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BOOK OF ABSTRACTS

Roberta ALVITI (Università di Cassino e del Lazio Meridionale)
“Ejemplos de censura en algunos textos teatrales manuscritos del siglo XVII”

Gli studiosi dei manoscritti teatrali aurei molto frequentemente si imbattono in correzioni in itinere o a posteriori, opera del drammaturgo o del copista, ma anche in annotazioni, correzioni o segni riconducibili soggetti non coinvolti nella redazione della pièce, ovvero professionisti del teatro, *autores de comedias*, *apuntadores* o qualsiasi membro alfabetizzato della compagnia, che utilizzavano il manoscritto per preparare la rappresentazione.

Tuttavia, il testo teatrale aureo prima di poter essere messo in scena doveva essere sottoposto al taglio della censura, secondo una prassi può essere così riassunta:

- *l'autor de comedias* si rivolgeva al Consejo de Castilla, nell'ambito del quale operava il *Juez Protector de Comedias*. A costui, veniva presentato il testo già approntato per la rappresentazione.
- Il *Juez* inviava il manoscritto ai delegati all'operazione di censura. Costoro, erano di norma, il rappresentante della diocesi, incaricato la censura ecclesiastica e il censore civile.
- I censori esaminavano la commedia ed esprimevano il loro assenso o dissenso sulla commedia, segnalando le parti da espungere in quanto moralmente incompatibili con la messa in scena, utilizzando formule pressoché codificate. Quindi apponevano, il luogo, la data, la firma e la propria rubrica.
- Alla luce di queste segnalazioni, il *Juez* concedeva o negava, per iscritto, la licenza per la rappresentazione richiesta.
- una volta ritirata la licenza di rappresentazione si iniziavano prove dello spettacolo.

Ebbene, le modalità di espunzione di segmenti di versi impiegate dai censori e dai capocomici sono molto simili e spesso è complicato stabilire a chi siano riconducibili le operazioni di espunzione; si parla di *versos enjaulados* o *atajados*, ovvero di sequenze di testo riquadrate, ai cui margini si potevano trovare indicazioni come 'no' o 'ojo'.

Il proposito dell'intervento sarà, attraverso la presentazione di esempi concreti, quello di cercare di distinguere operazioni censorie da quelle di adattamento del testo per la messa in scena, esaminando dati materiali esterni, quali il colore dell'inchiostro, le caratteristiche grafiche dei riquadri, eventuali differenze di grafia, ma soprattutto l'aspetto tematico.

Scholars of Golden Age theatrical manuscripts often encounter in-progress or post-production corrections made by the playwright or copyist, as well as annotations, corrections, or markings attributed to individuals not involved in the play's composition. These individuals include theater professionals, *autores de comedias*, *apuntadores* (prompters), or any literate member of the company who used the manuscript for staging the performance.

However, before a Golden Age theatrical text could be staged, it had to undergo the scrutiny of censorship, following a practice that can be summarized as follows:

- The *autor de comedias* would address the Consejo de Castilla, where the *Juez Protector de Comedias* operated. They would present the manuscript of the play already prepared for performance.
- The *Juez* would then send the manuscript to censorship delegates, typically consisting of the diocesan representative responsible for ecclesiastical censorship and the civil censor.
- The censors would carefully review the play and express their approval or disapproval, indicating the parts to be removed due to moral incompatibility with staging. They used standardized formulas for this purpose and would affix location, date, signature, and their personal rubric.
- Based on these assessments, the *Juez* would issue a written decision either granting or denying the requested performance license.
- Once the performance license was granted, rehearsals for the play would commence.

Well, the methods used by censors and stage managers to excise segments of verses are very similar, and often it is complicated to determine to whom these excisions can be attributed. These are referred to as *versos enjaulados* or *atajados*, which are sequences of text enclosed within boxes, where one could find annotations like 'no' or 'ojo' at the margins.

The purpose of this talk will be, through the presentation of concrete examples, to try to distinguish censorial actions from those aimed at adapting the text for the stage. This examination will consider external material data such as the color of the ink, the graphic characteristics of the boxes, any differences in handwriting, but above all, the thematic aspect.

