A Reconstruction of the Settings for Three Operas Designed by Filippo Juvarra in Rome, 1710-1712.

Thomas Charles Tews
Louisiana State University and Agricultural & Mechanical College

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The Louisiana State University and Agricultural and Mechanical College, Ph.D., 1973
Theater

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A RECONSTRUCTION OF THE SETTINGS FOR THREE OPERAS DESIGNED BY FILIPPO JUVARRA IN ROME, 1710-1712

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy

in

The Department of Speech

by

Thomas Charles Tews
B.S., University of Wisconsin, 1957
M.S., University of Wisconsin, 1966
December, 1973
DEDICATION

I dedicate this work to my wife, Mary-Kate, and to my daughters, Carey Alice and Kate Angela, who willingly gave up the security of home and country to sojourn with me in Rome during the research for this study.
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The writer gratefully acknowledges the indispensable assistance of many individuals in the writing of this work:

first, to the professors at Louisiana State University:

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ABSTRACT

The purpose of this study is to reconstruct the settings for three complete early eighteenth-century operas designed by Filippo Juvarra, and thereby discover the construction procedures and techniques then employed in the building of opera settings. Although the works of Ferdinando Galli-Bibiena are generally regarded as the key opera designs of this period, insufficient evidence is available for a reconstruction of his settings. In contrast, a great deal of evidence is available for the settings by Juvarra for the three operas, Costantino Pio (1710), Teodosio II Giovane (1711), and II Ciro (1712). Designed in Rome for the Cardinal Ottoboni, they were produced in a small theatre in the Cardinal's official residence, the Palazzo della Cancelleria. The most famous architect of his time (fl. 1714-1736), Juvarra developed his skill as a scene designer during this period when lack of money in Rome, owing to the wars of the Spanish succession, forced many architects into idleness.

The study relied upon the following evidence:

(1) The libretto for each of the operas, published in the same year as the production, and containing engravings of all of the settings, stage directions, and descriptions of the settings and the scenic effects.

(2) Juvarra's preparatory drawings for each opera.

(3) Scale drawings of the Ottoboni Theatre drawn by Juvarra, as well as some physical evidence from the Palazzo della Cancelleria.
The manuscript score from the third of the operas.

Original copies of the published works on perspective by three of Juvarra's antecessors.

The works of art and theatre historians to the present.

The study is composed of six chapters and three appendices.

Chapter I provides a background for understanding Juvarra’s scenic design techniques by summarizing the perspective methods of three of his predecessors, Guido Baldus del Monte, Andrea Pozzo, and Bibiena. Chapter II describes the structure of the Ottoboni Theatre. Chapters III, IV, and V present the reconstructions of the settings. Chapter III also includes the description of the method used for the reconstructions.

The study reveals the following, summarized in Chapter VI:

(1) Almost all of the scenery was composed of flat scenic elements, placed parallel to the front of the stage.

(2) Three-dimensional construction was used only when necessary to support the weight of a live actor.

(3) Juvarra's design technique was in direct contrast to that of his two antecessors, Pozzo and Bibiena, in that he started by working on sketches of his settings rather than on an elaborate ground plan.

(4) Juvarra's design technique led him to experiment with the visual impression given by his settings, which resulted in his developing four visual effects which were employed later in the eighteenth century by the brothers Galliari and Piranesi:

(a) He paid increasing attention to the mood of the scene in his lighting effects and in his settings.
(b) He depicted more landscape and less architecture in his settings.

(c) He relied increasingly upon asymmetric balance.

(d) He deemphasized the vanishing point and brought the eye of the spectator down stage to the performer.

Each of the appendices contains a scene by scene summary of one of the operas, together with all of the stage directions, descriptions of the settings and the special effects, all of them taken from the libretto, as well as a catalogue of Juvarra's preparatory drawings for each setting.
INTRODUCTION

Edward Gordon Craig first brought Filippo Juvarra to the attention of the English-speaking world in his article "Filippo Juvarra, a Celebrated Italian Architect," published in the Architectural Review in November, 1926. Writing during his self-imposed exile to Italy, Craig suggested that Juvarra's reputation should not rest upon his architecture, but rather upon his drawings for scenic design. In the article Craig compared Juvarra's sketching to the parliamentary oratory of Charles Townshend, who was famous for his brilliant impromptu speeches, full of natural wit and beautiful language. According to Craig, Juvarra showed his true genius in his ink sketches touched with watercolor where "indiscreet and faultless was his touch."¹

Born in Messina in 1678, Filippo Juvarra was one of fourteen sons born between 1644 and 1682 to Pietro Juvarra, a celebrated "but not wealthy silversmith."² Originally destined for an ecclesiastical career, Filippo studied literature and drawing. Before 1703, he had studied the published works of Giacomo Vignola, Vitruvius, and Padre Pozzo, and the architecture of ancient and modern Rome and ancient


In 1701 at the age of 23, Juvarra was responsible for the decorations for the celebration of Phillip V of Spain as the King of the two Sicilies. Even as a young man the citizens of Messina regarded him as a capable designer and a scholar.

In 1703, after his ordination as a priest, Juvarra journeyed to Rome equipped with letters of introduction to Carlo and Francesco Fontana, the most eminent architects then practicing in the Eternal City. Immediately impressed, Carlo Fontana declared the young Filippo "already an architect" after Juvarra had designed a Corinthian capital for him, and set him to sketching the Roman works of the Renaissance masters so as to polish his own style. Juvarra remained in Rome between 1703 and 1705, studying and sketching architectural works, including those of Bramante, Bernini, Borromini, Michelangelo, and Pietro da Cortona, as well as the classic Roman works.

On May 5, 1705, Juvarra won the Clementine Architectural Prize for his design of a royal palace. Winning that award meant a great deal to Juvarra's subsequent life, even beyond the recognition of his professional abilities. He came to the attention of all of Roman society, won admission to the select Accademia di San Luca, and, most importantly, attracted the notice of Cardinal Ottoboni, who was to be his patron until he moved to Turin after 1714.

Il Cardinale Pietro Ottoboni, born July, 1667, in Venice, was elevated to the rank of cardinal by his uncle, Pope Alexander VIII, in 1689, and came to the Vice-Chancellorship of the Roman Catholic Church.

3Ferrero, pp. 5-6. 4Ferrero, p. 7. 5Ferrero, p. 8.
in that same year at the age of 22. From that time until his death in 1740, Ottoboni developed a reputation as a "passionate musician and a protector of poets and artists." During the two years which followed his elevation to cardinal, Ottoboni presented at least two operas in his official residence, the Palazzo della Cancelleria, "La Statira," on April 12, 1690, and another production in 1691, unnamed but witnessed by the French Ambassador, Le Duc de Charlenes.

Unfortunately for the theatre in Rome, Alexander VIII died on February 9, 1692, and the new pope, Innocent XII, did not favor the theatre. Consequently, Ottoboni could no longer hold theatricals in his palace theatre. At the same time, the pope closed down the Tordinova, one of the two other theatres in Rome, and allowed only comedies at the Capranica until 1699, when he closed that theatre also. Finally, at the age of 85, Innocent XII died on September 27, 1700, and the Roman theatre began to revive, slowly at first, not gaining a prominent place in Roman cultural affairs until 1710.

The period of reviving theatrical activity in Rome encompassed the years when Juvarra enjoyed an uninterrupted stay in Rome (1706-1714). It was also the time of the wars of the Spanish succession.

7 Ferrero, p. 9.
10 Ademollo, p. 206. 11 Ademollo, p. 207.
(1705-1714), which drained money from Roman coffers, thereby keeping architectural activity to a minimum. Save for the reconstruction of several churches, "the professionals had little to do, giving their time to designs and engravings."¹² Juvarra's own teacher, Carlo Fontana, published a two-volume collection of drawings of the major Roman architectural monuments during this period.

Although discouraging to Juvarra's talents as an architect, several circumstances combined which presented him with a singular opportunity to develop his skill in scenic design: first, the cultural climate of Rome under Clement XI in the new century fostering a rising tide of theatrical activity; second, the lack of money available for more serious architectural projects; third, Juvarra's own position, brought about by his apprenticeship to the Fontanas, his winning of the Concorso Clementino, and his association with the cultural community in Rome; and, fourth, his association with the young Cardinal Ottoboni, who began in 1700, after an enforced abstinence of ten years, to indulge his "passion" for the performing arts.

During the period when Juvarra enjoyed the patronage of Cardinal Ottoboni, 1709 to 1714, he designed at least seven operas at Ottoboni's Palazzo della Cancelleria, five operas for Maria Casimira, Queen of Poland, at her Palazzo Zuccari, two operas at the Capranica Theatre, and one opera for Emperor Joseph I of Austria.¹³ Three of the operas produced at the Palazzo della Cancelleria in the Ottoboni Theatre, Costantino Pio (1710), Teodosio Il Giovane (1711), and Il Ciro (1712),


¹³Ferrero, p. 42.
have been described by some historians as "establishing the theatrical
taste of the early eighteenth century."\textsuperscript{14} A study of the scenery for
these three operas can provide fuller understanding, not only of
Juvarra's scenic practice, but that of his contemporaries as well.
Fortunately, more material regarding these three operas is available
than for any other of Juvarra's theatrical designs. Because he had
an opportunity during this three-year span to devote himself primarily
to the design of the operas, Juvarra experimented with different so­
lutions for his settings. Though only a small percentage of the operas
he designed, the three between 1710 and 1712 offer the key to all of
Juvarra's scenery, because, after this period, he was never able to
devote himself exclusively to theatrical work. All of his other
Roman operas and those he designed later in Turin, are largely derived
from these first three.

A great many scholars have written of Juvarra's work since Craig's
article first appeared, and attention has been increasingly focused
upon Juvarra's work, both as an architect and as a scenic designer. In
1937 three prominent art historians, Lorenzo Rovere, Vittorio Viale,
and A. E. Brinckman, collaborated on the first major work of scholar­
ship devoted completely to him: Filippo Juvarra. Besides providing
a chronology of Juvarra's life and a catalog of his works, this valuable
book contains reprints of two eighteenth-century articles about the
artist and a list of his architectural designs compiled by one of the
artist's own pupils, Giovanni Battista Sacchetti.\textsuperscript{15}

\textsuperscript{14}Ferrero, p. 22.

\textsuperscript{15}Filippo Juvarra (Milan: Committee on Filippo Juvarra, 1937),
pp. 18-34.
More recently, in 1954, another art historian, Rudolf Wittkower, labelled Juvarra as the best architect of his age in his book Art and Architecture of Italy 1600 to 1750. Wittkower described Juvarra as the greatest of the "revolutionary traditionalists," men who studied all of the existing architecture, selected what was useful to them, and then moulded "it in a new and exciting way."16 Even more recently, in 1964, the Bulletin of the Ohio State University Theatre Collection devoted its entire eleventh issue to Juvarra's theatrical designs for two of the three operas produced at the Ottoboni Theatre between 1710 and 1712. Led by J. H. McDowell, a group of scholars published articles on the staging techniques and the theatre itself where Juvarra worked for Cardinal Ottoboni.17

The latest work, Filippo Juvarra, scenografo e architetto teatrale, published in 1970 and written by Professor Mercedes Viale Ferrero, follows an organization similar to the earlier book, Filippo Juvarra. The daughter of Vittorio Viale, one of the authors of the first book, Professor Ferrero deals exclusively with Juvarra's theatrical involvements. This scholarly work includes: (1) a critical chronology of Juvarra's theatre work; (2) the texts of some hitherto unpublished source material; (3) an extensive bibliography; (4) one hundred ninety-three pages of large-scale reproductions of Juvarra's most important theatrical designs; and (5) an exhaustive catalog of the extant Juvarra

drawings and engravings, including small-scale reproductions of that material not included in the earlier sections.

No scholar, however, has attempted to explain how Juvarra's settings were made practical. In fact no reconstruction of any complete opera from the early eighteenth century has ever been undertaken. Most previous works dealing with technical reconstructions of the scenic designs of other designers of the eighteenth century, deal with a single, isolated setting. For instance, Josef Gregor bases his conclusions about a single Bibliena setting which was designed for an opera performed in 1722, upon an engraving, not by Bibliena, and not published until 1740. Without ground plans or sketches of the setting, without a study of the theatre where the production took place, and without studying the opera itself, the engraving offers little evidence beyond an indication of how the designer wanted his setting to appear on the stage. Unfortunately, except for the engravings, little evidence concerning the Bibliena designs is available for study. The engravings serve very well as evidence of the artistic taste of the designer, but very poorly as indications of how the settings were mounted on the stage. Realizing the inadequacy of an engraving, Gregor concludes his discussion of the structure of the Bibliena setting by asserting that "the twin disciplines of art history and theatre scholarship are needed for further enrichment of such research."

This present work draws upon the twin disciplines for which Gregor asks, as well as practical experience in scenic design and construction. Evidence used in this study includes the following:

first, the libretto of each of the three operas, published in the same year as the production. Each libretto contains an engraving by Juvarra's own hand of all of his several settings, as well as descriptions of those settings, the scenic effects, and extensive stage directions; second, a large number of Juvarra's preparatory drawings and a smaller number of ground plans, all verified authentic by Professor Ferrero; third, the ground plan and elevation of the Ottoboni Theatre, drawn to scale by Juvarra; fourth, the manuscript score of the third of the operas; fifth, original copies of the published works on perspective by three of Juvarra's antecessors; and, sixth, the works of art historians to the present day.

This study is arranged in six chapters and three appendices. The first chapter deals with the published works on perspective method by Guido Baldo del Monte, Andrea Pozzo, and Ferdinando Galli-Bibiena, Juvarra's predecessors. The second chapter examines the structure of the Ottoboni Theatre. The third, fourth, and fifth chapters present the reconstructions of the operas themselves. And the sixth chapter offers conclusions. Each of the three appendices contains a scene-by-scene summary of one of the operas, together with the stage directions and a listing of the preparatory drawings for each opera.
CHAPTER I

THE BASIS FOR THE SCENIC DESIGNS OF FILIPPO JUVARRA

The two keys to Juvarra's techniques of scenic design lie in two historical studies: first, the evolution of perspective drawing theory from its rebirth in the earliest days of the Renaissance in Florence around 1400; and, second, the evolution of Renaissance perspective scenic methods from their inception around 1500 in Mantua. Since Juvarra's habitual design method was to study carefully those designers who had preceeded him, it is certain that he was aware of the available published works on pictorial perspective as well as the contemporary work in scene design going on in Italy.

Forced perspective drawing was re-discovered in Italy by Filippo Brunelleschi in the early fifteenth century. He painted two panels depicting scenes in Florence, of such accuracy that, when he directed a friend to stand at the exact spot whence the painter had viewed the scene, it is said that the friend could not detect any difference between the actual scenes and the panels. ¹ Intrigued with Brunelleschi's experiments, other leading artists and architects of Florence involved themselves with the solving of the problems of pictorial perspective. Paolo Uccello, says Vasari, so interested himself

that his own figure-drawing ability deteriorated. Another artist, Leonine Battista Alberti, made shadow-box displays of such amazing realism that they caused the "sense of the beholder to fail." In addition to these "peep-show" displays, Alberti authored the first Renaissance treatise on pictorial perspective, *Della pittura*, published in 1435, in which he stated the concepts that the painter's panel might be regarded as a transparent plane cutting across the pyramid of vision, and that the picture should be viewed from a definite distance.

Alberti based his theories of artificial perspective upon the following four principles:

1. There is no distortion of straight lines.

2. There is no distortion or foreshortening of objects or distances parallel to the picture plane which is therefore given particular emphasis.

3. Orthogonals converge to a single vanishing point dependent on the fixed position of the observer's eye.

4. The size of objects diminishes in exact [ever-changing] proportion to their distance from the observer so that all quantities are measurable.

Building upon Alberti's theories, Jean Pelerin published *De artificiali* at Toul in 1505. Pelerin added the second vanishing point, which was dependent upon changing the relative positions of the viewer and the view rather than upon a new perspective method, and also showed that

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5White, pp. 123-124.
the view could be altered by moving the vanishing point up and down, that is, by varying the height of the horizon line. It remained only for Guido Baldus to publish *Perspectivae Libri Sex* in 1601 at Pesaro, for a complete theory of dual-vanishing-point perspective to emerge. The published works of Alberti, Pelerin, and Baldus, when combined, gave all of the perspective theory scene designers needed to produce one and two-point perspective settings. Use of this theory by scene designers began about one hundred years after the re-discovery of pictorial perspective drawing methods, and scenic practices continued to evolve about one hundred years behind the development of perspective theory.

Theatre historian Allardyce Nicoll credits Andrea Mantegna as one of the earliest practitioners of perspective scene painting in 1501 at Mantua. Although another historian, George Kemodle, suggests that some of Mantegna's scenery was actually constructed in three dimensions, Nicoll wrote that Mantegna's scenery consisted of painted backgrounds. In any case, by 1514 many designers had produced three-dimensional settings, among them Girolamo Genga at Urbino and Baldassare Peruzzi at Rome. Peruzzi's pupil, Sebastiano Serlio, became the best-remembered writer on theatrical design of the sixteenth century because of his book, *Regole generali di architettura, Tomo II*, which was first published in 1545. Genga, Peruzzi, and Serlio all

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6 Abbott, pp. 177-180.


produced basically one type of setting, structurally speaking, characterized by three-dimensional, constructed scenery which was designed to remain in position for an entire evening's entertainment. Movement of settings occurred primarily during the interludes, outside of the main action, where usually only special effects took place, such as lightning flashes, moving heavenly bodies, and water effects. But the basic settings remained solid constructions, not allowing substantial change.

Most theatre historians credit Giovanni Battista Aleotti with the next major change in the structure of scenery, the introduction of the flat side wing at Ferrara in 1606 at the Teatro degli Intrepidi.9 Later, in 1618, Aleotti built the Teatro Farnese at Parma, planning all of the scenes using flat wings. Since this new structural method allowed for more rapid scene change than did the old three-dimensional construction, by 1650 Aleotti's innovation of flat side wings set in grooves became the dominant mode of scenery until the close of the nineteenth century.10 Thus the structure of perspective scenery underwent two transitions. Scene building changed from flat, painted backgrounds in 1500 to three-dimensional, solidly constructed, and immovable scenery shortly thereafter; and, second, to flat scenery running in grooves by 1650, when Giacomo Torelli had already electrified the citizens of Venice and Paris with his marvelous machinery which could change scenes simultaneously.

But if the construction of scenery and the methods for scene


10 Kermode, p. 186.
change underwent striking changes between 1500 and 1650, the scenes depicted had changed very little. For instance, at Paris in 1650, Torelli designed six complete scenes with a flying machine for each of them, and all of the settings were of the old one-point vista, receding far into the distance between two rows of side wings. This one-vanishing-point scene remained the standard until the eighteenth century when scenery moved into a new perspective: \textit{scena-per-angolo}, invented by Ferdinando Galli-Bibiena at Parma near the close of the seventeenth century, and in use all over Europe by 1730. Thus, when Juvarra began designing scenery in Rome in 1710, the use of flat wings running in grooves and Torellian machinery was firmly established in theatrical practice, but the newly discovered \textit{scena-per-angolo} presented new challenges to the designer. How Juvarra met that challenge, and how his designs were mounted on the stage, are the concerns of this study. Although Juvarra never wrote about the precise dynamics of his perspective scenic method, he had available to him the published works on scenic perspective from which to draw his own methods. Among the many who had authored works on perspective, three stand out as providing a practical scenic perspective method: Guido Baldus del Monte, Andrea Pozzo, and Ferdinando Galli-Bibiena.

