, the essay suggests that the first modern edition *cum figures* (Lyon 1493) funds his project and his 'comments for images', which accompanies the commentary of words, on the late ancient tradition. In this perspective, the transmission and interpretation of elements of material culture of the ancient theater take on a different meaning, offered and turned across the images.

Keywords: Terence, Badius, Jodocus Ascensius, Theatrical iconography, Theatrical heritage.