Jacopo CAVARZERAN (Università Ca' Foscari Venezia)

“Scipione Carteromaco e gli *scholia* ad Euripide”.

L'incunabolo Vat.Inc.IV.137, contenente l'edizione alopina di quattro tragedie euripidee della selezione (*Medea*, *Ippolito*, *Alceste* e *Andromaca*), reca ai margini gli *scholia* vergati dalla mano di Scipione Forteguerra. L'analisi del materiale inerente agli ultimi tre drammi permette di approfondire sia gli interessi dell'umanista ed i suoi interventi (seppur limitati) al testo scoliastico, sia l'ambiente in cui questo lavoro è stato svolto e le fonti manoscritte cui egli poteva ricorrere, permettendo così di fare ulteriore luce sulla tradizione del testo degli *scholia* a Euripide durante l'Umanesimo e sulla loro diffusione.

The incunabulum Vat.Inc.IV.137, containing de Alopa's edition of four selected Euripidean tragedies (*Medea*, *Hippolytus*, *Alcestis*, and *Andromache*), preserves *scholia* written by the hand of Scipione Forteguerra. The analysis of the material related to the last three dramas allows for a deeper exploration of both the interests of the humanist and his contributions – however limited – to the scholiastic text, as well as the environment in which this work was carried out, and the manuscript sources he could draw from. This may shed further light on the tradition of Euripidean *scholia* during the Renaissance and their dissemination.

Francesca COPPOLA (Università di Verona)

“*Marginalia* en algunos testimonios (y en una refundición) de *A gran daño, gran remedio* de Jerónimo de Villaizán y Garcés”

A gran daño, gran remedio, pieza que es a la vez comedia de enredo y drama de honor, mezcla dos asuntos en su trama: el puramente romántico-dramático y el histórico. A los testimonios del texto que se han conservado hasta hoy –tres manuscritos y varios impresos– es interesante sumar también la única refundición italiana redactada por Francesco Manzani en 1678. Todos ellos, de hecho, en sus páginas presentan *marginalia* que, por un lado, arrojan nueva luz sobre el proceso de composición y puesta en escena de la obra; por el otro, ayudan a reconstruir la recepción de la misma en el extranjero y, concretamente, en la Italia del siglo XVII. El análisis detallado de este conjunto de ejemplares, por tanto, proporciona datos novedosos para clasificar las múltiples tipologías de anotaciones escritas en los márgenes de la obra dramática y permite, además, ahondar en las razones que llevaron a las gentes de teatro (comediantes, actores, apuntadores) a trabajar con cierta libertad sobre las comedias de la España aurisecular.

A gran daño, gran remedio, a play that is both a comedy of intrigue and a drama of honor, blends two themes in its plot: the purely romantic-dramatic and the historical one. In addition to the witnesses which have been preserved up to today - three manuscripts and various printed versions - it is interesting to add the only Italian rewriting written by Francesco Manzani in 1678. All of them, in fact, present *marginalia* in their pages that, on one hand, shed new light on the process of composition and staging of the work; on the other hand, they help reconstruct its reception abroad, specifically in 17th-century Italy. The detailed analysis of this set of copies, therefore, provides new data to classify the various types of annotations written in the margins of the dramatic work and also allows for a deeper understanding of the reasons that led theatre people (actors, playwrights, prompters) to work with a certain degree of freedom on the comedies of the Spanish Golden Age.

Francesco LUPI (Università degli Studi di Verona)

“*Marginalia tragica* dalla *bibliotheca Muret*: postille di Marc Antoine Muret al testo dei tragici attici”.

L'intervento si propone di indagare la presenza di *marginalia* vergati da Marc Antoine Muret (1526-1585) al testo dei tragici attici, con particolare attenzione a Eschilo e Sofocle. A tal fine, si prenderanno in esame alcuni postillati originariamente parte della biblioteca dell'umanista francese e oggi custoditi presso la Biblioteca Nazionale Centrale di Roma. Sulla base di questi materiali, si tenterà di illustrare frequenza, morfologia e tipologia di annotazione sul testo drammatico da parte di Muret.