Undoubtedly, Juvarra was familiar with the works of Baldus and Pozzo. Baldus published his \textit{Perspectivae} in 1600. Quoted by every Italian perspectivist who followed him, including Bibiena, this work had a prominent place in architectural libraries by 1700, and Juvarra must have read it during his architectural apprenticeship to the Fontanas in Rome during the first decade of the 1700's, if not earlier, during his studies in Messina. Pozzo and Juvarra, both priests and
both members of the Accademia di San Luca in Rome, undoubtedly knew of one another and Juvarra surely read Pozzo's Prospettiva, published in two books in Rome, the first in 1693, and the second in 1700.

Juvarra's access to Bibiena's Architettura civile, published in 1711, is not certain, but Professor Ferrero documents that Juvarra worked with one of Bibiena's pupils, Giuseppe Capelli, in Naples in 1706. Professor Ferrero also postulates that Juvarra might very well have seen Bibiena's Disegne delle scene, published as early as 1703, and Bibiena's Varie opere di prospettiva, published between 1703 and 1708, both of which volumes contain examples of scena-per-angolo.

Another possible avenue of access to Bibiena's ideas available to Juvarra is clearly indicated in the introduction to Architettura civile, "Ai Lettori," where Bibiena wrote that he had practiced most of the theatrical perspective and scenic design methods contained in his book "in all of the principle cities of Italy." Therefore, Professor Ferrero's two theories, (1) that Juvarra had worked with a pupil of Bibiena's in Naples in 1706, and (2) that Juvarra could have seen the two published examples of Bibiena's scena-per-angolo prior to 1710, both indicate the strong possibility that Bibiena had an influence upon Juvarra even before the production of the opera Costantino Pio in 1710. But even without Bibiena's work, Juvarra had access to enough perspective scenic technique from Baldus and Pozzo to design

11Ferrero, p. 13.

12Ibid.

and to oversee the construction of the settings for the three operas in the Ottoboni Theatre.

Baldus, the earliest of these three Juvarra antecessors, published his book, *Perspectivae*, in 1600. Although Book Six, entitled "De Scenis," contains twenty-eight pages describing how to design and erect scenery for the stage (all of this scenery is typical of the seventeenth century: solidly constructed, three-dimensional scenery with a single vanishing point), two earlier pages proved more useful to this study. In these two passages Baldus describes how to draw a parallelogram as it would be seen in perspective when neither set of sides is parallel to the picture plane.\(^1\) (Fig. 1) In the top drawing the perspective image NO of the parallelogram IC is found by using X and V as vanishing points placed as far apart as the viewing distance SA, and arbitrarily distant from B. This method is the same as that used by Bibiena for his *scena-per-angolo*, as can readily be seen in the bottom drawing in Fig. 1. Although this second drawing illustrates the same method as does the first, the placement of the original parallelogram IC below the picture plane, and the quite arbitrary placement of both X and V, make this drawing unmistakably the same as that used by Bibiena to demonstrate his "scene vedute per angolo."\(^2\) (Figs. 2 and 3) Although Baldus apparently never applied the described method to scenery, the flat wing convention and the emerging two-point perspective scenes in use by Juvarra's day, might well have stimulated him to use this technique of Baldus for scenic


\(^{2}\) Bibiena, pp. 137-139 and Engravings 21-22.
Fig. 1—Proposition 30, Prospectivae Libri Sex
Fig. 2—Engraving 23, Architettura civile
Fig. 3—Engraving
22, Architettura civile
design. Professor Ferrero writes that in theory Juvarra could have deduced *scena-per-angolo* directly from the work of Andrea Pozzo, even though the first published practical application of Pozzo's work to *scena-per-angolo* is Bibiena's *Architettura civile*. But in the work of Baldus Juvarra might very well have found the key to the use of Pozzo's method as the basis for his own technique.

Andrea Pozzo published the first of his two volumes on perspective, containing six figures dealing with the theatre, in 1693. All six of these figures treat the type of stage with oblique grooves, set at an angle to the front of the stage. Pozzo describes how to find all of the necessary measurements, and how to design a setting for this type of theatre. The second book, published in 1700, contains twelve figures dealing with the theatre, but this time covering both the obliquely-grooved theatre and the theatre with the grooves parallel to the front of the stage, the type used in the Ottoboni Theatre. Figures 37-42 illustrate how to lay out a stage, how to design scenery, and how to transfer this design to the actual shutters or flats on the stage. Using the two types of grooves, Pozzo shows how to mount the designs for settings which have equally-spaced architectural elements, as well as for settings which have unequal spacing. All of the examples deal with the representation of basically rectangular architectural spaces with single vanishing points. In Figure 43, Pozzo moves into the problems presented in the representation of curved architecture. He gives the information necessary to put a circular temple on the stage in a normal theatre "without

changing the grooves."\(^{17}\) In Figure 44 he continues with another example of curved architecture, the Roman Coliseum, a setting designed and built by him. Although many had "said it was impossible, he had done it to the marvel and pleasure of the spectators."\(^{18}\) In Figures 45-48, Pozzo shows how his scenic techniques can be used to create decorations for Teatri Sacri.\(^{19}\) These particular decorations contain central curved elements similar to certain designs of Juvarra's for the three operas in the Ottoboni Theatre.\(^{20}\) At no time does Pozzo mention the possibility of three-dimensional or rounded scenic units, concentrating instead upon how to use the normal grooves to fool the eye and to give the desired effect. Certainly, with Baldus and Pozzo at his command, Juvarra had enough examples to enable him to design all of his settings, but the work of Bibiena is also important to this study, because he gives the most specific information about the scenic techniques of his day. He organizes the theatrical section of *Architettura civile* in much the same manner as had Pozzo in his treatise on perspective. Bibiena opens with some general comments, stating that theatrical perspective is different from all other perspective mainly because the slope or rake of the stage forces the artist to design all of the scene on flats parallel to the front of

\(^{17}\) Andrea Pozzo, *Perspectiva pictorum et architectorum* (Rome: Giovanni Giacomo Komarek, 1700), vol. II, Fig. 43.

\(^{18}\) Pozzo, Fig. 44.

\(^{19}\) Teatri Sacri were decorations erected, usually in a church at the altar, to observe some religious holiday such as Easter or Christmas.

\(^{20}\) Especially the tenth setting from Costantino Pio, and the fourth, seventh, and tenth settings from *Teodosio II Giovanni.*
the stage (in faccia). \(^{21}\)

In his book, Bibiena deals first with various methods for the laying out of the channels or grooves in which the scenery is to run, and how to arrive at the various measurements of the gradually-diminishing side wings and overhead borders by using the ground plan measurements. He contrasts two methods for the laying out of the channels. The old method tends not to leave enough room for properties to be brought on stage between the up-stage wings (and also tends to make the space for the up-stage channels too small to carry a cart of sufficient size for the scenery). His new method, although not as true to accurate perspective, eliminates those two shortcomings of the old method and is therefore the more practical of the two. \(^{22}\)

Bibiena next shows how to plan one side wing and one overhead border using the previous methods, and how to design the back shutter so as to fit in with the perspective of the other scenic elements. He also mentions a common error which should be avoided: attempting to use accurate perspective diminution below the horizon line. This error, writes Bibiena, results in one of two flaws in the finished setting: either the on-stage end of a particular wing will appear to rest off the floor of the stage, or the off-stage end will appear to vanish into the floor. One achieves much better results, according to the author, by using the proper verticals for that section below the horizon line, but, at the same time, maintaining all of the

\(^{21}\)Bibiena, p. 129.

\(^{22}\)Bibiena, pp. 129-130.
horizontals rather than making them appear to vanish. After offering this advice, Bibiena indicates how to discover the gradually-diminishing measurements using a section view of the theatre rather than a ground plan. The basis for designing Bibiena's famous "scene vedute per angolo" is found in Engravings 22 and 23 and Operations 77 and 78. Finally, Bibiena includes some "old-fashioned" methods for designing scenery.

Although Architettura civile was not published until 1711, Filippo Juvarra could have been exposed to some of the published works of Ferdinando Bibiena before 1710, and certainly worked with a Bibiena pupil, Capelli, in a theatre in Naples in 1706. This exposure to the Bibiena style in Naples, when combined with the published works of Guido Baldus and Andrea Pozzo, provided Juvarra with all of the technical and design tools he needed to produce the scenery which he designed at the Ottoboni Theatre between 1710 and 1712.

23Bibiena, p. 134.

24Since this study will use the methods of Pozzo and Bibiena to arrive at the reconstructions for the operas in the Ottoboni Theatre, more specific references to the above material will be included as it is used rather than in this chapter.

CHAPTER II

THE OTTOBONI THEATRE IN THE PALAZZO DELLA CANCELLERIA

Home of the operas designed by Juvarra from 1710 to 1712, the Ottoboni Theatre was small by contemporary standards, smaller than two other Roman theatres of the eighteenth century, the Teatro Capranica and the theatre of the Queen of Poland in her Palazzo Zuccari. In order to reconstruct the settings which Juvarra designed and to show how he could fit those designs on to the small stage of the Ottoboni Theatre, it is necessary to reconstruct the theatre precisely. Such a reconstruction is possible because of extant drawings of the theatre by Juvarra and because some physical evidence of the theatre still remains.

It is not possible to determine exactly when the theatre was constructed, but the theatre occupied space in the palace before Juvarra became listed in the Cardinal’s "Rollo della Famiglia ("List of Retainers") in 1709 as a "cappelano" ("chaplain"). Records of a theatre in the palace go back as far as 1634, when an earlier proprietor of the Cancelleria, Cardinal Francesco Barberino (1597-1679), produced an opera, Santo Alessio. The libretto for this work,

The palace itself was built mainly between 1486 and 1491, in the style of Donato Bramante. It is said to be the first building of this style constructed in Rome. The name of the architect is not known.

Ferrero, p. 92.
preserved in the Vatican Library, contains eight engravings of the settings for the opera. These settings call for a combination of three-dimensional scenery as well as side wing and back shutter flat scenic elements. The settings numbered 1, 3, 5, 6, 7, and 8 (Plates I and II) all consist of a street scene made up of the same six houses, constructed in three dimensions, three on each side, and with a separate back shutter for each scene. In several of the street scenes appear an angel, the Virgin, and a celestial orchestra of some fifteen members which are "flown in" down stage of the back shutter. Settings numbered 2 and 4 (Plates III and IV), representing Hell and a sylvan scene respectively, seem to be formed of flat side wings thrust among the solid houses of the permanent setting. Though it cannot be determined that the Juvarra-Ottoboni Theatre existed prior to 1634, the technical requirements of the settings described above would have been suited to the stage as it is known to have existed during the period 1710 to 1712.

After 1634, no later productions in the palace are recorded until the two Ottoboni productions of 1690 and 1691, which were mentioned in Chapter I. Contemporary records indicate that these two operas were produced in a "true and proper theatre." Still later, in 1707, the records of the Ottoboni household hold a bill for a small staircase, built near the theatre to reach the private apartments of Arcangelo Corelli, the Cardinal's music master. Whether the productions of 1634, 1690, and 1691 were produced in the

\[3\text{Santo Alessio, dramma musicale Rome: Rver. Cam. Apost., 1634).}\]

\[4\text{Ferrero, p. 77.}\]
The first setting from the opera Santo Alessio, produced at the Palazzo della Cancelleria in 1634. The engraving shows the three-dimensional constructed houses flanking the scene and the first of several back shutters. This scene is representative of the settings numbered 1, 3, 5, 6, 7, and 8 for the opera.
The eighth setting from the opera Santo Alessio, produced in the Palazzo della Cancelleria in 1634. The engraving shows the three-dimensional constructed houses, the last of the back shutters, and the "flown" celestial orchestra.
The second setting from the opera Santo Alessio, produced in the Palazzo della Cancelleria in 1634. The engraving shows the first of two flat side wing and back shutter settings. The side wings could be thrust among the permanent houses which form the sides of six of the eight settings. The scene at the rear, since it is the only setting with real as opposed to drawn depth, could be left in place on the stage throughout the opera, being revealed only upon the opening of the back shutter.
The fourth setting from the opera *Santo Alessio*, produced in the Palazzo della Cancelleria in 1634. The engraving shows the second of two flat side wing and back shutter settings. As in the second setting, the side wings could be thrust among the permanent side houses which form six of the eight settings for the opera.
Juvarra-Ottoboni Theatre cannot be certainly established, but it seems unlikely that two "true and proper" theatres existed in the palace. In any case, Juvarra worked within the confines of a pre-existing theatre, which may explain, as Professor Ferrero writes, why he worked in such a small space and why he apparently drew up a plan for enlarging the theatre. This plan was never carried out, probably because of the depletion of available money in Rome owing to the Wars of the Spanish Succession.

Juvarra made drawings for two theatres in the building which, though undated, have been identified by Professor Ferrero as being from the period 1710 to 1712. These drawings delineate two rather similar theatres, one larger than the other, both located in the same area of the Cancelleria, and both arranged so as to fit within the architectural space of the palace. However, Professor Ferrero offers substantial proof to support the theory that the smaller of the two theatres drawn by Juvarra was the one for which Juvarra designed the three operas between 1710 and 1712, and the drawings of the larger theatre represent Juvarra's project for enlarging the theatre, which was never accomplished. Her most convincing evidence comes from an inventory of the estate of Cardinal Ottoboni, taken at the time of his death in 1740. This inventory, preserved in Rome at the Archivio di Stato (State Archive), lists the contents of a "Teatro contiguo alla Suddetta Guardarobba" ("Theatre next to the above-mentioned wardrobe

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5Ferrero, p. 78.
6Ferrero, pp. 75-76.
and storage room). The description of the stage and the auditorium which is contained in the inventory, corresponds in all respects to the Juvarra drawings for the smaller theatre. Moreover, Juvarra placed at the bottom of many of his sketches for scenes which he designed for the Ottoboni Theatre, rough-drawn ground plans, all of which refer to his own drawing of the ground plan of the smaller theatre. Although scholars have disagreed about which of the two sets of Juvarra's drawings represents the actual theatre, the above two pieces of evidence would indicate that the theatre represented by Juvarra's drawings of the smaller theatre was the location of the three opera productions with which this study deals.

Twentieth-century scholars have also questioned whether or not the Ottoboni was a puppet playhouse. Scipione Maffei, one of Juvarra's two earliest biographers, referred to the theatre as "un teatrino ad uso di poppazzi" ("puppet theatre"). The other early biographer, unknown, but thought to be Filippo Juvarra's brother, Francesco, refers to a puppet theatre in the Palazzo della Cancelleria and to the theatre where the operas were performed. Professor Ferrero believes that live actors performed on the stage of the Ottoboni Theatre for

8 Antonio de Caesaris, Notaio, Notai del Tribunale dell'Auditor Cameræ (Rome: Archivio di Stato), vol. 1836 (1740), 292 ff.

9 All of these ground plans include at the back of the regular stage an added room which gives additional depth to the stage at the center. This extra room, or "Casone," will be discussed later in this chapter.

10 Ferrero, p. 74.

11 Ferrero, p. 10, n. 3.

12 Ibid.
the following five reasons:

1. The stage was larger than would be needed for puppets.
2. Records exist showing four large wardrobes used for storing actors' costumes.
3. Contemporary records mention "actors."
4. Costantino Pio lasted five hours.
5. No puppets or puppet paraphernalia are listed in the inventory of 1740.

The above evidence is strong support for the assertions that Juvarra prepared his opera designs for the smaller of the two theatres represented by his drawings, and that human actors graced his settings.

Juvarra made four drawings of the smaller theatre: a ground plan (Fig. 4), a side section (Fig. 5), a view of the auditorium from the stage (Fig. 6), and a view of the stage from the auditorium (Fig. 7). In order to understand the physical plant, it is necessary to examine his drawings in detail. Juvarra included a scale with his drawings of the ground plan and the side section. He used the unit known as the "palm romano" ("Roman palm"), a unit equal to eight and one-half inches. The ground plan (Fig. 4) shows a stage twenty-nine and one-half feet wide by eighteen and one-quarter feet deep. This original depth has been augmented by the "Casone" (literally "ugly building" or "tenement"), a temporary construction hanging on the outside of the building, which makes the total depth of the stage some twenty-six and one-quarter feet deep at the center of the stage. The date for this addition is not known, but Juvarra included the "Casone"
Fig. 4.—Ground Plan of the Ottoboni Theatre. Traced from a drawing by Juvarra. Turin, National Library. Ms. 59, L. f. 5.
Fig. 5.—Side section view of the Ottoboni Theatre. Drawn by Juvarra. Turin, National Library, Ms. 591, f. 3.
Fig. 6.—A view of the Ottoboni Theatre as seen from the stage. Drawn by Juvarra. Turin, National Library, Ris. 59,1. f. 4.
Fig. 7.—A view of the stage of the Ottoboni Theatre as seen from the auditorium. Drawn by Juvarra. Turin, National Library, Ril. 59, 1, f. 4.
in all of his drawings for the smaller and the larger theatres, so it seems safe to assume that this addition was in place from 1710 to 1712. Off stage left Juvarra draws the "Guardalobbo" ("Wardrobe-storage room") and another temporary construction which, like the "Casone," also hangs outside the walls of the building, the "Passetto" (literally "Short" or "Small Step"). The ground plan shows five pairs of scene-changing grooves with only the fifth pair allowing for complete closure at the back of a scene. This arrangement agrees with the technical requirements of the settings for the opera Santo Alessio, as described before (Plates I-IV). If the three-dimensionally constructed houses of the settings numbered 1, 3, 5, 6, 7, and 8, were placed among the first four grooves, the set changes as indicated in the second and fourth settings (Plates III and IV) could be effected without moving the houses. The great depth seen in the second setting, the only scene involving real depth beyond the fifth pair of grooves, could be accomplished by permanently mounting flats up stage which could be revealed by opening the fifth shutter. This possible reconstruction of the settings for Santo Alessio is offered as further proof that Juvarra found the stage already constructed as it is indicated in his drawings of the smaller theatre. Also in his drawing of the ground plan, Juvarra drew at the back of the auditorium (which measures twenty-nine and one-half feet wide by thirty feet deep) a plan for enlarging the seating area into the "Cortile" ("Courtyard"), and the method for supporting that construction.

It is this addition which indicates that Juvarra was designing for the smaller theatre. He drew it in all of his hastily-sketch ground plans which appear at the bottom of many of his scenic drawings for the three operas in question.
Figure 5 is a reproduction of Juvara's drawing of a side section view of the theatre. It shows four levels of boxes, and a raked stage running from four and three-quarters feet off the auditorium floor down stage to six feet up stage in the "Casone" outside of the building. This section view reveals the location of the other temporary structure, the "Fasetto," which apparently gives access to a walkway or working platform in the loft area cut into the side wall of the stage. Although this platform appears to be located stage right in the side section, when the ground plan and the side section are superimposed, it becomes apparent that the door on stage in the section view and the "Fasetto" leading to the loft area working platform are stage left, on top of the wall indicated in Fig. 4 between the stage and the wardrobe-storage room. Access to the platform was apparently through the door at that level seen in Fig. 5 or from the wardrobe-storage room via the "Fasetto." Further, when the two views, ground plan and side section, are superimposed, they substantially coincide except that the expansion of the center boxes at the rear of the auditorium, which is only indicated as possible in the ground plan, is drawn as if it had been constructed in the side section. The expansion is represented by the passageways seen behind the boxes in Fig. 5.

