



ITALIAN THEATER

BOOKS IN SPECIAL COLLECTIONS

Individual Plays

Precursors:

Terence. [**Plays**]. Strasburg, 1496.

Perhaps the earliest woodcut illustration of a theater, on the title page. The scene shows a Gothic style theater with 2 raised levels of boxes and spectators (realistically) not all paying attention to the stage. Each individual play in the volume is preceded by a full-page woodcut illustration of the cast.

Machen Incunable: Incun. 1496 .T4

Plautus, Titus Maccius. **Comoediae**. Venice, 1511.

Leaf 11 shows a Renaissance theater (contrast this to the Gothic theater in the Terence). Same woodcut composition as the Terence: use of multiple blocks to make up a scene, and repetition of the same figure as different characters.

Machen Incunable: PC 1588 .A2S3 1511

Italian Plays:

Aretino, Lodovico. **Comedia intitolata Il filosofo**. Venice, 1549

Nice printer's device at front and back. Stiff vellum binding. Register and Colophon.

PG 1563 .F5 1549R

Dovizi, Bernardo da Bibbiena. **Calandra: comedia**. Florence, 1558.

PG 1621 .D8C14 1558C

Ariosto, Lodovico. **Comedie**. Venice, 1562.

PG 1578 .A3 1562

Macchiavelli, Nicolo. **L'asino d'oro (and other plays)**. Rome (London, John Wolfe), 1588.

Includes Madragola and Clitia. Register and Errata at the back.

PG 1627.M2 A7 1588

Aretino, Pierto. **Quattro comedie**. London (John Wolfe), 1588.
Stiff vellum binding. Interesting *Il correttore al benigno Lettore* at the back.
PG 1563 .A6 1588

Andreini, Giovanni Battista. **L'Adamo: sacra rapresentatione**. Milan, 1617
Engraved Title Page; engravings throughout the text, all set on a stage, depicting numerous scenes and actors. Limp vellum binding, printed marginalia, catchwords and signatures throughout.
George Peabody Library: 852 .A559

Goldoni, Carlo. **Commedie scelte**. Venice, 1757. 6 volumes.
No binding present; printed waste as spine. Engraved frontispiece (author's portrait). 4 plays in this volume. Catchwords and signatures throughout.
PG 1693 .A2 1757

Goldoni, Carlo. **La pupilla**. Venice (?), 1761.
Original paper wrappers, nice example of original state of a printed play. Catchwords and signatures throughout.
PG 1694 .P6 1761

Gozzi, Carlo. **Opere**. Venice, 1772. 8 volumes.
Volume One has a long *Ragionamento ingenuo e Storia sincera dell'origine della mie dieci Fiabe teatrali*.
PG 1703 .A1 1772

Pirandello, Luigi. **L'uomo, la bestia e la virtù**. Florence, 1920.
PG 1835 .P57A17 1920

Works on the Theater

Vitruvius, Pollio. **De Architectura**. Como, 1521.

Vitruvius was a Roman author of a treatise in 10 books on architecture. Book V deals with theater construction. This work had **great influence on the Renaissance theater construction**. A new generation of theater designers used Vitruvius' ideas on the proportions and acoustic properties of late-Greek and Roman theaters.

Machen Incunable: NA 2517 .V86 1521

Serlio, Sebastiano. **Tutte l'opere d'architettura et prospectiva di Sebastiano Serlio**. Venice, 1566.

Treatise on architecture (eight books, 1537–75). Intended as an illustrated handbook for architects, the volumes, separately published but bound together here, were highly influential in France, the Netherlands, and England as a conveyor of the Italian Renaissance style. Book Two, on Perspective, describes and illustrates **the 3 archetypal stage sets: tragic, comic, pastoral**. Their symmetrical arrangement of houses and trees in perspective on either side of a central avenue had an immense **influence on scenic design everywhere**. Serlio was also **a pioneer of stage lighting**, one section of his book dealing with the general illumination of the stage and theater.

Garrett Library, Fowler collection: NA 2515 .S42 1566

Buonamici, Francesco. **Discorsi poetici nella Accademia Fiorentina in difesa d'Aristotile**. Florence, 1597.

Eight discourses written in **defense of Aristotle** against the opposition of Lodovico Castelvetro.

P 3040 .A71B9 1597C

Callot, Jacques. **Balli di sfessania**. Nancy, 1622.

A book of **illustrations of Commedia dell'arte figures**. Callot was a graphic artist, draftsman and printmaker of the Baroque period from the Duchy of Lorraine. He made etchings that chronicled the people and the life of his period (besides actors: soldiers, clowns, drunkards, wanderers, beggars, and various outcasts).

NE 2049.5 .C3 A62

Fiorentini, Girolamo. **Comoedio-crisis theatri contra theatrum censura**. Lyon, 1675.

A short provocative essay, written by Father Girolamo Fiorentini and re-printed during the 1675 Holy Year. The essay, dedicated to Cardinal Odescalchi, soon to be Pope Innocence XI, **illustrated the sin of attending theatrical performances**.

Engraved frontispiece depicting a stage and actors. Original (?) paper wrappers. Index Rerum at back.

P 4051 .F5 1675C

Il Teatro smascherato: discorsi raccolti da varii autori in detestazione delle comedie scorette. Milan, 1690.

Pasteboard binding. Catchwords and signatures throughout. A very rare text. (not in OCLC)
PG 1149 .T4 1690C

Arnaldi, Enea. **Idea di un teatro, nelle principali sue Parti simile è teatri antichi all'uso moderno accomadato.** Vicenza, 1762.

18th century debates on theater architecture. With 6 large folding plates depicting the plan of Arnaldi's ideal theater, a semi-circular theater. Arnaldi makes reference to Palladio's Teatro Olimpico.

Newly acquired

Milizia, Francesco (1725-1798). **Del Teatro.** Venice : Giambatista Pasquali, 1773.

Second edition of an important illustrated work on the history of the theater and its architecture. The first edition of 1771 was entirely suppressed by Papal censors due to its political ideas. Milizia's name did not appear in the book until the 3rd edition of 1794.

Milizia rejected most traditional concepts of theater architecture and also attacked the theater as being immoral. There are chapters on tragedy, comedy, and pastoral; on the place of music in drama, with sections on the aria, the recitative, etc.; a long discussion of dance and ballet; a chapter on stage design; a survey of the theaters of modern Europe, naming and describing them; and finally his "*Idea D' Un Teatro Nuovo*" a project for a new, ideal theater by Vincenzo Ferrarese, a theater '*all antica*', with a circular, domed auditorium which would remedy the moral and architectural defects he has discussed.

Garrett Library, Fowler collection : PN 1654 .M5 1773 QUARTO

*(Also 1794 edition with different title: **Trattato completo, formale e materiale del teatro.** P 3654 .M5 1794*

Gozzi, Carlo. **The memoirs of Count Carlo Gozzi.** Trans. into English by John Addington Symonds. London, 1890.

Gozzi defended the traditional Italian *commedia dell'arte* form against the dramatic innovations of Pietro Chiari and Goldoni. To show the potential of the old forms and to ridicule Goldoni, his adversary, he conceived the idea of dramatizing the tales of Basile's *Pentamerone*. Thus he founded **the fable play, or Fiabe**, (literally, "fairy tales"), based on puppet plays, Oriental stories, popular fables, fairy stories, and the works of such Spanish dramatists as Tirso de Molina, Pedro Calderón de la Barca, and Miguel de Cervantes.

Garrett Library: PQ 4703 .Z8 1890