The paper aims to investigate the presence of handwritten *marginalia* by Marc Antoine Muret (1526-1585) on the Attic tragedians, especially Aeschylus and Sophocles. To that end, a few *postillati* originally belonging to his library, and currently held at the Biblioteca Nazionale Centrale in Rome, will be examined. Based on the evidence, the paper will focus on such features as frequency, morphology, and typology of Muret's notes on, or relating to, the dramatic text.

Stefano MARTINELLI TEMPESTA, Eleonora GAMBA (Università degli Studi di Milano)

“Leggere i classici in casa Pinelli. L’esemplare aldino dei *Rhetores Graeci* oggi in Ambrosiana (S.R. 69)”.

Nella copia dei *Rhetores Graeci* (Venezia, Manuzio, 1513) appartenuta a Gian Vincenzo Pinelli ora all’Ambrosiana si riconoscono interventi di almeno quattro diverse mani. L’analisi dei loro contenuti (scolii, commenti eruditi, note di collazione) rivela le pratiche di lettura cui erano sottoposti i testi greci nella casa del dotto padovano nella seconda metà del XVI secolo.

In the copy of the *Rhetores Graeci* (Venice, Manuzio, 1513) belonging to Gian Vincenzo Pinelli now in the Ambrosiana, interventions by at least four different hands can be recognized. Analysis of their contents (scholia, scholarly commentaries, collation notes) reveals the reading practices to which Greek texts were subjected in Pinelli’s house during the second half of the 16th century.

Cristiano RAGNI (Università di Verona)

“Directions and/or Descriptions? The Margins of Early Printed Drama, 1533-1570”

Among the various types of *marginalia* that can be found on the pages of the English playbooks printed during the Early Modern Age, stage directions are perhaps those that, more than others, reveal a fascinating liminal nature, suspended as they are between their textual origins and the insight into the performative dimension that they provide. Although the critical tendency is to emphasise their ‘textuality’ and the fact that they seem to have been printed in the margins to provide narrative descriptions of the theatrical action for perspective readers, this talk intends to present some case studies that demonstrate, on the contrary, how stage directions never really disregard the stagings, both past and future, that they evoke, and which they aim to direct. By discussing examples from works as diverse as John Heywood’s *The Play of the Weather* (1533), the anonymous *Nice Wanton* (c. 1560) and William Wager’s *Enough is as Good as a Feast* (c. 1568-70), this talk will thus put forward evidence of the ways in which stage directions do cross the boundaries between the fictional world of the play and its theatrical presentation.

Francisco SÁEZ RAPOSO (Universidad Complutense de Madrid)

“El Barroco total en un manuscrito: la fiesta teatral de *Andrómeda y Perseo* en el Coliseo del Buen Retiro”

El concepto de «Barroco total» consiste en una integración perfecta de las diferentes artes con el objetivo de generar un sentido de teatralidad. El presente trabajo estudiará cómo esa noción estética e ideológica encauzó la elaboración del manuscrito con el que se quiso dar cuenta del estreno del montaje de la fábula de *Andrómeda y Perseo*, de Pedro Calderón de la Barca, Baccio del Bianco y probablemente Juan Hidalgo, que tuvo lugar en el Coliseo del Buen Retiro el 18 de mayo de 1653. Dicho manuscrito, único en la historia del teatro español, se conserva en la actualidad en la Houghton Library de la Universidad de Harvard.

En este caso me centraré en la relación de la fiesta que se incluye y que, por su naturaleza simbiótica con el resto de elementos constitutivos del manuscrito, puede considerarse una *marginalia*. Integrada perfectamente con el texto de la comedia y con los once dibujos que lo acompañan, proporciona una información fundamental para que un lector entrenado pueda imaginar lo que vio el espectador que acudió a dicha representación. Se trata de un elemento fundamental, compuesto no sólo *a posteriori*, sino con un objetivo propagandístico evidente, ya que el manuscrito fue un regalo del rey Felipe IV a su suegro, el Emperador del Sacro Imperio Romano Germánico, con el que se le quería mostrar el

despliegue de medios con el que desde la corte se había celebrado la recuperación de salud de su hija, la reina Mariana de Austria, en una fiesta teatral auspiciada por la infanta María Teresa.