Figure 6 is included only to show that the Cardinal's box was located at the center of the second tier of boxes, as is indicated by the size of that box, three times that of the others.16

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16 In the reconstruction of the settings for the three operas which appears in the later chapters, this box was used as the location of the observation point.
Figure 7 shows the drawing labelled "Emboco del Teatro" ("Proscenium opening"), where Juvarra shows how a scene composed of four pairs of side wings and back shutter located at the fifth pair of grooves, would appear on the stage. As shown in Fig. 7, Juvarra included four border pieces forming semi-circular arches masking the view overhead. Unfortunately, Juvarra left no known drawing of the overhead rigging machinery or any drawing of the scene-changing mechanisms in the Ottoboni Theatre, except the five pairs of grooves indicated on his drawing of the ground plan of the theatre, and one sketch of a "caretto" ("scene-cart"). This five-paired groove system was apparently in existence when Juvarra began to work at the Cancelleria, but since installing additional grooves would be a relatively simple process, this study will deal with additional specific groove locations using for evidence Juvarra's own drawings and engravings for each opera.

More critical to this study than the location of the original grooves on the stage, is the height of the beams or grid supporting the overhead masking scenery, since this height would have been fixed and immovable, and would determine the maximum possible length of an overhead masking piece, if that piece were to be flown out of sight during scene changes. Fortunately some physical evidence of the overhead rigging system still exists. All of that part of the Cancelleria where the theatre once existed, was destroyed by a fire in 1940, except for the outside walls of the building. However, at the top of those walls, and over the exact place where the stage of the theatre had been, are ten evenly-spaced discolorations in the plaster. These discolorations appear no place else in the attic of the building and
they range over the exact distance of the width of the stage, nine
over the stage proper, and the tenth lining up over the working plat-
form stage left, acting as the beam holding the head-blocks for the
working sets of lines.\textsuperscript{17} The beams were placed at the very top of
the wall of the building. The height of this wall is indicated in
the side section (Fig. 5) drawn by Juvarra by the horizontal line
running through the cupola at the top of the auditorium. By using
this line as the height of the top of the beams of the grid, an exact
reconstruction of the working height (the height to which a particu-
lar piece of scenery could be flown) of the stage was possible. This
height was used in the reconstructions of the three operas as
explained in Chapters III, IV, and V.\textsuperscript{18}

\textsuperscript{17}Head-blocks are the multiple pulleys which track the cables
or ropes of a set of lines from the pulleys or sheaves supporting the
scenery out over the stage, to the men running the sets of lines from
the loft platform.

\textsuperscript{18}The reader may be interested in the story of the search for
the evidence in the attic of the Cancelleria. In preparation for his
article which appeared in the 1964 edition of the Bulletin of the
Theatre Collection of Ohio State University, Professor John E.
McDowell visited the interior of the rooms in the palace where the
Ottoboni Theatre had been located. He found that the fire and the
subsequent reconstruction of this area had obliterated completely all
traces of the theatre. Thinking that there might still be traces of
the theatre in the attic, above the confines of the rooms of the pal-
ace, this researcher resolved to see for himself.

Since the Cancelleria now houses the Sacred Roman Rota, and the
private apartments of Cardinal Luigi Vaglia are now what used to be
the Ottoboni Theatre, permission to explore the Cancelleria was
gained through Father O'Donnell, pastor of Santa Susannah, the American
church in Rome, and his friend, Monsignor Rogers, a Scotsman assigned
to the Sacred Rota. Monsignor Rogers, contacted at his home one eve-
ning, responded to the request with, "Well, I don't know who to ask,
but I'm sure one of the boys will. I'll be at the Sacred Rota
tomorrow. Drop around about 11:30 and bring your pick and shovel."}

The meeting with Monsignor Rogers was most cordial and soon evolved
into a discussion of the problem with a porter-clerk who has worked
Juvarra's four drawings for the smaller theatre and the physical evidence of the location of the stage grid beams indicate the following description of the Ottoboni Theatre as it existed prior to the production of Costantino Pio in 1710:

1. An auditorium with boxes arranged in four tiers with the Cardinal's box in the second tier.

2. A stage with an overhead rigging system attached to nine beams at least eight inches square in cross-section and running up and down stage with their centers thirty-seven inches apart; and five pairs of scene-changing grooves, with only the fifth or farthest up stage capable of closing off the scene.

By using this precise reconstruction of the Ottoboni Theatre, it is possible to reconstruct the settings for the three operas which Juvarra designed in 1710, 1711, and 1712.

At the Cancelleria since before 1940. Although cordial and willing, the gentleman responded to repeated requests for permission to survey the area, particularly the attic, with assurances that nothing was left to see. But finally, after much discussion and further repeated requests, permission was granted to return the next day and to attempt to speak to Cardinal Valgia himself.

On the next day the Cardinal's secretary answered "No problem," and led the way to the head porter, who in his turn, led the way to the attic and departed, saying, "Let me know when you are finished." By spending two mornings in the attic, exact measurements of the area, including the precise locations of the ten discolorations and pictures of those discolorations were obtained.
Cardinal Ottoboni presented the opera Costantino Pio at least twice in 1710, first on January 25, when it was presented to a "few close acquaintances of the Cardinal, people of high station," with the "most famous singers in Rome" and with "ingenious machines, admired by all" which had been designed by Filippo Juvarra.¹ The other known performance took place on February 22, when the entire Accademia di San Luca attended a performance which lasted five hours.² Carlo Pollaroli composed the music and the Cardinal himself wrote the words. Telling the story of the conversion to Christianity of Constantine the Great, the plot is complicated by affairs of the heart, which, according to the "Argomento" at the beginning of the libretto, serve to increase the "attractiveness of the raccounting," "keep the audience more in suspense," and "make the more joyous and happy the clemency of this Caesar at the conclusion."³ In Act I, Costantino, the rightful Emperor of Rome, overcomes the army of the usurper, his own uncle Massenzio, with the help of Divine Intervention. Swearing

¹Ferrero, p. 23.

²Ferrero, p. 103.

to give thanks to the true Christian God, Costantino sets about righting the wrongs of the persecuted Christians. Massimiano, the former Emperor, Massenzio's father and Costantino's grandfather, resolves to win back the Empire for himself. He sends his daughter Fausta out to meet Costantino and to offer him the Imperial crown and scepter. Upon seeing her, Costantino falls in love with Fausta who becomes interested in him. Another love plot develops involving Costantino's sister, Costanza, who had been betrothed to Licinio, Emperor of the Eastern Empire, but had never met him. Under the name of Arsace, Licinio had been helping Massenzio, but repents his actions when he sees the beautiful Costanza. Act I ends with a large victory celebration held at the Arch of Constantine which had been erected in Costantino's honor.

Act II consists of the problems of the lovers Costantino and Fausta, Licinio and Costanza, and even of Flanco, Costanza's servant, and Drusilla, Fausta's maid. No one of the lovers is certain of the love of any other, but all would be relatively tranquil save for Massimiano's plot to murder Costantino. Massimiano orders Fausta to lead Costantino into a trap and, thinking that Licinio loves Fausta, tries to persuade him to murder Costantino. But Fausta and Licinio thwart Massimiano's abortive attempt upon Costantino and all three are imprisoned at the end of Act II.

At the opening of Act III, Costantino is about to pardon Licinio, but Costanza, fearing that Licinio really loves Fausta, accuses him of being a traitor and calls for his execution. As soon as Licinio is imprisoned, Costanza learns that he really loves her and that he had acted nobly to save Costantino. She relents and runs to Licinio's
cell to beg Costantino for Licinio's life. Meanwhile, although it is not explained how, Massimiano and Fausta escape from prison. He attempts to kill her for her treachery, but she escapes. Costantino's guard recapture Massimiano and Fausta, but Costantino, declaring his love for Fausta, frees them both. The opera ends with the double wedding of Costantino and Fausta and Licinio and Costanza, and a dance honoring the true Christian God. The first and the second acts each contain three settings, while the third act has four.

When designing the settings, Juvarra faced the difficulty of creating visually the entire possibilities of three-dimensional design, while still maintaining all of the scenic elements in two dimensions, that is, painting all of the design upon flat surfaces, which are parallel to the front of the stage. Andrea Pozzo and Ferdinando Galli-Bibiena discuss this difficulty in their books on scenic perspective. Pozzo amazed his friends with a scenic representation of a coliseum using only the flat scenic elements, side wings and back shutter. Pozzo describes his feat as representing the true difficulty of designing for the stage. Like Pozzo, Bibiena speaks of the primary difference between scenic perspective and all other forms of perspective: "Since the stage is raked, it is necessary to design all of the wings parallel to the front of the stage which we call in faccia." Because Pozzo and Bibiena were the two leading scenic designers in Italy at the opening of the eighteenth century, an understanding of their writings on correct scenic practice is

\footnote{Pozzo, II, Fig. 44.}

\footnote{Bibiena, p. 129.}
necessary to find solutions for the reconstruction of all of the scenes
designed by Juvarra within the framework of flat scenic elements, side
wings, back shutters, and overhead borders.

Pozzo's explanation of perspective method in *Perspectiva* is much
more complete than is Bibiena's in *Architettura civile*, but both de­
signers worked from a ground plan of the actual architecture to be
represented by the setting to the setting itself. Pozzo's entire
method can be explained by referring to one drawing, Figure 37, from
his second volume (Fig. 8), where he indicates all of the procedures
necessary for mounting a scene on the stage and for preparing a
drawing or engraving of how that scene will appear from the vantage
point of the patron of the theatre. In the drawing to the right in
Fig. 8, Pozzo shows the ground plan of a conventional theatre with
seven grooves indicated for the carrying of scenery. Only the final
two grooves close off the back of the scene entirely. Along GR and
NM he marks off several important points of two particular settings
which represent architectural elements of the scenes he is trying to
put on the stage. Along GR are five equally-spaced marks as if the
scene were to be a series of evenly-spaced columns. Along NM are
four unequally-spaced points. Pozzo then draws dotted lines from each
of these marks to O, the observation point, or the above-mentioned
"favored" box of the patron of the theatre. Using these dotted lines,
he shows two important steps in preparing his settings: first, he
indicates that point at which each dotted line intersects the appro­
priate scenic groove; and, second, where that dotted line intersects
the line GN which represents the picture plane. According to the
Renaissance-developed method of perspective drawing, a picture is
Fig. 8.—Figure 37 from Pozzo's *Perspectiva*
really a section of the pyramid of the lines of sight; that is, the marks along ON indicate where, in a picture drawn at GN, the scenes represented by the dots along GR and NM would appear when viewed from O. On stage left, where the five equally-spaced dots are located, the on-stage edges of the flats in the scene-changing grooves lie along a straight line, while the edges of the flats on stage right, where the unequally-spaced dots are located, form a broken line. Although Pozzo was really trying to illustrate only the one fact about unequally and equally-spaced architectural elements in this drawing, he also reveals his entire method of putting a design on the stage using flat side wings and back shutter. (He illustrates this technique more fully in Figures 38-46 of Volume II.) His method is to put the ground plan of the actual architecture represented by the scene on the same paper as the ground plan of the theatre, and then to use the lines to the observation point from the architectural elements to show where the scenes ought to be set into grooves, thus arriving at the basis for drawing the ground plan of the setting.

Pozzo arrives at the elevation of the setting in a similar manner as is shown in the drawing to the left in Fig. 8. Although indicating no particular scene in this drawing, flats are placed in each of the grooves and then lines of sight are drawn to the top and the bottom of each flat. Where these lines intersect the picture plane H indicates where the top and the bottom of each scenic element would appear in a perspective rendering of the finished scene, when viewed from the observation point X. When the two parts of Fig. 8 are compared, it can be seen that Pozzo's scenic method was to arrive at the size and the placement of the flat scenic elements of a particular setting.
by working from the ground plan and elevations of the actual architecture to be represented by the scene in combination with the ground plan and side section view of the theatre he was using. As well as giving the designer the ground plan and the side section view of the scene, working with this method provided the designer with the information necessary to prepare an accurate perspective rendering of his setting. Juvarra probably used Pozzo's technique to arrive at the perspective renderings of his settings as represented by his engravings. By reversing Juvarra's rendering technique, beginning with the engravings and Juvarra's drawings of the Ottoboni Theatre, and working towards a ground plan, a reconstruction of the settings evolves. The exact method follows:

A. To arrive at a side section view of the setting:

1. The Juvarra drawings of the side section view and the ground plan of the theatre were redrawn in "quarter-inch" scale: one-quarter inch equals one foot, zero inches.

2. Photographs of the Juvarra engravings were enlarged so that the height of the scene was six and two-thirds inches, which was the height of the up-stage side of the proscenium opening in the Ottoboni Theatre when drawn in quarter-inch scale.

3. The enlarged photographs of the engravings, now in the same quarter-inch scale as the two Juvarra drawings of the theatre, were taped to a drawing board in line with the section view of the theatre.

4. The line representing the up-stage edge of the proscenium opening was used as the picture plane which Juvarra used when he prepared the engravings. The heights of the tops
and the bottoms of the important scenic elements were transferred from the engravings to the picture plane.

5. Using the vantage point of the Cardinal as the observation point, lines were drawn from the observation point through the transferred heights of the scenic elements on the picture plane and extended into the stage area.

6. The position of the side wings and back shutters are indicated by the intersections of the extended lines through the bottoms of the transferred heights of the scenic elements with the stage floor.

B. The same process was followed to arrive at a reconstruction of the ground plans of the settings:

1. The enlarged pictures of the engravings were taped to a drawing board in line with the Juvarra drawing of the ground plan of the Ottoboni Theatre.

2. The edges of the side wings and the other important scenic elements were transferred to the line on the ground plan representing the up-stage edge of the proscenium opening: the picture plane.

3. From the vantage point of the Cardinal, lines were drawn to the transferred edges of the scenic elements on the picture plane and extended into the setting.

4. Where these lines intersected the scenic positions, already determined by the reconstruction of the section view, indicates the edges of the scenery on the stage.

If precise perspective renderings of the settings drawn by Juvarra had been available, rather than simply photographs of the
engravings, the above process would have produced exact, definitive reconstructions of the settings. Since such renderings are not available, the photographs are the best visual evidence. But the photographs of the engravings give only approximately accurate positions for the scenic elements for three reasons: first, the engravings themselves represent at best only how Juvarra must have wanted his settings to appear; second, the bottoms of certain important scenic elements in the engravings are masked by properties and characters on the stage, thereby making precise placement of those scenic elements impossible; and, third, the photographs of the engravings are somewhat distorted, even though they were made by a very competent professional photographer, G. B. Pinesider of Florence. Because the libretti of the operas are rare and fragile, the photographer could not force the pages exactly flat when taking the pictures for fear of damaging the small books. In consequence, some of the photographs appear curved whereas obviously the engravings are not.

Because of these three shortcomings of the photographs, six assumptions were made in order to arrive at a plan for a possible reconstruction of the settings:

1. Intermissions in the action occurred at the act breaks, which would allow for complete changes of scenery. Since a letter from one of the spectators describes the evening's entertainment as lasting five hours, and since the opera as written could not have lasted more than three hours,
intermissions would have occupied at least two hours.

2. The side wings in any particular groove could be changed between scenes. In any one act, consisting of three settings, the first and the second and the second and the third settings could not use the same grooves, but the first and the third settings might very well duplicate positions.

3. The overhead borders would have been difficult to change, even at the intermissions, and therefore could not be allowed to interfere with one another throughout the entire production.

4. Although Juvarra's drawing of the ground plan of the theatre indicates only five scenic grooves, his drawings of the settings indicate that grooves existed in other parts of the stage as well.

5. Two pieces of scenery could be flown and/or run on and off the stage as close as six-inch centers. A drawing by Juvarra of a caretto or scene cart, shows that it is only about three inches wide, and thus six-inch centers would allow sufficient clearance between carts.

6. Although the primary observation point, the Cardinal's box, is indicated in Fig. 4, the masking sight lines, that is, the line of sight from the boxes closest to the stage which the designer considered when masking, are not so indicated.

"Six-inch centers" simply means that two pieces of scenery could be moved past each other if each were allotted six inches of space.

Ferrero, Fig. 160, p. 278.
However, in the drawings for a larger theatre for the Cancelleria, Juvarra does include the masking sight lines, emanating from boxes one half way back into the auditorium. A corresponding point in the smaller theatre was used to determine the masking requirements vertically and horizontally. This dichotomy of two sight lines, the primary one from the Cardinal’s box, which Juvarra used as the observation point when making his engravings, and the masking sight line from boxes farther forward, provides the answer to several perplexing masking problems to be described later.

Three drawings for each setting resulted from following the perspective method described above and the application of the six assumptions: first, a tracing of the important scenic elements taken directly from the enlarged photographs of the engravings; second, a reconstruction of the setting as seen from a side section view; and, third, a reconstruction of the setting as seen from a ground plan. These drawings were made on matte actate, which is so transparent that it allows comparison of several settings simultaneously. Through this comparison, it is possible to discover and to correct problems with scene changes. (Figs. 9 and 10) The completed side section views and the ground plans are the visual evidence for the reconstructions of the ten settings for Costantino Pic. A detailed explanation of those settings follows:

First Setting: Act One, Scenes One through Four

The basic elements of the setting (Plate V and Fig. 11) are
Fig. 9.—Combined Section Views of the First and Second Settings. Solid Lines—First Setting. Broken Lines—Second Setting. Such a comparison was made of all of the settings by using overlays on matte acetate to insure that one setting would not interfere with another.
Fig. 10.--Combined Ground Plans of the First and Second Settings. Solid Lines--First Setting. Broken Lines--Second Setting. Such a comparison was made of all of the settings by using overlays on matte acetate to insure that one setting would not interfere with another.
Fig. 11.--First Setting, Constantino Pie, Tracing from the Engraving. A--Text wings. B--Back shutter. C₁-C₆--Cloud-sky borders. D--"Religion" machine. F--Cherub with the standard.
reconstructed in Figs. 12 and 13. The placement of the side wings and the back shutter was determined by following the method as previously described in this chapter. Although the bottoms of the cloud borders are drawn straight across in Fig. 11, it is more likely that they were curved to fit the shape of the top of the proscenium opening, and in all probability that those curves were irregularly cloud-shaped as is indicated for $C_1$. Such an irregular curve would give a more realistic impression of actual clouds than would a border straight across the bottom. What is shown in Fig. 11 by the horizontal lines forming the bottoms of the clouds $C_2\text{-}C_6$, is the height of the bottom of each of the cloud curves at the center of the stage, that highest point where each cloud masks what is up stage of it. Plate V and Fig. 11 reveal the most difficult elements (difficult in that they require more special handling than does the rest of the scenery) of this setting: two machines (1) that of "Religion," and (2) that of the cherub bearing the standard to Costantino; and (3) the horse upon which Costantino is said to make his entrance. (For these and all subsequent references to stage directions, scenic requirements, effects, numbers of characters in a scene, etc., refer to the appropriate appendix.) The positioning of the "Religion" machine in its down-stage alignment can be determined by two factors: first, the position of the figure of "Religion" high in the air, yet well under the cloud border masking requires the down-stage position of the machine; and, second, the cherub flies from the "Religion" machine to Costantino, whose position is shown down left, and returns, which would also indicate a position of approximately the same depth as Costantino. One possibility for the operation of the "Religion"
Fig. 12.—First Setting, Costantino
Fig. 13.—First Setting, Costantino
Pilat, Ground Plan. A—Tent wings. B—Back shutter. B—Door to
wardrobe room.
machine is shown in Fig. 14. As pictured, this device would allow for the loading of the machine in the fly loft stage left, the positioning of the machine in the flies, and then the lowering of the machine at the appropriate time. The machine could be returned out of sight and unloaded in the same manner. Fig. 15 shows how the flying cherub machine might have worked. This scenic piece (since it is difficult to imagine an actual naked sprite before the Cardinal and the ladies, although the flying method depicted would work as well for a child as for a flat scenic element) probably fit into a slot on the "Religion" machine and the standard fit into another slot at the position of the "hands" of the figure. Thus "Religion" could take the standard out of the slot and show it to Costantino, replace it in the "hands" of the cherub, and then the operators could lift the cherub from its slot, lower him to the waiting Costantino who would take the standard, and then raise the cherub to its original position. "Religion" could fit the figure back into its slot with an affectionate gesture as the cherub returned, and together they could "return out of sight."