Redactada con un marcado estilo barroco con el que se pretende que la combinación de contrarios produzca un efecto de asombro en el lector, la relación no sólo tiene importancia desde un punto de vista político, sino que es clave para entender la magnitud escenográfica del montaje y su recepción por parte del público. De manera indirecta e inconsciente, su anónimo autor nos proporciona información sobre el aparato técnico con el que se diseñó el espectáculo lo que, a su vez, nos ayuda a reconstruir los recursos con los que contaba el más importante de los teatros cortesanos de la España aurisecular.

The concept of “Total Baroque” consists of a perfect integration of the different arts with the aim of generating a sense of theatricality. The present work will study how this aesthetic and ideological notion led to the elaboration of the manuscript with which they wanted to account for the premiere of the staging of the fable of *Andromeda and Perseus*, by Pedro Calderón de la Barca, Baccio del Bianco and probably Juan Hidalgo, which it took place in the Coliseo del Buen Retiro on May 18th, 1653. This manuscript, unique in the history of Spanish theater, is currently kept in the Houghton Library at Harvard University.

In this case I will focus on the festival depiction that is included and that, due to its symbiotic nature with the rest of the constituent elements of the manuscript, can be considered a *marginalia*. Perfectly integrated with the text of the comedy and with the eleven drawings that accompany it, it provides essential information so that a trained reader can imagine what the spectator who attended the performance saw. This is a fundamental element, composed not only after the fact, but with an obvious propaganda objective, since the manuscript was a gift from King Philip IV to his father-in-law, the Holy Roman of the German Nation Emperor, with whom he wanted to show the deployment of means with which the court had celebrated the recovery of his daughter, Queen Mariana of Austria, in a theatrical production sponsored by the Infanta María Teresa.

Written in a markedly baroque style with which the combination of opposites is intended to produce an astonishing effect on the reader, the relationship is not only important from a political point of view, but is key to understand the scenographic magnitude of the production and its reception by the audience. In an indirect and unconscious way, its anonymous author provides us with information about the technical apparatus with which the show was designed, which, in turn, helps us to reconstruct the resources that the most important courtly theater in Golden Age Spain had.

Debora VACCARI (Università Sapienza di Roma)

“Explorando los márgenes de un autógrafo teatral: *La cruz de Caravaca* de Juan Bautista Diamante”

El manuscrito de *La cruz de Caravaca* es uno de los pocos testimonios autógrafos del dramaturgo Juan Bautista Diamante (1625-1687). Fechado en 1664, el mismo año en que se presenta a la censura para su aprobación, es un testimonio interesante de cómo funcionaba el laboratorio creativo del autor madrileño, ya que constituye, muy probablemente, una copia de trabajo: así lo atestiguan las abundantes correcciones y los numerosos añadidos tanto en el cuerpo del texto como en los márgenes del mismo. El análisis detallado del códice, de hecho, proporciona información útil para clasificar estas intervenciones, que seguramente fueron llevadas a cabo no solo en el mismo acto de escritura sino en revisiones sucesivas, así como para sopesar sus repercusiones en la dinámica dramática.

The manuscript of *La Cruz de Caravaca* is one of the few autograph testimonies of the playwright Juan Bautista Diamante (1625-1687). Dated in 1664, the same year in which it was submitted to censorship for approval, it is an interesting testimony of how the creative laboratory of the author worked, as it most likely constitutes a working copy: this is evidenced by the numerous corrections and numerous

additions both in the body of the text and in the margins. The detailed analysis of the codex, in fact, provides useful information for classifying these interventions, which were probably carried out not only in the act of writing but also in subsequent revisions, as well as for assessing their impact on the dramatic dynamics.

Jason SCOTT-WARREN (University of Cambridge)
“Sedgy Banks: On the Margins of Milton’s Shakespeare”

The rediscovery of John Milton’s copy of the First Folio of Shakespeare offers a rich opportunity to explore the interactions between two great writers, and to think about what it was in Shakespeare that most caught the imagination of an aspiring author of the next generation. In this talk, after a brief review of the complex but compelling evidence for the ascription of the marginalia in the volume to Milton, I will turn to consider a small but perplexing feature of the annotations in the Folio: the annotator’s attentiveness to passages that refer in various terms to sedge, plants that grow by the river’s edge. This emphasis invites us to think about the origins of poetry (the ‘vocal reeds’ of *Lycidas*), about the shifting margins of words (playing between ‘sedge’ and ‘edge’), and about the possibility of an ecopoetics of annotation that might link work on theatrical marginalia to our current state of ecological emergency.

David SPERANZI (Biblioteca Nazionale Centrale di Firenze):
“Esplorazioni Riccardiane. Euripide e Piero Vettori”.

Il ruolo cruciale svolto da Piero Vettori nella tradizione del testo di Euripide è ben noto alla bibliografia e *vexata* è la *quaestio* dell’individuazione dell’esemplare triciniano cui egli ebbe senz’altro accesso per stampare per la prima volta *l’Elettra*. Del tutto trascurato dagli studi in materia è rimasto un manoscritto Riccardiano, sul quale è individuato e presentato per la prima volta un ampio corredo di postille vettoriane.

The crucial role played by Piero Vettori in the tradition of Euripides’ text is well-known to scholars. The Triclinian witness which Vettori certainly used in producing the first printed edition of Euripides’ *Electra* remains a *vexata quaestio*. A manuscript now held at the Biblioteca Riccardiana in Florence, and so far entirely neglected, is shown to carry a large body of manuscript annotations by Vettori, which are presented for the first time.

Carla SUTHREN (University of Oxford)
“‘A fine excuse’: Gascoigne’s Didactic Margins”

The 1573 collection entitled *A Hundreth Sundrie Flowres* presents itself as a miscellany including the works of various gentlemen. However, it is actually all by George Gascoigne, even the letters from the printer and publisher, which have been carefully constructed to support the fiction while at the same time giving clues as to the real author. On the other hand, the printed marginal notes added in the 1575 volume are considered not to be by Gascoigne, in spite of appearances. Printed marginalia occupy a liminal space in the architecture of the book, both literally and conceptually, and raise questions of authority and authorship: who is speaking to us through them? The author? An editor or other contributor? The book itself? Similar confusions surround the marginalia in *The Glass of Government* (1575); the publisher, Christopher Barker, provides a scheme of the educational principles on which the work is composed at the beginning, as well as a prefatory poem (which he signs ‘B.C.’ rather than ‘C.B.’). Perhaps, then, he is also responsible for the printed marginalia,

which not only reiterate the moral schema but comment on the action. *The Glass of Government's* marginalia provide a didactic rather than a dramatic framework. They emulate the ideal student's engagement with the text, and prompt interpretative responses in certain directions. In fact, these functions depend upon a sense of dialogue between the margins and the main text, requiring a voice from the marginal notes which is not Gascoigne's, whether he was ultimately responsible for them or not.

Gillian WOODS (Birkbeck, University of London)

“‘They sleepe all the Act’: Working in the Margins of the Page and Stage”

The Folio edition of *A Midsummer Night's Dream* features a stage direction missing from the earlier quarto: ‘*They sleepe all the Act*’. Like *Dream's* other Folio-only stage directions, this one seems to have been added to the margin of a theatrical playbook before being printed in the text. This paper questions what the stage direction might tell us about the play's submerged margins, and the authorial, theatrical and editorial negotiations that take place in them. It also explores the significance of the ‘acts’ referenced in this and other stage directions in English renaissance drama (that is, the ‘entr’actes’ or the breaks *between* what we more usually call acts). Separating units of dramatic action, these intervals function as theatrical margins, and thus offer a different perspective on the possibilities of marginality.