The third difficulty with this setting, the horse, could be solved quite easily. Being on stage at the opening of the opera, the horse could be led off stage immediately upon Costantino's dismounting, through the as yet unobstructed doorway stage left into the wardrobe. Since Costantino dismounts early in the first scene, ample time would remain for the fitting into place of the side wings for the second setting before they would have to be moved on stage.

Second Setting: Act One, Scenes Five through Ten
Fig. 14.—Rigging for the flying machines in Act One, Scenes One and Eleven, and in Act Three, Scene Nineteen. A—"Religion" machine (or "Fame" or "Faith"). B—Beam ends of the grid. C—Traveler track. D—Machine carrier. E—Sheaves for running the ropes controlling horizontal travel. F—Sheaves for running the ropes controlling vertical travel. These ropes would be counterweighted in some fashion.
Fig. 15.—Rigging for the cherub in Act One, Scene One. A—Cherub cut-out. B—Standard. C—Sheaves for running the control ropes. D—Control position.
Although the reconstruction of the basic scenic elements for this setting should be clear from the engraving (Plate VI) and Figs. 16, 17, and 18, it is the first setting using a scenic device which Juvarra probably used for all three operas, two-part borders. A two-part border is shown at C in Figs. 16 and 17. This border was divided into two sections so that it could be flown completely out of the way for the other settings. The line at the top of Fig. 17, F, and that line in all of the section views, indicates the working height, or the highest flown height, under the grid. This line is one foot below the bottom of the underside of the grid itself. All down-stage borders are, at maximum, just long enough so that, when flown as high as possible, they clear the proscenium opening. Since the overhead border C in Figs. 16 and 17 is too long to be flown to the height of the proscenium opening, it was most likely divided into two parts, which is one practical solution to the problem posed by the low grid and the long border. It is not known whether this particular solution or some other was used.

As well as introducing the two-part border, this is the first setting in which it is necessary to consider both the masking sight lines and the primary sight lines. Although all of the sight lines drawn in Figs. 17 and 18 are based upon the masking sight line, the sight line in Fig. 17 between borders A and B clearly indicates that the scene is not masked at this point. What must be remembered is that the primary sight line, that of the Cardinal, is interrupted correctly by border B. The Cardinal and every spectator in the choice seating positions in the boxes at the rear of the auditorium, would see the scene exactly as Juvarra drew it in the engraving. Only the
Plate VI

Second Setting, Costantino Pio
Fig. 16.—Second Setting, Costantino Pic. Traced from the Engraving. A—Curtain border. B—Dome border. C—Two-part arch-lamp border. D—Ceiling border. 1, 2, and 3—Side wings. 4—Back shutter.
Fig. 17.—Second Setting.
Costantino Fig., Section View.  A—Curtain border.  B—Dome border.
F—Working height of stage grid.  1, 2, and 3—Side wings.  4—Back shutter.
\[\text{---}\]—Marks the juncture between an overhead border and a corresponding wing or shutter.
Fig. 18.—Second Setting, Costantino Pic, Ground Plan. 1, 2, and 3—Side wings. 4—Back shutter. E—Door to wardrobe.
masking sight line is not taken care of by border B, but rather by borders which are not shown in Fig. 17 and are out of the Cardinal's line of sight. Thus the spectators in the less-favored positions in the boxes closest to the stage would not enjoy the perfect view of the Cardinal, but at least would not see into the backstage machinery.

Third Setting: Act One, Scenes Eleven through Eighteen

The engraving for this setting (Plate VII) and the tracing in Fig. 19, show the setting as it appears at the end of the act in scene eighteen. But at the opening of scene eleven the script calls for Costantino to enter in a triumphal cart, drawn by slaves, and for "Fame" to appear in the air in a chariot drawn by two winged horses. The cart could be brought through the wardrobe door and Fig. 20 shows the flying machine at K, in position for scene eleven. The machinery for "Fame" is the same as for "Religion" in scene one. Only the painted flat front of the apparatus has been changed. The crown canopy effect shown in Plate VII is formed in scene eighteen by lowering B and D into position as shown in Fig. 21. B is located so far down stage in order to appear to the Cardinal as high in the proscenium as is pictured in the engraving.

The final effect in scene eighteen calls for an "advancing triumphal cart which dissolves into eight gladiators." This effect was probably accomplished by having a flat painted mock-up of the practical cart which carried Costantino into scene eleven. As the actors (the six shown in the engraving, not the eight called for in the stage direction) carry the flat down stage in front of them, appearing to the audience as the empty cart rolling towards them, they reach a slot in the floor through which they lower the flat painted cart, thus
Plate VII

Third Setting, Costantino Pio
Fig. 22.—Third Setting, Costantino Pio, Ground Plan. E—Door to wardrobe. F and G—Side wings. H—Triumphal arch back shutter. I—Side back shutters. J—Platform.
Plate VIII

Fourth Setting, Costantino Pio
appearing to grow out of the dissolving cart.

Fourth Setting: Act Two, Scenes One through Nine

Plate VIII indicates that this setting is of approximately the same make up as the second setting, with foliage side wings substituted for the architectural ones of the second setting, and using a different back shutter, but with the same cloud borders from the first setting and the same down-stage curtain border. At most three characters appear on stage at any one time, and no difficult effects or machines are mentioned.

Fifth Setting: Act Two, Scenes Ten through Thirteen

This setting has no more rigorous requirements than does the fourth setting, but it does mark the first setting which is scena-perangolo, rather than one-point perspective, as can be seen from the engraving. (Plate IX and Fig. 23) The reconstruction of the scenic elements (Figs. 24 and 25) also shows for the first time "neutral" or "utility" side wings. These utility side wings would not be seen by the Cardinal, being out of his line of sight. (Notice that they do not appear in the tracing taken from the engraving, Fig. 22.) Utility side wings appear to be essential in the fifth setting and in many settings of all three operas in order to mask the sight lines of those spectators in the lesser boxes along the sides of the auditorium. Utility side wings are indicated in the section views and the ground plans with dotted lines. Whether these utility side wings were of some neutral color such as black, or whether they were specially painted for each setting is not clear, but space has been allotted for them as if they were always different scenic pieces for each setting.
Fifth Setting, Costantino Pio
Fig. 23.—Fifth Setting, Costantino Picc, Tracing from the Engraving. 1—Down-stage side wings. 2 and 3—Freestanding central pillars. 4—Back shutter. A—Curtain border. B, C, and D—Architectural borders.
Fig. 24.---Fifth Setting, Costantino Pio, Section View. 1--Down-stage side wings. 2 and 3--Freestanding central pillars. 4--Back shutter. 5--Utility side wings. A--Curtain border. B, C, and D--Architectural borders. E--Door to wardrobe.
Fig. 25.—Fifth Setting, Costantino Pio, Ground Plan. 1—Down stage side wings. 2 and 3—Freestanding central pillars. 4—Back shutter. 5—Utility side wings. E—Door to wardrobe.
Sixth Setting: Act Two, Scenes Fourteen through Eighteen

This setting (Plate X) is almost identical to the fourth setting, with rock side wings thrust among the foliage wings and a somewhat deeper back shutter than in the fourth setting, thus allowing for the ample room needed for the battle of the archers and the conspirators called for in scene seventeen.

Seventh Setting: Act Three, Scenes One through Six

This setting (Plate XI) is not markedly different from the second setting, using again three side wings and one back shutter, with overhead architectural borders up stage of that same down-stage curtain border used in the earlier setting. The exact placement of these scenic elements can easily be worked out, still providing room for the other settings of act three.

Eighth Setting: Act Three, Scenes Seven through Ten

Nothing is complicated about the elements of this setting (Plate XII and Figs. 26, 27, and 28), but it appears to extend to the back of the addition to the stage, the "Casone," rather than being cut off at a shallower depth. The scenes which take place within this setting are important to the drama, marking a final reversal of Massimiano's evil design and the triumph of the righteous Costantino, along with an example of Costantino's Christian Charity in the forgiving of Fausta and Massimiano at the end of scene ten. The significance of the action of the scenes within this setting, combined with an elaborate stage direction in scene nine, make the great depth of the setting seem appropriate. The stage direction reads, "Costantino is among the trees. Fausta and Massimiano see torches
Sixth Setting, Costantino Pio
Plate XI

Seventh Setting, Costantino Pio
Plate XII

Eighth Setting, Costantino Pio
Fig. 26.—Eighth Setting, Costantino Pio. Tracing from the Engraving. A—Curtain border. B—Down-stage curtain border. C<sub>2</sub>-C<sub>5</sub>—Cloud-sky borders 2-5. 2—Tree side wings and freestanding pairs of trees. 4—Side back wings. 5—Back shutter.
Fig. 27.—Eighth Setting, Costantino Pio, Section View.
A—Curtain border.  B—Down-stage curtain border.  C₂-C₅—Cloud-sky borders 2-5.  E—Door to wardrobe.  2—Tree side wings and freestanding pairs of trees.  3—Utility side wings.  4—Side back wings.  5—Back shutter.
Fig. 28.—Eighth Setting, Costantino Pig, Ground Plan. 2—Tree side wings and freestanding pairs of trees. 3—Utility side wings. 4—Back side wings. 5—Back shutter. E—Door to wardrobe.
carried by Costantino's guard slowly approaching. Costantino watches them as Massimiano laments his approaching death. The effect of flickering torches slowly approaching in the distance seems to call for some real as well as apparent depth to the setting. The hiding places afforded by the freestanding paired trees would be effective positions from which to show flickering torches. Also, the depth of the setting will still allow for the other settings in act three.

Ninth Setting: Act Three, Scenes Eleven through Sixteen

This is another angled setting, similar to the fifth, as can be seen in the engraving (Plate XIII and Fig. 29), with three freestanding pillars forming the entrance to the prison. The engraving shows two hanging candle lamps, the first suspended from behind the curtain border B as shown stage right in Fig. 30, and the second from behind the two-part border 2, stage left. These lamps could easily have been practical since they could be flown up through the grid, and would therefore not interfere with the other hanging scenery. Fig. 31 shows that the entrance to the prison could easily be effected between the second and the third freestanding pillars.

Tenth Setting: Act Three, Scenes Seventeen and Eighteen

The engraving (Plate XIV and Fig. 32) picture a temple which is actually a gothic church. Nothing is complicated about the setting, except for the platform throne down stage right. An actual platform with four characters seated upon it, it was probably pushed on to the stage from some point up stage right at the appropriate time. Whether any attempt was made to hide this technical business, or whether placing the platform was made a part of the stage business,
Plate XIII

Ninth Setting, Costantino Pio
Fig. 29.—Ninth Setting, Costantino Pio, Tracing from the Engraving. A—Curtain border. B—Down-stage curtain border. 2—Architectural borders. 3—Pillar side wings and freestanding pillars. 4—Outside back shutters. 5—Inside back shutters.
Fig. 30.--Ninth Setting, Costantino Flo, Section View. 1--Curtain border. 2--Down-stage curtain border. 3--Door to wardrobe. 4--Architectural borders. 5--Pillar side wings and freestanding pillars. 6--Outside back shutters. 7--Inside back shutters. 8--Utility side wings.
Fig. 31.—Ninth Setting, Costantino Pio, Ground Plan. 3--Pillar side wings and freestanding pillars. 4--Outside back shutters. 5--Inside back shutters. 6--Utility side wings. 8--Door to wardrobe.
Plate XIV

Tenth Setting, Costantino Pio
Fig. 32.—Tenth Setting, Costantino Pic, Tracing from the Engraving. 1—Side wings. 2—Arch borders. 3—Outside back shutters. 4—Inside back shutters. 5—Two-piece architectural border. 6—Canopy wing.
is not mentioned in the stage directions; but, unless a front curtain were dropped, there would be no hiding this scenic movement. (All of the other setting changes which occur between scenes are predicated on the concept of the settings moving mysteriously on and off stage before an amazed audience. Thus the presence or the absence of a front curtain is immaterial to this reconstruction. It would seem, however, that the rapid movement of the action, in which a setting change is treated identically in the script as is a simple change of characters, would indicate that no front curtain as we know it today was used.) The reconstruction of the other scenic elements is shown in Figs. 33 and 34. This setting requires nothing unusual except for the "large number of courtiers" listed for scene eighteen. The ground plan (Fig. 34) allows for the entrance and the accommodation of a fairly large number of persons.

Tenth Setting with Machine: Act Three, Scene Nineteen

The formidable stage directions for this finale of the opera seem to be prohibitive, yet the effect can be achieved exactly as it is described. The stage directions read, "This is followed by solemn music while Costantino, Fausta, Licinio, and Costanza ascend to the throne and from the top of the temple descends a large machine of clouds which opens to form a heavenly kingdom with three staircases which reach to the floor. Faith appears on a luminous throne, assisted by the Liberal Arts. . . . The Liberal Arts descend the stairs and form a dance." Plate XV and Figs. 35, 36, and 37 indicate how the scenic elements appeared after the completion of the change. The change itself probably proceeded as follows: As the double border from the tenth setting was raised, the machine bearing "Faith" and
Fig. 33.--Tenth Setting,
Costantino Pic, Section View. 1--Side wings. 2--Arch borders. 3--Outside back shutters. 4--Inside back shutters. 5--Two-piece architectural border. 6--Canopy wing. 7--Utility side wings. E--Door to wardrobe.
Fig. 34.—Tenth Setting, Costantino

Pic, Ground Plan. 1—Side wings. 3—Outside back shutters. 4—Inside back shutters. 6—Canopy wing. 7—Utility side wings. E—Door to wardrobe.
Tenth Setting with Machine, Costantino Pio
Fig. 35.—Tenth Setting with Machine, Costantino Pio, Tracing from the Engraving. 1—Side wings. C₁ and C₃—Cloud-sky borders 1 and 3. 3—Canopy border. 4—"Faith" machine. 6—Canopy wing. 7—Cloud wings. 9—Stairs. 10—Platform. 12—Inside back shutters. 13—Outside back shutters. 14—Halo effect and architectural border. 15—Architectural masking borders.
Fig. 36.—Tenth Setting with Machine, Costantino Pio, Section View. 1—Side wings. C₁-C₆—Cloud-sky borders. 3—Canopy border. 4—"Faith" machine. 6—Canopy wing. 7—Cloud wings. 8—Utility wings. 9—Stairs. 10—Platform. 12—Inside back shutters. 13—Outside back shutters. 14—Halo effect and architectural border. 15—Architectural masking borders. E—Door to wardrobe.
Fig. 37.—Tenth Setting with Machine, Costantino Pic, Ground Plan. 1—Side wings. 6—Canopy wing. 7—Cloud wings. 8—Utility side wings. 9—Stairs. 10—Platform. 12—Inside back shutters. 13—Outside back shutters. 15—Architectural masking border. E—Door to wardrobe.
and the canopy border 3 slowly descended into place and the cloud wings 7 slid on to the stage. Then the shutters 3 and 4 from the tenth setting gradually slid back revealing the "Liberal Arts" on the platform 10 at the top of the stairs 9. All of the scenic elements of the finale which are located up stage of the back shutters 3 and 4 in the tenth setting, are in place before the transformation begins. This sequence would give the required effect of a "descending machine which opens to reveal. . . ."

The transition to this final machine ends Costantino Pio in the same manner in which it began, by displaying amazing scenic effects, designed to confound the spectators. Juvarra relied heavily upon this confounding in his settings for Costantino. Acts one and three are filled with flying machines and other spectacular effects. However, the vast majority of those effects, and all of the remainder of the scenery, could have been accomplished using only flat scenic elements. Whenever practical and three-dimensional elements are necessary, special mention is made in the stage directions. (See for example the platforms in the tenth setting, one of which holds the four major characters, and the other is the level from which descend the "Liberal Arts".) Amazing enough in a large theatre, Juvarra's settings are almost unbelievable in the tiny Ottoboni. Juvarra shows in his settings for Costantino the transition then underway from the style of the seventeenth century to that of the eighteenth. The seventeenth century is represented by the second, third, fourth, seventh, and tenth settings, where Juvarra used two symmetrical sides receding towards a central vanishing point. However, the artist departs from the usual practices of the seventeenth century in the
other settings in three distinct ways: first, in the first and the sixth settings, he avoids the usual symmetry, but he retains the central vanishing point; second, in the eighth setting, Juvarra hides the central vanishing point behind a scenic element down stage of it, the farthest up stage of the freestanding trees; and, third, Juvarra uses fully developed eighteenth-century **scena-per-angolo** in his fifth and ninth settings, putting to good use in both cases the capacity of the angled scene to enlarge the apparent size of the stage.

The reconstructions reveal how Juvarra could have accomplished all of his scenic effects in the manner of the other early eighteenth-century opera designers, using primarily flat scenic elements, and bringing in three-dimensional construction only when necessary to support the weight of a live actor.
CHAPTER IV

A RECONSTRUCTION OF THE SETTINGS FOR
TEODOSIO IL GIOVANE (1711)

The date of the first performance of Teodosio in the Ottoboni Theatre cannot be exactly determined, but records reveal that in January of 1711, preparations were made in the Cancelleria to serve sweets in the boxes of the theatre. At least two additional performances took place on the 2nd and the 7th of February, 1711. Filippo Amadei wrote the music and again Cardinal Ottoboni supplied the words.

As for Costantino, the plot for Teodosio is a complex one, telling the story of Theodosius, who ascended to the throne of the Eastern Roman Empire at the age of eight. As Act I begins, Teodosio's general, Marciano, is returning from conquering the Persians who had been led by Varane. Teodosio welcomes him back to Constantinople, along with his captives, Ariene, Varane's betrothed, and her servant, Eridione. At this same time a beautiful young Athenian, Atanede, is at court, seeking the Emperor's assistance in getting her rightful inheritance from her profligate brothers. As Ataneide waits for Teodosio to see her and to grant her leave to return to Athens, she talks to her governess, Acrisia, about her love for the Emperor. Pulcheria, Teodosio's sister and chief adviser, tells Atanede that

1Ferrero, p. 94, n. 1.

2Ferrero, p. 38, n. 27.
the Emperor will help her and will probably grant her permission to leave the court. Varane, who has followed Ariene from Persia, comes upon Atenaide and asks for Ariene. Atenaide offers to help Varane, but Eridione, overhearing, thinks that they are in love. Although Teodosio and Atenaide love one another, and Varane and Ariene are in love, all four mistakenly believes their partner to be faithless by the end of Act I. Only Marciano and Pulcheria are following a straight course of mutual admiration and trust. Acrisia and Eridione end the act with a comic dance.

Act II is filled with further lovers' complications so that at the end of the act, the troubled lovers are farther apart than ever. The act ends on a hopeful note, however, as Acrisia declares that she can solve everyone's problems.

At the opening of Act III, Varane further complicates matters by throwing down a statue of Teodosio, who eventually forgives him. Varane and Ariene are reunited and Marciano and Pulcheria are paired, as are Eridione and Acrisia. But Teodosio, still believing Atenaide to be faithless, asks Pulcheria to choose a wife for him and then he waits, sunk in profound melancholy, for her to make her choice. Pulcheria selects Atenaide, and all four couples are joined in happy union as the opera ends. Professor Ferrero devotes a lengthy chapter of her book, Filippo Juvarra, to a scene by scene discussion of the settings for Teodosio, where she suggests that perhaps Juvarra was finding the confines of the small Ottoboni Theatre difficult to work with and therefore tried many new approaches to the second opera he designed for this theatre. 3 She writes that the settings for this

3Ferrero, p. 29.
opera show two important characteristics of Juvara's scenic technique: first, he worked from a sketch of the scene to a more polished rendering, and only finally to a ground plan. But the ground plans in Juvara's hand are themselves only sketches. No evidence indicates that he ever drew a scaled ground plan. Juvara's method contrasts with that of Ferdinando Galli-Bibiena, who liked to work from an elaborate, scaled ground plan, from which the elevation of the setting grew inexorably. While Bibiena (and Pozzo) seemed to concentrate immediately upon solving the structural problems involved in transferring their ground plans to flat scenic elements, Juvara delayed considering those problems, beginning instead with the visual. Second, Professor Ferrero sees in the settings for Teodosio, Juvara's definite moving away from the depiction of architecture towards the display of natural growing things; a characteristic of the change from the theatrical taste of the seventeenth century to that of the eighteenth. Also, Juvara deliberately attempts in several settings, such as the fourth, the seventh, and the ninth, to limit the deep vista at the back of the setting, and therefore maintain emphasis on the down-stage acting area.

While a great many more of Juvara's preparatory drawings for Teodosio have been discovered than for Costantino, the best evidence of how the artist wanted his settings to appear remains the set of engravings found in the libretto. In addition, two scenic lists appear among Juvara's drawings collected in an album at the Victoria

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4 Ferrero, p. 29.
5 Ferrero, p. 31.
and Albert Museum in London. The first list, found on the back of page 121 of the album, seems to be a complete list of the settings for Teodosio, but, unfortunately, seems to refer to an early idea Juvarra had about the settings, and, according to the engravings, was not followed in preparing the settings actually used in the production. The majority of the ground plans in this first list do not refer to the engravings, but rather to earlier (earlier because apparently abandoned) ideas for the settings. For the second, third, fourth, fifth, sixth, and seventh settings, one of the Juvarra drawings which Professor Ferrero identifies as being made for that scene in Teodosio, refers to the ground plan in the first scenic list. But these same drawings do not refer to the engravings of the settings found in the libretto. Further, the names of the settings in the first scenic list are markedly different, particularly in the later settings, from those which appear in the libretto. It seems, then, that this first scenic list is of extremely limited value when reconstructing the settings for Teodosio. The second scenic list, found on the back of page 21 of the London album, will be discussed in the reconstruction of the first setting from Teodosio. The methods used in the reconstruction of Teodosio were the same as for Costantino, however Juvarra made a different type of engraving for the libretto of the second opera. This difficulty will also be discussed along with the first setting.

First Setting: Act One, Scenes One through Four

In contrast to the engravings for Costantino, those for Teodosio are simply rectangular, with no indication of the proscenium opening
or where the picture plane is. (Plate XVI) If the total height of
the back of the proscenium, six and three-quarters inches in quarter-
inch scale, is regarded as corresponding to the height of the pictures
of the engravings, the scenery seems to be farther up stage than was
probably the case. The method for Costantino was modified for
Teodosio, therefore, as if the bottom of the engraving corresponded
to the front of the apron of the stage rather than to the back of
the proscenium. This change makes the method less exact, but, while
not as satisfactory as with Costantino, allows a possible and probable
reconstruction of the settings. Another difficulty, but only with
the first and fourth settings, derives from the fact that, because
of the water machine, the stage floor is not visible in the engraving,
except for the scenic elements farthest down stage. That made the
placement of the up-stage side wings and back shutter really a matter
of conjecture. Still, the reconstruction as shown is workable.
(Plate XVI and Figs. 38, 39, and 40) The basic make up of this set-
ting is not very complicated. The front of the setting is masked
overhead by a curtain border B, and the cloud borders 1-6 mask the
remainder of the top of the setting. The sides are masked with
architectural, tree, and utility side wings in quite a simple fashion.
The difficulty with the setting lies in the water and the representa-
tion of the two boats which appear upon it. Among the many
possibilities for the water machine, the one selected as best serving
the needs of this setting was taken from Nicola Sabbattini's book,
Practica di fabricar scene e machine ne' teatri, published in 1638.
The workings of the "sea" become apparent in Fig. 41, which details
the workings of the water and the skiff and ship which move through
Plate XVI

First Setting, Teodosio II Giovane
Fig. 38.—First Setting, Teodosio II Giovane, Tracing from the Engraving. A—Curtain border. B—Second curtain border. C₁—C₆—Cloud borders. 1—City gate side wings. 2—Tower side wings. 3—Tree side wing. 4—Skiff. 5—Ship. 6—Back shutter. 8—Water machine. 9—Water mask extensions.
Fig. 39. -- First Setting, Teodosio Il Giovane, Section View. A--Curtain border. B--Second curtain border. C_1--C_3--Cloud borders. E--Door to wardrobe. 1--City gate side wings. 2--Tower side wings. 3--Tree side wing. 4--Skiff. 5--Ship. 6--Back shutter. 7--Utility side wings. 8--Water machine.
Fig. 40.--First Setting, Teodosio II Giovane, Ground Plan.
1--City gate side wings. 2--Tower side wings. 3--Tree side wing.
4--Skiff. 5--Ship. 6--Back shutter. 7--Utility side wings. 8--Water machine. 9--Water mask extensions. E--Door to wardrobe.
Fig. 41.—First and Fourth Settings, Teodosio Il Giovane Detail of the Water Machine. A—Front view. B—Side view. C—Top view, showing the skiff, 4, and the ship, 5, in position, ready to slide on to the stage.
it. In the first scene of the opera, Marciano’s fleet is described as "approaching the beach." It is at this time that the prow of the ship probably moved from its off-stage position to the one shown in the engraving. Then, in the second scene, the skiff bearing Marciano, Ariene, and Eridione moves forward on to the stage to discharge its passengers. Since the second setting closes off the scene down stage of the water, the water machine could be moved off the stage during the second scene, in preparation for the third setting. The machine could be moved off through the door to the wardrobe or to some up-stage corner, probably stage left, from where it could be retrieved for use again in the fourth setting.

A comparison between this reconstruction of the setting with the second scenic list from the London album shows a close correlation. This list (See Appendix II.) is the description of the placing of the scenic elements for "Atto P: Scena P: Porto di Costantinopoli/ verso le stanze," (Act I Scene 1/ Port of Constantinople/ scenic list) which would appear to be for the first setting of Teodosio.

In the list the first groove is left empty (although an entry reading "Porto di costan" is crossed out), the second and third grooves are labelled "Porto di Costantinopoli," and the fourth and the fifth grooves are labelled "Torrione" (Towers), and then follows an additional listing: "a 4; canale caretto mattò lanterna; e suo Lontano o armata navale e città" (in the fourth groove a wild scenic cart; followed by the countryside in the distance, with armed navy and the city). The reconstruction for this setting indicates that the instructions for the arrangement of the scenic elements in this list seem accurate. The "caretto mattò lanterna" refers to a scenic cart free
to run without reference to any groove, anywhere on the surface of the stage. In Fig. 39 it is made clear that the skiff runs in the same place as the first of the "Torrione," which is located in the fourth scenic groove from the front of the stage.

One other scenic element is worthy of note. In five of the Juvarra drawings made in preparation for this setting, a heavenly machine or a wild storm appears. Apparently in the early stages of planning, it was intended that either the heavens would respond to Teodosio's giving thanks and/or he would actually quiet the heavens by asking for fair seas and calm winds. No stage direction appears in the libretto, however, calling for either storm or heavenly apparition. Apparently the producers of the opera thought that the arrival by sea of first the ship and then the skiff bearing three characters, constituted enough spectacle to open the evening's entertainment, such as the horse and the two flying machines provided in Costantino.

Second Setting: Act One, Scenes Five through Ten

The complete reconstruction of the setting is provided to show that the scene could be staged completely down stage of the water in the first setting. The action of the scenes in this setting does not require special or unusual scenic effects, and only three characters are ever on stage at any one time. (Plate XVII and Figs. 42, 43, and 44)

Third Setting: Act One, Scenes Eleven through Eighteen

Plate XVIII shows that the third setting is similar to the sixth setting in Costantino, with two or three side wings and a fairly deep
Second Setting, Teodosio Il Giovane
Fig. 42.—Second Setting, Teodosio II Giovane, Tracing from the Engraving. A—Curtain border. B—Architectural border. C—Two-part architectural border. 1—First side wing. 2—Outside back shutters. 3—Inside back shutters.
Fig. 44.—Second Setting, Teodosio II Giovane, Ground plan.
1—Side wings. 2—Outside back shutters. 3—Inside back shutters.
4—Utility side wings. E—Door to wardrobe.
Plate XVIII

Third Setting, Teodosio II Giovane
back shutter, with front curtain border and cloud borders overhead. This arrangement provides adequate room for the important actions which take place within this setting in scenes fifteen and sixteen. The "porno" changes hands, causing the misunderstandings which lead to the lovers' quarrels, and two groups of characters must appear to be removed far enough from each other so as to be able to see what is going on in the other group but not to overhear what is said. The dance at the end of scene eighteen calls for Acrisia to ask Eridione to dance with the statue of a "giant woman," which is the central figure of a fountain, apparently one of those fountains down left or right. Acrisia then changes that statue into several court pages (according to the stage directions) or to "these, your Persians" (according to the poetry). This transformation would be very simple, using a cut out fountain wing which could slide back to reveal the dancers or the court pages.

Fourth Setting: Act Two, Scenes One through Seven

The water machine from the first setting reappears in this setting, with an almost identical scenic arrangement. Even the position of the skiff is identical to the first setting, as can be seen from the engraving. (Plate XIX) The only addition is a practical platform stage right from which Ariene and Eridione view the landing of Varane's skiff. Down stage, ample room is available for a duel between Marciano and Varane. The platform would pose no difficulty, because the next setting is down stage of the water machine, thereby providing ample time for striking the water machine and the platform.

Fifth Setting: Act Two, Scenes Eight through Ten
Plate XIX

Fourth Setting, Teodosio Il Giovane
Juvarra probably employed another short setting in order to close the scene down stage of the water machine. One other argument in favor of the simplest of settings is the total lack of plot advancement during the three scenes which take place within this setting. The three scenes simply repeat actions which have already happened during earlier scenes.

Sixth Setting: Act Two, Scenes Eleven through Sixteen

Plate XXI shows that this setting appears to be made up of four pairs of side wings and a back shutter, with a curtain border down stage and architectural borders corresponding to the side wings. The special effects required within this setting include transformations in the final scene, where Acrisia hides four pages under a library table, turns a chair occupied by Eridione into a giant bat which flies into the air, and transforms six tables into nymphs who dance and sing as the act ends. The pages could be hidden behind a flat cutout table, and the nymphs could hide behind other flat tables. Then, the tables are pulled off stage to reveal the nymphs. But the bat is a trifle more complicated. The flying could be accomplished with the same flying rig which flew the cherub from the "Religion" machine to Costantino and back again in the first setting from that opera. As for the transformation, it would be possible to have Eridione sit directly on the bat which is masked by the flat wing cut out of a chair. If the flat wing chair were drawn off stage at the right moment, or dropped through the stage floor, the bat would seem to emerge from the chair and could then fly with Eridione into the air. Unfortunately, neither the six tables which are later turned into nymphs, nor the chair which turns into a bat, are pictured in the
Plate XXI

Sixth Setting, Teodosio II Giovanni
Plate XXII

Seventh Setting, Teodosio II Giovana
Seventh Setting: Act Three, Scenes One through Four

Plate XXII and Figs. 45, 46, and 47 detail the reconstruction of this setting. Although the scenic requirements are not complicated, two points are noteworthy: first, the overhead masking is split between open sky stage left and the architecture of stage right. Figs. 45 and 46 show how this might be accomplished. Second, the action of the fourth scene involves the pulling down of the statue of Teodosio. The statue is shown in the reconstruction in full round, although it could as easily have been a flat cut out on top of a three-dimensional platform. The destruction or the tipping over of the statue could be effected quite simply in either case. If three-dimensional, the statue would simply have to be made of some hollow, light-weight material such as papier mâché, and then tipped over. It would even be possible to make the statue in sections and have them loosely fastened together so that the statue could be broken as well as tipped over, although the latter is all that is called for in the stage directions. In the case of a flat cut out, the construction and the destruction would be even simpler, though probably not as effective as in three dimensions.

Eighth Setting: Act Three, Scenes Five through Nine

Plate XXIII indicates that this setting presents no unusual requirements scenically. Overhead are the now familiar curtain border and the clouds. One or two pairs of side wings and the back shutter provide the remainder of the masking for this setting, whose four scenes require at most five characters at any one time and call for
Fig. 45.—Seventh Setting, Teodosio II Giovanoe, Tracing from the Engraving. B—Curtain border, D—Architectural borders. C₁-C₆—Cloud borders. 1—Down-stage pillar side wings. 2—Pillar side wings and freestanding pillar. 3—Back shutter. 4—Statue.
Fig. 46.—Seventh Setting, Teodosio II Giovane, Section View. B—Curtain Border. C₁-C₆—Cloud borders. D—Architectural borders. E—Door to wardrobe. 1—Downstage pillar side wings. 2—Pillar side wing and freestanding pillar. 3—Back shutter. 4—Statue. 5—Utility side wings.
Fig. 47.—Seventh Setting, Teodosio II Giovane, Ground Plan.
1—Down-stage pillar side wings. 2—Pillar side wing and freestanding pillar. 3—Back shutter. 4—Statue. 5—Utility side wings. E—Door to wardrobe.
Plate XXIII

Eighth Setting, Teodosio II Giovane
no complicated or violent actions.

Ninth Setting: Act Three, Scenes Ten through Thirteen

Plate XXIV indicates what at first appears to be a modern box set with side walls running up and down stage instead of in the usual side wing configuration. Even in this case, however, the side wing method becomes possible and believable primarily because of the pieces of furniture masking the second side wing 1, and the back shutter 2, in Figs. 48, 49, and 50. The stool in each of these four positions conceals the fact that, where there ought to be a line formed by the intersection of the floor and the wall extending forward to meet the next scenic element, actually a gap exists caused by the normal side wing arrangement. It would even be possible to close off the setting with the side wing which forms the up-stage side of the doorway and still to maintain the entire stage picture as it is shown in the engraving. The libretto calls for no special effects within this setting and no more than three characters are present at any one time.

Tenth Setting: Act Three, Scenes Fourteen through Seventeen

The engraving (Plate XXV) reveals no special requirements for this setting, but it is reconstructed in detail (Figs. 51, 52, and 53) to show that the transformation from this setting to the finale of the opera would be possible.

Tenth Setting with Machine: Act Three, Scene Eighteen

Plate XXVI and Figs. 54, 55, and 56 indicate the reconstruction of the setting after the transformation has taken place, except that
Ninth Setting, Teodosio Il Giovane
Fig. 48. — Ninth Setting, Teodosio II Giovane, Tracing from the Engraving. B—Curtain border. D—Ceiling borders. 1—Side wings. 2—Back shutter.
Fig. 49.—Ninth Setting, Teodosio I l Giovane, Section View. B—Curtain border. D—Ceiling border. E—Door to wardrobe. 1—Side wings. 2—Back shutter. 3—Utility side wings.
Fig. 50.--Ninth Setting, Teodosio Il Giovane, Ground Plan.
1--Side wings. 2--Back shutter. 3--Utility side wings. E--Door to wardrobe.
Tenth Setting, Teodosio Il Giovane
Fig. 51.—Tenth Setting, Teodosio II Giovane, Tracing from the Engraving. B—Curtain border. D—Architectural border. F—Two-part architectural border. 1—Side wings. 2—Back shutter.
Fig. 52.--Tenth Setting, Teodosio II Giovane, Section View. B—Curtain border. D—Architectural border. E—Door to wardrobe. F—Two-part architectural border. 1—Side wings. 2—Back shutter. 3—9—Utility side wings from the ninth setting. 1—9—Side wings from the ninth setting used here as utility side wings.
Fig. 53.—Tenth Setting, Teodosio Il Giovane, Ground Plan.
1—Side wings. 2—Back shutter. 3-9—Utility side wings from the ninth setting. 1-9—Side wings from the ninth setting used here as utility side wings. E—Door to wardrobe.
Plate XXVI

Tenth Setting with Machine, Teodosio ll Giovane
Fig. 51.—Tenth Setting with Machine, Teodosio II Giovanni, Tracing from the Engraving. I—Cloud-architectural border. F—Architectural border. G—Two-part architectural-cloud-courtier border. H—Machine. 1 and 2—Side wings. 3—Back side wings. 4—Steps. 6—Back shutter. 7—Cloud wings.
Fig. 55.—Tenth Setting with Machine, Teodosio Il Giovane, Section View. I—Cloud-architectural border. E—Door to wardrobe. F—Architectural border. G—Two-part architectural-cloud-courtier border. H—Machine. 1 and 2—Side Wings. 3—Back side wings. 4—Steps. 5—Platform. 6—Back shutter. 7—Cloud wings. 3-9—Utility side wings from the ninth setting.
Fig. 56.—Tenth Setting with Machine, Teodosio II Giovane,
Ground Plan. 1 and 2—Side wings. 3—Back side wings. 4—Steps.
5—Platform. 6—Back Shutter. 7—Cloud wings. 3-9—Utility side
wings from the ninth setting. E—Door to wardrobe.
In Fig. 55 the flying machine H is shown as it descends. The transformation might have occurred like this: back shutter 2 and masking border F from the tenth setting would begin to slide back and to rise respectively, revealing the stairs which would be run forward to their final position as the throne H slowly descends to the platform at the top of the stairs. The masking borders I and F in Fig. 55 would move into place as the throne settled down. Then the cloud-architectural border G in Fig. 55 would fly in and the cloud wings 7 would pivot into place from off-stage supporting wings. This sequence would satisfy the description of the transformation given in the stage directions which read, "Atenaide, under the name of Eudossa, appears on a large machine which descends from on high, representing the reign of Wisdom and Intelligence. She is supported by a large train of courtiers."

For the most part, Juvarra used standard seventeenth-century scenic perspective for Teodosio. In six of the ten settings, the second, third, fifth, sixth, eighth, and tenth, the engravings show the usual symmetrical one-point perspective. However, Juvarra did limit the visual depth, thereby focusing more attention on the downstage acting area, in three of these settings, the second, fifth, and tenth. The ninth setting is quite different from the other one-point symmetrical settings. Here Juvarra attempted a much more realistic interior, which gives the impression of today's box setting. In the first and the fourth settings, also in one-point perspective, Juvarra broke up the usual symmetry by assigning stage right to the architecture of the exterior of a palace, and stage left to exterior side wings; in the first setting tree side wings; and, in the second
setting, a gazebo structure. Only in the seventh setting, does Juvarra break away completely from the usual perspective techniques of the seventeenth century, presenting the prospect of a curved colonnade, with ever-changing vanishing point following the curve.

As in Costantino, all of the visual effects for Teodosio can be accomplished using flat scenery, except for those few moments when live actors must be supported by the scenery. Save for those few effects, such as the landing of the skiff, the platform stage right in the fourth setting, the flying giant bat, the throne in the finale, and the platform supporting the throne; flat, painted scenic elements formed the stage picture.
CHAPTER V

A RECONSTRUCTION OF THE SETTINGS FOR IL CIRO (1712)

Il Ciro was probably first produced during the last days of 1711, although the libretto is dated 1712\(^1\) and a performance was given on January 2, 1712.\(^2\) The words were written by Cardinal Ottoboni and the music by Alessandro Scarlatti. Unlike Costantino and Teodosio, which were based upon actual historical characters, Ciro is taken from mythology and contains several plot elements taken from the House of Atreus.

In Act I, the shepherd king, Elcino, is to be brought before King Astiage, because he had offended Arsace, the son of a nobleman of Media. Arsace's sister, Sandane, loves Elcino, and laments the dispute. Mitridate, an ex-noble of the court who became a shepherd to escape the rigors of court life, warns Elcino of Astiage's cruelty. He tells Elcino how Astiage had banished his own daughter and her husband, and had given her infant son, Ciro, to his captain, Arpago, to have him killed, because Astiage wanted to keep the crown for himself. Elcino believes himself to be Mitridate's son, but in reality he is that same Ciro, given to Mitridate by Arpago, who could not go through with the killing of the infant. Erenia, Mitridate's real

\(^1\) Ferrero, p. 43.

\(^2\) Ferrero, p. 47, n. 1.
daughter, hates Elcino because her father had always favored him over her, even though she knew he was a foundling, and also because she loves Arsace. Arsace, on the other hand, forgives Elcino and promises him his friendship. King Astiage orders Elcino to sacrifice a lamb to the god Apollo to expiate his crimes. At the sacrifice, Astiage believes that he recognizes Elcino as Ciro because of his proud bearing and his straightforward speech. As the act ends, Elcino resolves to revenge Ciro's death upon Astiage.

In Act II, Astiage invites Elcino to a feast. He is not sure whether Elcino is really Ciro or not, until the jealous Erenia brings him Elcino's swaddling clothes, which Astiage recognizes as Ciro's. At the feast, Astiage feeds Arpago his own son's heart and has him drink his blood; then he has Arpago and Ciro chained and led away. As the act ends, Furies descend upon the banquet scene and destroy it.

In Act III, Arpago and Arsace join forces to free Elcino, and together they overthrow the tyrant Astiage. Elcino, now Ciro, takes Sandane as his bride and all ends joyously.

The settings for Ciro show no real structural differences from the two earlier operas. However, Juvarra uses more practical elevations or platforms in the opera, and he relies less upon flying machines and transformations for spectacle. The artist uses spectacle which is more integral to the story than in Costantino and Teodsoio: (1) the practical bridge in the first setting; (2) the lighting effects such as the sun in the middle of the heavens, a sudden darkening of the sky at the banquet, the flickering torches in the prison scene, and the contrast between the bright light of the countryside of the shepherds and the sinister, darker light of the court;
(3) the dances of the custodians of the temple of Apollo at the end of Act I and the dance of the Furies at the end of Act II; (4) the multi-levelled setting of the prison; (5) the use of building exteriors in the settings with practical doors in them; and (6) the Furies destroying the banquet. The artist's reliance upon the drama to provide the spectacle, rather than upon pure technical show for its own sake, has led some historians to believe that, with his settings for Ciro, Juvarra brought new artistic values to the theatre of the eighteenth century. 3

Only three of the settings for Ciro have been completely reconstructed because only the first and the ninth settings, with their emphasis on practical elevations, and the eleventh setting, within which the transformation to the finale takes place, are significantly different from settings already described.

First Setting: Act One, Scenes One through Five

(Plate XXVII and Figs. 57, 58, and 59) Structurally the only difficulty posed by this setting is the bridge and the hill which seems to lead from the stage-left end of the bridge to the stage floor. The libretto describes actors coming over the bridge and down the hill, thereby requiring practical scenic elements, not simply a painted shutter. Fig. 57 suggests that the modest span of the bridge would pose no structural problem, and Figs. 58 and 59 show room for a three-foot wide platform for the bridge and a similar platform for the entrance off the bridge on to the stage floor. The path down from the bridge as shown in the engraving, is a most

3Ferrero, p. 47.
Plate XXVII

First Setting, Il Giro
Fig. 57.--First Setting, Il Ciro, Tracing from the Engraving.

C₁-C₅—Cloud borders 1-5. 1—Rock side wings. 2—Tree side wings. 3—Front of the bridge shutters. 4—Back of the bridge shutters. 5—Sun back shutter and border.
Fig. 58.—First Setting, II Ciro, Section View. C₁-C₅—Cloud borders 1-5. E—Door to wardrobe. 1—Rock side wings. 2—Tree side wings. 3—Front of the bridge shutters. 4—Back of the bridge shutters. 5—Sun back shutter and border. 6—Center height of the bridge. 7—End height of the bridge. 8—Off-stage height of the bridge. 9—Ladder. 10—Ramp to stage.
Fig. 59.—First Setting, II Ciro, Ground Plan. 1—Rock side wings. 2—Tree side wings. 3—Front of the bridge shutter. 4—Back of the bridge shutter. 5—Sun back shutter. 6—Center height of the bridge. 7—End height of the bridge. 8—Off-stage height of the bridge. 9—Ladder. 10—Ramp to stage. E—Door to wardrobe.
improbable solution for bringing the characters down to stage level. Even if the supporting ramp for such a path were to reach all the way down to the apron, it would be too steep to negotiate comfortably. The reconstruction as shown would give the impression of coming down off the bridge, and even down the path, which is in reality painted upon the flat side wing 3; while also allowing a graceful descent down the gradual ramp from off stage. The tree side wings shown in this setting are used consistently as the side masking for the first five settings, with some pieces added to give the unique effect of each setting. The sun is pictured in the engraving as coming up over the mountains in the distance on the back shutter, and seen through the opening under the bridge. Whether this was a real effect of a special light, such as the "mica light," mentioned in Joseph Furttenbach's treatise, "The Noble Mirror of Art," (1663) or a small "glory," such as is described in that same work; or the sun was simply painted on the back shutter with the rays emanating from it painted on the border above it, is of no major concern to this reconstruction. Either or both techniques would have been possible within the framework provided here.

Second Setting: Act One, Scenes Six through Ten

(Plate XXVIII) The tree side wings from the first setting remain in place, joined by house side wings and a back shutter far enough down stage to close in front of the ramp of the first setting, and the king's platform in the third, rather as the second setting from Teodosio closed in front of the water machine. The clouds remain overhead for masking.
Plate XXVIII

Second Setting, Il Ciro
Third Setting: Act One, Scenes Eleven through Sixteen

The basic masking for this setting is the same as for the first and the second settings, cloud borders, tree side wings, and back shutter. A canopy side wing has been added to the tree side wings stage left as can be seen in the engraving. (Plate XXIX) A platform for the throne and another for the interior of the temple provide practical elevations for the actor, as is indicated in the stage directions. The temple is constructed of two freestanding, cut out wings: the down-stage wing includes the four front columns and the railings, and the up-stage wing includes the top of the inside of the temple and the remaining four columns. A practical staircase leads from the platform forward to the floor. The sun is described as being "resplendent in the middle of the sky" for this setting and is pictured in the engraving in roughly the same position as in the first setting, but several degrees higher in the sky. As in the first setting, an actual lighting device or a painted back shutter could give the desired effect.

Fourth Setting: Act Two, Scenes One through Four

Plate XXX shows a simple setting rather reminiscent of the eighth setting from Costantino, although probably not as complex. It consists of two tree side wings combined with the other tree side wings used earlier, and a back shutter with clouds overhead. The description of the setting calls for falling water and two of Juvarra's preparatory drawings show such, but the engraving does not.

Fifth Setting: Act Two, Scenes Five through Eleven

The engraving (Plate XXXI) shows the now familiar tree side
Plate XXIX

Third Setting, Il Ciro
Fourth Setting, Il Ciro
Plate XXXI

Fifth Setting, Il Ciro
wings down stage and the overhead clouds, combined with hedge-row side wings down stage, two freestanding wings forming a house, and a back shutter. The fact that the door into the house is standing open and is used is made much of in the preliminary scenic description in the libretto, and in the stage directions which describe Sandane as being "forcibly conducted to her door and thrust through it," a virtual prisoner. The emphasis on the practicability of the door suggests that the designer considered it an innovation. The effect of the open door could be accomplished quite easily with one freestanding wing forming the front of the house and the visible on-stage side, and the other wing simply acting as a backing piece so that the back shutter cannot be seen through the door.

Sixth Setting: Act Two, Scenes Twelve through Seventeen

The basic setting (Plate XXXII) is simple enough with its three side wings in the shape of shelves displaying silver plates, back shutter, and curtain borders overhead simulating the interior of a vast tent, prepared for a feast. The only scenic complication comes at the end of the act in scene seventeen when "many Furies enter from a globe of very dark clouds with much lightning and thunder." The descent of the machine would not be very difficult, since the curtain borders drop very low into the proscenium opening, thereby providing ample room above them, outside of the sight lines, to conceal a large machine with the "Furies" in it. Even simpler, the cloud could be lowered and the "Furies" enter from behind it from a concealed position on the stage. The thunder and lightning, although requiring no little preparation, could be handled easily with flashes
Sixth Setting, Il Ciro
from behind the curtain borders. The effect of an "ever darkening sky," called for in the stage directions, could be accomplished by
the lowering of cylinders around the flames of the candles or oil lamps. In their dance at the end of the act, the "Furies" are sup­posed to destroy the banquet trappings. This stage direction probably meant that they would ruin the practical banquet table
center stage, but might also refer to the side wing tables as well.
Whether the side wings were involved in the destruction or not, would
make no difference to this reconstruction since the tree side wings, which have masked all of the preceding five settings, and having
just come off stage for the sixth setting, could still be in their
grooves and thus would mask the stage, even if the table side wings, specially rigged, were destroyed by the "Furies." Unfortunately,
these conclusions are all conjecture because neither the cloud ma­chine, nor the extent of the destruction is pictured in the engraving, which indicates the opening scene in this setting in which Erenia
is alone.

Seventh Setting: Act Three, Scenes One through Six

The engraving (Plate XXXIII) shows that Juvarra substituted
here a type of tree side wing different from those used in the first
five settings. The simple setting consists of two pairs of side
wings and a back shutter. As in the fifth setting, the stage direc­tions emphasize the practicability of a door into the tower, which
is seen in the engraving as being an archway through a wall which
leads to the tower, The effect could be attained with two side wings
forming the tower: one consisting of the on-stage portions of the
Plate XXXIII

Seventh Setting, Il Ciro
tower including the up-stage side of the archway, and the other forming the down-stage part of the archway which disappears off left. The sky, described as "still dark and turbulent," might have been accomplished with a few dark cloud borders or with a lighting effect.

Eighth Setting: Act Three, Scenes Seven through Eleven

The engraving (Plate XXXIV) shows an interesting scena-per-angolo setting, made up of two pairs of side wings, freestanding pillar wing, back shutter, and architectural borders overhead. This setting was closed off well down stage to allow room for the prison setting which is to follow.

Ninth Setting: Act Three, Scenes Twelve through Fourteen

This is another setting with unusual practical platforms, arranged rather like those in the first setting, but with some differences. (Plate XXXV and Figs. 60, 61, and 62) The description of the setting and the engraving itself emphasize the dark first floor of this setting in contrast to the brightly lighted gallery at the second level. The arrangement of the platforms and the stairs for the second level, and the entrance to the lower room, are detailed in the figures.

Tenth Setting: Act Three, Scenes Fifteen through Seventeen

Two pieces of evidence seem to indicate that this setting was put into the opera at the last moment to facilitate the change from the prison setting to the final setting: first, this is the only setting from among the three operas which is not mentioned in the list of the settings at the beginning of the libretto; and, second,
Eighth Setting, II Ciro
Plate XXXV

Ninth Setting, Il Ciro
Fig. 60.—Ninth Setting, Il Ciro, Tracing from the Engraving.
A—Architectural borders. 1—Side wings. 2—Stairs. 3—Back shutter. 4—Back border.
Fig. 61.—Ninth Setting, II
3—Back shutter. 4—Back border. 5—Platform, thirteen feet. 6—
Platform, four and one-half feet. 7—Ladder. 8—Utility side wings.
Fig. 62.—Ninth Setting, Il Ciro, Ground Plan. 1—Side wings. 2—Stairs. 3—Back shutter. 5—Platform, thirteen feet. 6—Platform, four and one-half feet. 7—Ladder. 8—Utility side wings. E—Door to wardrobe.
the side wings are the same as those used in the second setting for Teodosio. The structure of this setting is apparent from the engraving (Plate XXXVI), having two side wings, architectural borders, and back shutter, but it is the only setting from the three operas which seems ill-conceived. The back shutter, appearing at first as an archway which is sinking into the floor, is revealed upon closer inspection as the top of an archway emerging from the foot of a hidden flight of stairs.

Eleventh Setting: Act Three, Scenes Eighteen through Twenty

This fairly simple setting (Plate XXXVII and Figs. 62, 63, and 64) consists of three pairs of side wings, five curtain borders, two architectural borders, and back shutter. The slight opening, shown as C in Fig. 63, is probably not a cloud, but simply a part of that architectural border which Juvarra did not bother to put into the engraving for this setting, leaving it for the next setting when that architectural border is more fully exposed. The details of the reconstruction can be seen from the figures.

Eleventh Setting with Machine: Act Three, Scene Twenty-one

(Plate XXXVIII) The transformation to this setting is very much like that in the finale of Teodosio, the key difference being the absence of a flying throne. The transformation could proceed as follows: the back shutters from the eleventh setting part, revealing a celestial globe covered with clouds. As the curtain borders of the eleventh setting are raised, revealing the architectural borders already in place (note B in the eleventh setting, Fig. 63, is
Plate XXXVI

Tenth Setting, Il Ciro
Plate XXXVII

Eleventh Setting, Il Ciro
Fig. 63.—Eleventh Setting, Il Ciro, Tracing from the Engraving.  
A—Curtain borders.  B—Architectural borders.  1—Side wings.  
2—Back shutter.
Fig. 64.—Eleventh Setting, II

E—Door to wardrobe. 1—Side wings. 2—Back shutter.
3—Utility side wings.
Fig. 65.--Eleventh Setting, II Ciro, Ground Plan. 1--Side wings. 2--Back shutter. 3--Utility side wings. E--Door to wardrobe.
Eleventh Setting with Machine, Il Ciro
the same as in the setting after the transformation), the globe shutters part, revealing the throne on the platform at the top of the stairs, which all move together into their down-stage positions as pictured in the engraving. The back shutter closes again behind the throne platform and the setting is complete.

Juvarra’s scenery for Ciro is structurally much the same as for his Costantino and Teodosio: primarily two-dimensional side wings, freestanding wings, back shutters, and overhead borders. The designer did shift the emphasis of his settings away from the showier flying machines and transformations of the first two operas, to effects more integral to the plot, such as the practical elevations (the bridge and the second floor of the jail), and mood lighting to suit the mood of the scene. Being particularly complex constructions, the practical elevations in the bridge scene and the prison scene strained the confines of the tiny Ottoboni Theatre to the utmost, using every square inch of off-stage space to provide believable and practical levels. Although Juvarra included three settings, the second, sixth, and eleventh, which show the deep, symmetrical, one-point perspective of the seventeenth century, in all of the other settings he subordinated the vanishing point so much that it cannot be located. Much of this scenery represents natural trees and landscapes, which, lacking symmetry, tend to destroy the usual seventeenth-century emphasis on the deep vista and to pull the emphasis down stage to the performers. Juvarra assisted the natural tendency of the landscape settings to destroy the vanishing point by placing some large object down stage, directly in front of the vanishing point. The third, fourth, and fifth settings
are particularly good examples of this hiding of the central vanishing point.
CHAPTER VI

CONCLUSIONS

The reconstructions of the settings from the three operas, Costantino Pio (1710), Teodosio Il Giovane (1711), and Il Ciro (1712), reveal that:

1. all of the visual effects could have been accomplished by using only the flat scenic elements of side wings, back shutters, freestanding wings, and overhead borders;

and

2. three-dimensional construction was necessary only for those scenic elements designed to support the weight of a live actor.

Although scholars generally have agreed that flat elements accounted for a large portion of the scenery for the stages of the eighteenth century, the reconstructions make clear that almost all of the scenery was two-dimensional. In addition, the reconstructions show that Juvarra began his designs by sketching the setting, rather than by drawing a ground plan. In contrast to his two main predecessors, Pozzo and Bibiena, Juvarra sketched his settings, often several times, and, only when he had achieved the visual impression he wanted, did he sketch a ground plan. He chose to focus upon the visual and to delay practical, structural considerations. He understood the structure of settings well enough to feel capable of building
anything he designed.

That his new method moved him away from earlier scenic practices can be seen even in the first opera, Costantino Pio. The settings contained many elements taken from the established seventeenth-century style, such as flying machines and perspective using two symmetrical sides receding towards a central vanishing point. However, Juvarra's design employs two scena-per-angolo settings, which became a popular practice of the eighteenth century, and, more importantly, in two settings he avoids the usual symmetry, and in still another, he hides the central vanishing point from the audience. Both of these last two techniques tend to deemphasize the vanishing point.

In the second opera, Teodosio II Giovane, Juvarra moves still farther from the practices of the seventeenth century, only three of his settings being typical. Again he breaks the symmetry of two of his settings, this time more strongly than before, and, in four settings, he limits the central vista by cutting off the scene at a relatively down-stage visual plane. One of these last four settings resembles a realistic interior "box" set of modern times, which is in direct contrast to the usual palace interior filled with columns and pillars. His most startling innovation consists of a courtyard scene displaying asymmetric, curved architecture, with an ever-changing vanishing point following the curve.

For the third opera, Il Ciro, Juvarra nearly destroys the vanishing point in all but three of his settings, thus leaving the spectator's attention on the down-stage acting area. For the first
time, the artist indicates lighting effects in his stage directions, matching the mood of the setting to the mood of the scene.

Juvarra became the greatest architect of his time. In the twenty-odd years in which he lived after going to Turin, he produced a prodigious amount of building in and around that capital. He died in Madrid in 1736 while designing the royal palace for Phillip V, the man for whom he had created his first scenery in Messina in 1701. Juvarra was following a long line of architects who worked with stage decorations. This list includes Michelangelo, Peruzzi, Palladio, and Bernini. His scenery, though traditional in structure, provided some new visual effects which helped to frame the scenic taste of the eighteenth century as exemplified in the later work of the brothers Galliari and Piranesi:

(1) He paid increasing attention to the mood of the scene in his lighting effects and in his settings.

(2) He depicted more landscapes and less architecture in his settings.

(3) He relied increasingly upon asymmetric balance.

(4) He deemphasized the vanishing point and brought the eye of the spectator down stage to the performer.

It is impossible to determine how great an impact Juvarra might have had on the theatre of the eighteenth century had he chosen to continue to concentrate on scenery. But he moved on to become the royal architect of Turin, and relegated scenery to a minor position. However, in the brief, three-year span of his most intense theatrical concentration, he demonstrated a new design approach, with which he produced some innovative settings.
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APPENDIX I

COSTANTINO PIO

The libretto: Biblioteca Marucelliana, Florence, Italy.

Segnatura 1.00,X.155.

The writer wishes to acknowledge the valuable assistance of Signora Margaret Devisco of Florence, for her aid in the accurate translation of the "Argomento" of each of the three operas, the texts, and the stage directions. Her language facility has made possible a better translation of these elements than would otherwise have been the case. Note that, although the complete Italian text of all of the stage directions is included, the dialogue is included and translated only when it is pertinent to the action and the settings.

Title Page

Il Costantino Pio, [music by] Carlo Francesco Pollaroli. [The words were by Cardinal Ottoboni.] Dramma Posto in musica. É rappresentata in Roma l'anno MDCCX. Roma, 1710, Antonio di' Rossi alla Piazza Ciesi. Con licenza de'Superiori Si vendono dal medesimo Stampatore alla Chia vica del Bufalo.

Pages 5-10--Argomento

Diocleziano and Massimiano, having resolved to abandon their reigns of the Eastern and the Western Empires, elect for their successors Costanzo and Galerio, both Caesars and their sons-in-law because Galerio was wed to Diocleziano's daughter and Costanzo to Massimiano's daughter. From the marriage of Costanzo and Elena was born Costantino, called The Great. Costantino was declared the legitimate heir to the Western Empire upon the death of his father. As he journeyed to Rome to assume the throne, he was set upon by two German kings, Ascarico and Gaiso. Costantino overcame them and had them fed to wild beasts,
although he expressed some pity at the severity of his revenge.

Costantino then moved on to Rome to overthrow his uncle Massenzio, son of Massimiano, who had been declared Emperor by the Praetorian Guard. During his short reign, Massenzio had ruled so barbarously over Rome, and had shown such cruelty towards Christians, that Licinio, risen from common soldier to become the Emperor of the Eastern Empire, had already moved against him. Costantino joined Licinio at Milan, and they cemented their unity, Costantino giving his sister, Costanza, to Licinio as his bride. After the nuptials, the two men with their armies moved against Massenzio at Rome.

Even though Costantino had not yet been baptized, he was already regarded as the champion of the rights of the Christians, and thus, as the armies marched on Rome, a vision appeared to Costantino. He saw a shining cross in the heavens and heard a voice crying, "By virtue of this sign you shall triumph." Taking heart at this miraculous vision, Costantino moved immediately against the army of Massenzio which was encamped near the Milvian bridge, a few more than a thousand paces outside of Rome. Costantino's advance guard, carrying the cross impressed upon their standards, overwhelmed Massenzio, who was killed along with most of his army when he was precipitated into the Tiber as he attempted to flee across the Milvian bridge. The bridge had been weakened at Massenzio's own orders as a trap for Costantino.

Thus the Divine Oracle had been fulfilled and Costantino entered victoriously into Rome, where he was met by the Senate and the Public who called him the father of his country and the father of liberty. But Costantino attributed nothing to his own forces or knowledge, insisting instead that all good had come from God by virtue of the Cross.

In thanksgiving Costantino set about praising God. On every statue consecrated to him by the Senate for his victory over Massenzio, he had a cross sculpted with the words he had heard proffered by the Heavenly Voice engraved upon it. He ordered that no one should be condemned to die upon the cross. In addition, he did great favors for the Christians, giving them aid, building churches for them, endowing their priests with rich incomes, and providing moneys for the ornaments on their altars. Together with Licinio he published ample decrees in all of the cities and provinces of the Empire, that the Christians be relieved from all unjust burdens placed upon them by earlier Emperors, and that they be made free and received honorably in the courts of the land. He obliged Licinio, who had been sacrilegious and a liar, to swear a solemn oath of the defence and the perpetual observance of the said decrees.

Meanwhile, Costantino's own grandfather, Massimiano, had been seeking to regain control of the Empire after Diocleziano's death. He resolved to overthrow Costantino by stealth and thus began to insinuate himself into his confidence. Massimiano induced Costantino to marry his daughter Fausta, which Costantino did notwithstanding
the fact that he was already married. Massimiano, in spite of all of
his demonstrations of generosity, clemency, and love, began to hate
Costantino, and, along with this hate, grew evil desires to persecute
the Christians, destroy the Church, and regain the crown. Not being
able to satisfy his barbarous passions without taking Costantino's
life, he resolved to attempt even this. But he imprudently communi­
cated his evil design to Fausta, who revealed all to Costantino.
Knowing the plot discovered, Massimiano tried to flee to the East,
but he was intercepted at Marseilles [?] and was strangled there.

With the thread of this most true History taken faithfully from
Orosio, Eutropio, Cassidoro, Paolo Deacono, Aurelio Vittore, and
others, has been woven this present drama. Only for the attractive­
ness of the recounts it is imagined that a few things happened in
Rome which actually happened elsewhere, and at a different time than
was actually the case, for example, the marriage of Costanza and
Licinio; and the idea that Licinio was given the Eastern Empire only
after his marriage to Costanza. The changes allow for the intrigues
which are founded on the platonic love of Licinio, under the name of
Arsace, for Fausta, the jealousy of Costanza for this love, and the
suspicion of Costantino against Arsace in the plotting of Massimiano.
All terminates in the generous pardon of all of the wrongdoers, in
order to hold more suspended the attention of the audience with the
incidents born from the aforementioned contrary passions, and to make
more joyous and happy the clemency of this Caesar at the end of the
opera.

Page 11

Personaggi

Costantino Imperatore
Costanza, sua sorella
Plano servo di i medesimi
Massimiano gia Imperatore
Fausta sua figlia
Licinio dichiarato Cesare in Oriente sotto nome d'Arsace
Drusilla Damigella di Fausta

Personaggi Ideali

La Religione
La Fama
La Fede

La scena si rappresenta in Roma, e sue vicinanze

Protesta: Le parole Eato, Adorare, e simili sono frasi della penna Poetica, non

Characters

Costantino, Emperor
Costanza, his sister
Planco, their servant
Massimiano the former Emperor
Fausta, his daughter
Licinio, declared Caesar in the Eastern Empire, under the name of Arsace
Drusilla, Fausta's maid

Ideal personifications

Religion
Fame
Faith

The story is laid in Rome and its environs.

The words and phrases were written from the loving pen of the poet, not wholly from the Catholic heart of the author.
sensi del cuor Cattolico
dell'Autore

de Zaulis Archiep. Vicesgerens. Imprimatur. Fr. Paulinus

Page 12
Mutazioni di Scena
Changes of scene

Nell'Atto Primo
In the first act

Campagna sulle rive del
Tevere, nelle vicinanze
di Roma, ed Esercito
schierato
Countryside on the banks of the Tiber
near Rome, with tents and arrayed
army

Gabinetto con Tavolino,
sovra del quale stanno
Diadema e Scettro Imperiale
Room with small table on which are
the Imperial scepter and crown

Gran Piazza, in mezzo alla
qual si vede l'Arco
Trionfale eretto del
Senato, e Popolo Romano
a Costantino
Large square. In the middle the Arch
of Costantino, erected by the Senate
and the People of Rome

Nell'Atto Secondo
In the second act

Giardino
Garden

Cortile
Courtyard

Luogo di delizie contiguo
alle Mura di Roma sulla
riva del Tevere
Delightful place beside the walls
of Rome on the bank of the
Tiber

Nell'Atto Terzo
In the third act

Salone Imperiale
Imperial salon

Bosco
Wood

Bipartita d'Atrio e Prigione
Double setting showing the prison
and its entry vestibule

Tempio illuminato in tempo
di notte
Temple illuminated at night

Macchine
Machines

La Religione sopra nuvole
Religion of clouds, flying with a
Volo d'un Genio Celeste
heavenly cherub

La Fama sovra Carro terato da Cavalli alati
Fame in a carriage drawn by winged horses

Trasmutazione del Carro
Change of the triumphant cart into
Triomfale in otto
eight gladiators
Gladiatori

Machina Celeste col Trono della Fede affistita dalle Arti Liberali, che formano il Ballo
Heavenly machine holding the throne of Faith accompanied by the Liberal Arts that perform a dance.

Pages 13-15—Act One, Scene One

Campagna sulle rive del Tevere, nelle vicinanze di Roma con Padiglioni ed Esercito schierato
Countryside on the banks of the Tiber near Rome, with tents and arrayed army.

Costantino a Cavallo
Costantino enters on horseback

Costantino:
"Mi ragion guerriero sdegno, Non di Regno
Non di Regno
Van desio, m'accende il cor.
Van desio, m'accende il cor.
Armo il braccio, e l'armo al danno
Armo il braccio, e l'armo al danno
D'un Tiranno;
D'un Tiranno;
Dunque il Ciel mi dia favor."
Dunque il Ciel mi dia favor."

Scende da Cavallo
Costantino dismounts

1a Macchina
First machine

Dopo grave, e dolce sinfonia, s'apre il Cielo, e si vede sopra gran Macchina la Religione precorsa da un Genio Celeste, che tiene un Insegna militare pregata, e così dice la Religione:
heavens open to reveal Religion on a large machine, led by a heavenly cherub, who is carrying a military standard imprinted with the sign of the Cross, Religion speaks:

"Sia'questo insegno Della vittoria,
Che, per mia gloria,
Tuo braccio avrà.
Tuo braccio avrà.
Del Sacro Legno
Del Sacro Legno
L'almo splendore
L'almo splendore
Al tuo valore
Al tuo valore

"Here is the sign Of victory,
That, for my glory,
Your arm will have.
It is made of the Sacred Wood Of Divine Splendor
Which will give valor
To your valor.

Religion also tells Costantino to go and win and then to teach Rome to erect altars to the true God.

Second machine

While Religion sings her aria, she takes the military standard from the cherub and shows the sign of the Cross with the motto "In hoc vinces," and then she gives it back to the cherub, who flies with it to Costantino, and then the machine returns out of sight.

Costantino proclaims that they will win, that the cross will be as a fatal mirror to our enemies. "Heaven proclaims our victory."

Costanza, e Planco enter from the tent to Costantino

Costantino tells them not to fear even though Massenzio and Licinio, who Costantino had made Emperor of the Eastern Empire and had espoused to Costanza, were ranged against him. He would win because he was the champion of heaven.

Exit Costantino with the army.

Costanza exclaims that she wants no other love than Licinio.

Planco assures her that she will surely be avenged.

Costanza feels it would be nice to be avenged, but it would be much better to have Licinio repentent.
Pages 18-19—Act One, Scene Four

Planco solo

Planco says that Costanza does well to hope that Licinio flees in time, stating that when temporal interests and love are united, women are resourceful. He feels that Licinio should run away because Costantino will surely revenge his sister.

Pages 19-20—Act One, Scene Five

Gabinetto con Tavolino, sovra Second Setting Room with small table
del quale stanno Diadema, on which are the Imperial scepter e Scettro Imperiale and crown.

Massimiano solo

He wishes that his son Massenzio, who stole his crown and scepter, would come to his senses and rule justly, stopping his barbarity and cruelty. He feels that if you offend the gods and the people you are moving towards failure.

Pages 20-21—Act One, Scene Six

Arsace, e Massimiano

Arsace says that Costantino offered peace but Massenzio calls for war. Arsace feels that Massenzio will surely win the battle because he has weakened the Milvian bridge and Costantino's army will fall into the Tiber. Arsace intends to put down any revolt of the people.

Pages 21-22—Act One, Scene Seven

Fausta, e detti.

She announces that her brother Massenzio is dead on the Milvian bridge. She taunts Arsace for his part in the revolt against Costantino and for his unfaithfulness to Costanza.
Massimiano sends her to Costantino with the Imperial crown and scepter, and Massimiano's oath of fidelity to Costantino.

Pages 22-23—Act One, Scene Eight

Fausta, e Arsace pensosi, che parlano a parte fra se stessi

Fausta and Arsace who thoughtfully speak, standing to one side.

She reproves him bitterly and he tells her to go to the victor.

Pages 23-24—Act One, Scene Nine

Arsace, e poi Drusilla

Arsace and then Drusilla

Arsace feel he must go slowly to discover his best course of action

Drusilla tells him not to be hard on Fausta.

He tells her to go with Fausta and Massimiano, that she must save herself.

Pages 24-25—Act One, Scene Ten

Drusilla sola

Drusilla alone

She says that storms alter fickle lovers and that she laments Arsace's inconstancy to Costanza.

Pages 25-27—Act One, Scene Eleven

Gran Piazza in Roma, nel mezzo della quale si vede un'Arco Trionfale eretto del Senato, e Popolo Romano per l'ingresso di Costantino Vittorioso colla seguente Iscrizioni nell' sommità di esso:

[Third Setting] Grand square in Rome, in the center the triumphal arch erected by the senate and the people of Rome for the entrance of the victorious Costantino. The following inscriptions appear on the top of the arch:

Imper. Caes. Flav. Costantino Maximo

Note: The writer did not translate the Latin inscription from the arch,
P. F. Augusto
S. P. Q. R.
Quod instinctu Divinitatis
Mentis magnitudine
Cum Exercitu suo
Tam de Tyrano
Quam de omni ejus factione
Uno tempore
Justis Rempibili cam ultus
est armis
Arcum
Triumphis insignem dicavit

Comparirà Costantino sotto
l'Arco in un Carro tirato
da'Schivi, e con numeroso
di milizie, e di Popolo, in
alto di Trionfante, ed in
aria in un Carro tirato da
due Cavalli alati la Fama

Vola la Fama, e si nasconde
tra le nuvole.

Costantino appears under the arch in
a carriage pulled by slaves. Many
soldiers are in his triumphant train.
Other people appear on top of the arch,
and Fame appears in a carriage drawn
by two winged horses.

Fame pledges that Costantino shall be
remembered forever and he pledges to
end all tyranny, or he wants the sun
to fall on him from out of the sky.

Fausta accompagnata da Drusilla, e Dame Romane con
Paggio, che tiene in un
calicie la Corona, e lo
Scettro; e detto come
sopra.

Fausta enters to Costantino, accompa-
 nied by Drusilla, Roman ladies, and
the page who holds the crown and
scepter on a tray.

Fausta offers Costantino the crown and
scepter and tells him that Massenzio
is dead.

Costantino scende dal Carro.

Costantino alights from the carriage.

Costantino is sorrowful because he had
hoped to embrace Massenzio in frater-
nal peace. He sends her back to
her father.

Parte col suo accompagna-
mento.

Costantino exits with his train.

Pages 28-29—Act One, Scene Twelve
Drusilla tells Fausta that she saw that Costantino had fallen in love with her at first sight.

Drusilla parte

Drusilla exits

Fausta ponders the love of Costantino.

Pages 30-31--Act One, Scene Fourteen

Fausta nel partire s'incontra As Fausta exits, she meets Costanza and Planco as they enter.

in Costanza, che vien con Planco.

Costanza inquires of Licinio. Fausta tells her that Arsace is approaching.

Planco, a parte guardando Plano to one side compares the picture
una volta il Ritratto, e of Licinio which he holds, to Arsace, un'altra volta Arsace, che and finds that they look very much alike.

comparisce pensoso.

Pages 31-32--Act One, Scene Fifteen

Arsace, e detti Arsace, Fausta, Costanza, and Planco

Costanza warns Arsace that Costantino forgives everyone but Licinio. He tries to speak but she tells him that a traitor can never be true.

Pages 32-33--Act One, Scene Sixteen

Fausta, Arsace, e Planco Fausta, Arsace, and Planco

Arsace feels for Licinio, as if he were the man himself.

Pages 33-34--Act One, Scene Seventeen

Fausta, e Plcano Fausta and Plcano

Fausta sends Plcano to Costanza to assure her that Fausta will help her in every way possible. Plcano notes that she is already half in love with Costantino.

Plcano parte

Plcano exits
Pages 34-35—Act One, Scene Eighteen

Fausta, poi Massimiano

Fausta tells her father that Costantino is kind, that perhaps he shall take the place of his dead son, and, marrying her, restore Massimiano to power.

Costantino sopra la gran loggia dell’Arco Trionfale, Nobiltà, e Popolo sopra le altre Logge d’interno alla Piazza, ove avandandosi il Carro Trionfale e disfacendosi, si converte in otto Gladiatori, che formano i loro Giochi, che vengon terminati con un ballo o da medesimi.

Costantino appears on the great loggia of the triumphal arch, nobility and people on other loggia around the square. The advancing triumphal cart dissolves into eight gladiators, who join in their combats which end in a dance.

Fine dell’Atto Primo

End of Act I

Page 37—Act Two, Scene One

Giardino nel Palazzo Imperiale

Fourth Setting Garden in the Imperial Palace

Costanza sola

Costanza alone

She says that although she wants to love, she wants none but majestic, honorable love.

Pages 38-39—Act Two, Scene Two

Planco, e detta

Planco tells her that Arsace is here to see her, but she refuses, calling Arsace unworthy. She relents when Planco assures her that Arsace and Licinio are one and that he is penitent.

Pages 39-42—Act Two, Scene Three

Costanza, e poi Arsace

Costanza and then Arsace

Arsace admits to being Licinio, and
that ambition to rule the world had driven him to desert Costantino. He asks her to forgive him (he had never seen her before now and he loves her) or kill him. He threatens, when she refuses both, to give himself up to Costantino, but she begs him not to for she too is in love.

Pages 42-43—Act Two, Scene Four

Arsace, e poi Planco

Arsace and then Planco

Costanza has sent Planco to insist that Arsace remain in hiding. He begins to hope.

Pages 43-46—Act Two, Scene Five

Planco, poi Drusilla

Planco and then Drusilla

Drusilla laments the fact that Costantino is already married, and with a grown son. Planco reveals that the marriage had been annulled before Costantino came to Rome. They flirt together, but resolve to behave discreetly.

Pages 46-48—Act Two, Scene Six

Fausta, e Massimiano

Fausta and Massimiano

Massimiano tells his daughter to lead Costantino into a death trap laid by Arsace and then she will be Arsace's bride. She protests, but he tells her that any means is fair to gain revenge and to regain his lost throne. He orders her to obey him or he will punish her.

There is no Scene Seven in Act Two

Pages 48-49—Act Two, Scene Eight

Fausta sola

Fausta alone
Fausta doubts her ability to kill Costantino, but still laments her dead brother and unvindicated father.

Pages 49-51—Act Two, Scene Nine

Constantino, e detta Costantino and Fausta

Fausta warns him not to go unarmed to meet her father. He replies that there is nothing to fear, because he means nothing but good for her and her father. They exchange preliminary expressions of mutual admiration.

Pages 51-52—Act Two, Scene Ten

Cortile [Fifth Setting] Courtyard in the palace

Costanza, e Arsace Costanza and Arsace

There is a mutual declaration of affection and Costanza begs him to continue to hide his name until Costantino is placated.

Pages 52-53—Act Two, Scene Eleven

Drusilla, e detti Drusilla, Arsace, and Costanza

Drusilla, thinking that Arsace loves Fausta, calls him to Massimilano. Costanza urges him not to go, but he assures her that it will be all right.

Page 54—Act Two, Scene Twelve

Costanza, e Drusilla Costanza and Drusilla

Costanza expresses doubts about Arsace's loyalty to her. Drusilla states that it was Massimilano who had bade her call Arsace in Fausta's name, but that Fausta actually despises him.

Pages 54-56—Act Two, Scene Thirteen

Drusilla, e Planco Drusilla and Planco
Planco asks her whether Fausta is in love with Costantino. She answers evasively and they continue their flirtation.

Pages 56-57—Act Two, Scene Fourteen

Luogo di delizie contiguo alle Mura di Roma sulla riva del Tevere

Massimiano, e Arsace

[Sixth Setting] Delightful place beside the walls of Rome on the bank of the Tiber.

Massimiano and Arsace

Massimiano reveals his plan to kill Costantino. When Arsace protests that such treason is cowards' work, he orders Arsace to help him

Page 58—Act Two, Scene Fifteen

Arsace solo

Arsace alone

He laments that his own ambition has led him to the edge of this double infidelity to Costanza and Costantino.

Pages 58-59—Act Two, Scene Sixteen

Costantino con Guardie, Fausta, poi Massimiano

Costantino with guards and Fausta, then Massimiano

Costantino greets Massimiano with cordiality and asks to be accepted in the place of his son and to marry Fausta. Massimiano answers evasively but indicates that he cannot as yet consent.

There is the sound of armed conflict.

Pages 59-60—Act Two, Scene Seventeen

Arsace combatte contro de' congiurati, che lo incalzano. Costantino, e Massimiano pongono mano alla spada. E gli Arceri di Costantino combattono co' detti congiurati. Intanto Arsace

Arsace is fighting against the conspirators who press him hard. Costantino and Massimiano draw their swords, and Costantino's archers fight the conspirators. Arsace, thinking that Massimiano meant to fight Costantino, places himself between them and calls
temendo, che Massimiano offenda Costantino si porre in mezzo. Arsace, e detti.

Fausta, credendo che Massimiano voglia uccidere Costantino, corre a trattenerlo con una mano, e coll'altra rispinge Arsace.

Costantino orders Fausta and Massimiano arrested.

partono con alcune guardie Fausta and Massimiano exit, led by some guards.

Costantino resolves to get to the bottom of the plot and orders the guards to seize Arsace also.

Le Guardie circondano Arsace, The guards surround Arsace, disarm him, lo disarmano, ed incatenano. and chain him.

Page 61—Act Two, Scene Eighteen

Arsace solo incatenate Arsace alone in chains

He believes in his own innocence but, even if he dies, animosity for Costantino will die with him and his love for Costanza will be eternal.

Fine dell'Atto Secondo End of Act Two.

Page 63—Act Three, Scene One

Salone Imperiale [Seventh Setting] Imperial Salon

Costantino, poi Planco Costantino, then Planco

Costantino orders Planco to bring Arsace.

Pages 64–65—Act Three, Scene Two

Costantino, Arsace, e Planco Costantino, Arsace, and Planco

Costantino frees Arsace, knowing him to be innocent of the plot. He recognizes Arsace as Licinio but offers him freedom and friendship because Arsace saved his life.
Pages 66-67—Act Three, Scene Three

Costanza, e detti  Costanza, Costantino, Arsace, and Planco

She accuses Arsace of treason and asks for his death.

Pages 67-68—Act Three, Scene Four

Costanza, e Arsace  Costanza and Arsace

Arsace says that he will happily go to his death if she wishes it.

Pages 69-70—Act Three, Scene Five

Costanza sola, e poi Drusilla  Costanza alone and then Drusilla

Costanza believes that Arsace wanted to kill her brother and to marry Fausta and for this he should die. Drusilla tells her that Massimiano wants to kill Fausta because she united with Arsace to save Costantino. Costanza realizes that Arsace is innocent and relents.

Pages 70-72—Act Three, Scene Six

Drusilla, poi Planco  Drusilla and then Planco

Planco laments that he is Arsace’s jailer. They flirt, talking of marriage.

Pages 72-73—Act Three, Scene Seven

Selva solta nelle vicinanze di Roma verso il tramontar del Sole  [Eighth Setting] Dense wood near Rome, just at sundown

Fausta sola fuggendo  Fausta fleeing alone

She laments her father’s furor to kill her.

Pages 73-75—Act Three, Scene Eight

Massimiano, e Fausta, Notte  Massimiano and Fausta, Night
Grida cercando per la Scena, e Fausta si nasconde tra le Piante.

Vuole uccidersi, o Fausta avanzandosi lo trattiene.

La prende per un braccio, e colla destra impugna il ferro, e lo tien sospeso sopra di lei.

Pages 75-76—Act Three, Scene Nine

Costantino fra gli Alberi.

Fausta e Massimiano, si vedono lumi in lontananza, che appoco appoco si accostano portati dalle Guardie di Costantino.

Costantino is among the trees. Fausta and Massimiano see torches slowly approaching in the distance, carried by Costantino's guards.

Costantino watches them as Massimiano laments his approaching death.

Fausta leva il pugnale a Massimiano.

Pages 76-77—Act Three, Scene Ten

Costantino, e Fausta

Fausta asks to be punished herself as one of the conspirators. He promises to have pity on the conspirators and they express mutual love.

Pages 77-78—Act Three, Scene Eleven

Bi partita di Prigione, e Sotterranei nel Palazzo Imperiale

Planco con lanterna accesa che siede sopra un Sasso fuori della Porta della Prigione

S'addormenta

[Ninth Setting] Double setting showing the prison and the underground chambers of the Imperial Palace.

Planco with a lighted lantern, sits outside the prison door on a rock.

He falls asleep
Page 78—Act Three, Scene Twelve

Arsace nella Prigione, e detto, chiesta dormendo fuori
Arsace in the prison with Planco asleep outside the door
Arsace laments his approaching death and reasserts his love for Costanza

Pages 78-81—Act Three, Scene Thirteen

Costanza fuori della Prigione, e Planco dorme. Arsace dentro pensoso
Costanza outside the prison with the sleeping Planco. Arsace inside the prison thoughtful.

Costanza entra nella Prigione
Costanza enters into the prison
She apologizes to Arsace and vows that she is his bride and will plead for him with her brother, Costantino

Si scofta dal fianco d' Arsace, che la vorrebbe seguire, ma resta impedito della catena, la quale non si stenda che pochi passi
She leaves to intercede for him and he tries to follow but is restrained by his chains which only extend for a few steps

There is no Scene Fourteen in Act Three

Pages 81-84—Act Three, Scene Fifteen

Costantino, e Planco nell' Atrio: Costanza, e Licinio nella Prigione. Mentre Costanza vuol partire sente parlare fuori della Prigione e si ferma sospesa
Costantino and Planco outside the prison; Costanza and Licinio inside. She starts to leave, but she hears voices and stops, surprised.

Dentro la prigione ritornando verso Arsace.
Costanza reenters the prison and goes towards Arsace.

Planco apre la porta della Prigione, mentre Costantino entra in essa, Costanza si getta a suoi piedi piangendo
Planco opens the cell door and as Costantino enters, Costanza throws herself at his feet, crying
Costantino reproves Planco for sleeping. Costanza reveals that she is Licinio's bride and begs mercy for him
Costantino responds that this is not the place where he'll reveal his pity
or his ire.

Pages 84-85--Act Three, Scene Sixteen

Costantino nell'Atrio della Prigione

Costantino outside the prison.

He doesn't know what to do with Licinio, but he realizes with relief that Costanza and not Fausta loves Licinio.

Pages 85-86--Act Three, Scene Seventeen

Tempio illuminato in tempo di notte

The Temple illuminated at night

Massimiano, e Planco

Massimiano and Planco

Massimiano laments that he feels the temple has been desecrated and the gods offended by the worship of a new god. He resolves to flee.

Pages 86-87--Act Three, Scene Eighteen

Planco, poi Drusilla

Planco then Drusilla

They pledge mutual love

Pages 87-90--Act Three, Scene Nineteen

Costantino e Fausta in abito Imperiale presi per mano; Arsace, e Costanza nell'istessi modo, Drusilla, Planco e numeroso corteggio

Costantino and Fausta in royal robes, hand in hand; Arsace and Costanza likewise. Drusilla, Planco, and a large number of courtiers

Costantino gives Licinio the Eastern Empire. Planco announces that Massimiano has left Rome because a new God is adored.

Segue grave Sinfonia nel mentre, che Costantino, Fausta, Licinio, e Costanza vanno sul trono, calando dall'alto del Tempio gran macchina di Nuvole che dilatandosi forma una Reggia Celeste, con tre scalinate

This is followed by solemn music as Costantino, Fausta, Licinio, and Costanza ascend to the throne and from the top of the temple, descends a large machine of clouds which open to form a Heavenly Kingdom with three staircases which reach the floor. Faith appears on a luminous throne
che arrivano fino al basso pavimento della Scena, e sopra la sommità della macchina comparisce in Trono luminoso, la FEDE, che assista dalle Arti Liberali, dice così.

As Costantino adulates the True Faith, she predicts that Clement will perform many restorations one hundred years later.

Scendono per le Scale le Arti Liberali, e formano il Ballo

The Liberal Arts descend the stairs and form a dance

Coro delle Arti Liberali

Chorus of the Liberal Arts

They praise God under the appellations of Star and Sun

Fine dell'Opera

End of the opera

Juvarra Engravings and Drawings Identified as Being for Costantino Pio by Professor Ferrero in Her Book Filippo Juvarra or Included for Other Reasons as Noted

The figure numbers and the other numbers in this catalogue in parentheses refer the reader to the appropriate citation in Ferrero's book. For instance, the entry (Fig. 9-127), (350-61-4) means that the reader will find two references to the drawing or engraving cited. On page 127 is Figure 9 and on page 350, foglio 61, number 4, the reader will find another entry concerning the illustration in question. Only the engravings are included in this present study. The other entries in this section of the appendix are included primarily because in her book, Professor Ferrero does not catalog all of the drawings according to the opera and scene to which they refer, but rather by the order in which they appear in the various albums in Turin and London. Therefore, it is hoped that this organization will
help the reader to locate some of the source material already published by Professor Ferrero.

1. First Setting: Countryside on the banks of the Tiber near Rome, with tents and arrayed army.

   a. Engraving from the libretto (henceforth simply "Engraving"). Shows "Religion" flying on a cloud machine with the sign "IN HOC SIGNO VINCES," and a cherub bearing a military standard to Costantino. (Fig. 8b-126), (378-3).

   b. Pen drawing with watercolor (henceforth simply "Pen, watercolor"). At the bottom "In hoc signo vinces." Is very like the engraving but varies in some details, and is clearly not, says Ferrero, the drawing preparatory to the engraving. London, Royal Institute of Architects. (Fig. 8a-126), (315-1).

   c. Pen, gray and brown watercolor. At the bottom "Scena Prima." Is a preliminary drawing, not close to the engraving. Could perhaps be a backdrop judging from the shape of the drawing, that is, wider than it is high. Turin, Biblioteca Nazionale (henceforth simply "Turin"); Riserva (Ris.) 59,4. foglio (f) 61, No. 4 (4). (Fig. 9-127), (350-61-4).

   d. Pen, gray watercolor. Drawing for tent side wing for stage left. Drawing cut out to conform to the shape of the tent. Identified by Ferrero as a drawing for an opera produced at the Ottoboni, but not Costantino. Turin, Ris. 59,4. f. 27(2). (339-27-2).

   e. Pen, gray watercolor. Same as "d" but for stage right. Turin, Ris. 59,4. f. 91(2). (355-91-2).

2. Second Setting: Room with small table on which rest the Imperial crown and scepter.

   a. Engraving. Shows no table as is mentioned in the title of the setting, but rather the page, mentioned in the stage directions for the opening of Act One, Scene Twelve, holding the crown and scepter on a tray. (Fig. 10b-128), (378-4).

3. Third Setting: Large square, in the middle the arch of Costantino, erected by the Senate and the People of Rome.

   a. Engraving. (Fig. 12b-130), (378-5).

   b. Pen. At the bottom "piazza di trionfo." London, Victoria and Albert (henceforth simply "London"), p. 16. (Fig. 12a-130), (317-16).

4. Fourth Setting: Garden in the Imperial Palace.
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6. Sixth Setting: Delightful place on the bank of the Tiber beside the walls of Rome.
   a. Engraving. (Fig. 13b-13l), (378-8).
   b. Pen, brown watercolor. Turin, Ris. 59,4. f. 22v. (Fig. 13a-13l), (336-22v).

7. Seventh Setting: Imperial Salon.
   a. Engraving. (378-9).

8. Eighth Setting: Dense wood near Rome just at sundown and later at night.
   a. Engraving. (378-10).

9. Ninth Setting: Double Setting showing the prison and the underground chambers of the Imperial Palace.

10. Tenth Setting: Temple illuminated at night.
    a. Engraving. (378-12).

11. Tenth Setting with Machine:
    a. Engraving. (Fig. 14b-13l), (378-13).
    b. Pen. Turin, Ris. 59,4. f. 67v. (Fig. 14a-13l), 350-67v).

Juvarra drawings which seem to have a bearing upon the settings for Costantino Pio

1. Drawings of cut-out column wings.
   a. Pen, brown watercolor. Stage-right wing, cut out following
the design. Turin, Ris. 59,4. f. 25(2). (338-25-2).

b. Pen, brown watercolor. Same as "a." Turin, Ris. 59,4. f. 30r(2). (340-30r-2).


2. Drawings showing cut out column wings with overhead masking pieces.

a. Pen, brown watercolor. Shows two stage-right wings and one overhead masking piece, all cut out following the lines of the design and pasted on a single sheet, forming a portal combination. However, both side wings are designed for stage right. Turin, Ris. 59,4. f. 45 (1), (2), and (3). (345-1, 2, and 3).

b. Pen, brown watercolor. Shows one stage-right wing, one stage-left wing, and a portion of an overhead masking piece, all cut out following the lines of the design and pasted on a single sheet so as to form a complete portal. Turin, Ris. 59,4. f. 130 (2), (3), and (4). (367-130-2, 3, and 4).

3. Drawings showing arches of triumph with the construction of the flats indicated.

a. Pen. Shows arch of triumph with the stage-right side drawn completely and the stage left-side unfinished, indicating the flat elements with measurements. Turin, Ris. 59,4. f. 49(5). (346-49-5).

b. Pen, touches of brown watercolor. Same as "a," and also below the stage-right side of the arch is a plan of the section of the architecture which that side represents. Turin, Ris. 59,4. f. 50(1). (346-50-1).

4. Drawings for back shutters.

a. Pen, gray-brown watercolor. Shows drawing for stairs leading from a grand salon. Cut irregularly at the upper right, for no apparent reason. Turin, Ris. 59,4. f. 27(1). (339-27-1).

b. Pen. Shows top part of grand salon or temple. Irregularly cut at the bottom for no apparent reason. Turin, Ris. 59,4. f. 108(1). (360-108-1).

c. Pen, gray watercolor. Shows exit from grand salon. It is much taller and more slender than a complete back-shutter would be. Turin, Ris. 59,4. f. 121(1). (365-121-1).
a. Pen, gray watercolor. Shows steps leading from a grand salon. Cut at top and sides following the design. Turin, Ris. 59, f. 114(1). (362-114-1).

4. Pen. Shows the carriage for changing scenes. At bottom is, "Caretto per l'opera, che porta le scene." Diagram has measurements. It is identified by Ferrero as "probably" from the Ottoboni Theatre. Turin, Ris. 59, f. 97(5). (357-97-5).
APPENDIX II

TEODOSIO IL GIOVANE

The libretto. Biblioteca Marucelliana, Florence, Italy.
Segnatura 1.00.X.50 and Ru 58.

Title Page


Pages 1-5--Argomento

Teodosio, in the eighth year of his life, succeeded to the throne of the Eastern Empire upon the death of his father, Arcadio. His father had left him under the tutelage of Isdegarde, King of Persia, as part of a pact to conserve peace between Constantinople and Persia. Teodosio received many good counselings from his elder sister, Fulcherla, a most pious woman of singular prudence and most chaste modesty. Knowing how much she, with her virtue, could contribute to the good government of the people, he called her to him on the part of the Empire, declaring her Augusta.

In the flower of his youth, Teodosio asked Fulcherla to find him a wife who was wise and gentle, and who cared nothing for royal lineage or precious dowry. At that time at court was Atenalde, a beautiful damsel from Athens, "marvelously adorned with the most noble Science," who had come to contest the last testament of her father, the philosopher Leonzio. He had willed that his two sons, Genesio and Valerio, should receive equal portions of his estate, and he wrote, "I leave to my most beloved Atenalde only one hundred scudi of gold, that being enough for her fortune, since, with her natural and intellectual endowments, she easily supercedes the condition of all other women." Pulcheria chose Atenalde to be the Emperor's consort.

In the meantime, Isdegarde of Persia had died and Vararane, his son, sought pretexts to break the ancient peace between the two countries. Therefore it was necessary for Teodosio to send Ardaburlo to Persia with a large army to conquer the pride of the enemy, who were
violators of the promised faith and most cruel persecutors of Christians. Teodosio and Pulcheria, seeing not only the dangers of war, but also those of famine and earthquake, implore Divine Assistance. Their supplication is granted. Ardaburlo wins victory over Vararane, and Teodosio obtains from the earth, no longer trembling and sterile, most abundant crops.

These being the precedents, Teodosio is introduced in the act of giving thanks to Heaven and proffering those "sacre voci del Divino Trisagio," [evidently some sort of thanksgiving ceremony] which had been dictated by the Angelic Spirit at the time of his supplication, and had also been approved by the Fathers of the Calcedonium Concilium. Several slight changes have been made in the Histories for this opera. First, it is pretended that Vararane had fled to avoid capture and shameful slavery. Second, that at the same time that the triumphant naval armada arrives, holding prisoner Ariene, the promised bride of Vararane, Vararane himself, who has desperately followed his love to Teodosio's court, arrives on the scene. Third, that the "pomo," [evidently a royal globe of some sort] so famous in the Histories, is offered to Teodosio by Ariene, and that Atenaide gives it to Vararane, so that jealousy is born, thus enlarging and more adequately motivating the principal actions. Fourth, that the victory over the Persians is ascribed to Marciano, a most valorous captain, and not to Ardaburlo, so as not to admit two army captains on the same scene, and to elevate Marciano's actions as a singular merit, whereby he could aspire to chaste matrimony with Pulcheria the more easily. These changes bring about the desired end of the drama, making it more majestic and happy. The throwing down of the equestrian statue of Teodosio, decorated with trophies of the subjugated Persia, is attributed to Vararane, with the object of exalting even more the moderation and magnanimity of this most virtuous Emperor, Teodosio. He, even after the supposed attempt, restores the vanquished Vararane to both his crown and his promised bride. In the last scene of the opera, Atenaide, or rather we should say Eudocia (for thus she was named after her conversion to the True Faith) appears on an excellent machine. This happens so that her marriage is celebrated with theatrical pomp, as we see from the Histories was the case.

The author will certainly not have to ask to be excused for having slightly altered the true history in several places, since that is the example of the best of the Greek and Latin Poets. We assert also that, for a better sound, Varane and not Vararane, and Eudosia not Eudocia was said, and also that the voices of Fate, Deity, and the like, were used by the author as ornament to the poetry.
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Interlocutori

Teodosio Imperador di Costantinopoli, Amante d'Atenaide

Pulcherla sorella di Teodosio

Marciano Generale di Teodosio, Amante di Pulcherla

Atenaide Vergine Ateniese, Amante di Teodosio

Acrisio Aia d'Atenaide

Varane Re di Persia, Amante di Ariene

Ariene destinata Sposa di Varane

Eridione Servo d'Ariene

Characters

Teodos, Emperor of Constantinople, beloved of Atenaide

Pulcheria, Teodosio's sister

Marciano, Teodosio's general, beloved of Pulcheria

Atenaide, damsel of Athens, beloved of Teodosio

Acrisio, Atenaide's governess

Varane, King of Persia, beloved of Ariene

Ariene, promised bride of Varane

Eridione, Ariene's servant

Page 7

La Scena si finge in Costantinopoli.

The scene is laid in Constantinople.

Page 8

Mutazioni di Scene

Atto Primo

Porto di Mare sotto le mura di Costantinopoli

Gabinetto con porte, che conducono agli Apartamenti Imperiali

Giardino nel Palazzo Imperiale

Atto Secondo

Facciata remota del Palazzo Imperiale con Loggia, che

Changes of scene

Act One

Seaport under the walls of Constantinople

Room with doors leading to the Imperial Apartments

Garden in the Imperial Palace

Act Two

Back wall of the Imperial Palace with a loggia which looks out over the
Page 9—Act One, Scene One

Porto di Mare sotto le mura di Costantinopoli

Teodosio con numeroso accompagnamento, ed Armata di Marciano, che s'avvicina al lido

Teodosio gives thanks that Marciano and the armada are returning safely, and that peace is assured since Persia has fallen. He calls for calms seas,
lovely weather, and a kind God to
look with favor on all their enter-
prises.

Pages 10-11—Act One, Scene Two

Marciano, che scende della
c nave con Ariene, ed Eridione
incatenati, e molti altri
Schiavi Persiani. Teodosio, e Popolo sulla Spiaggia.

Marciano disembarks with Ariene and
Eridione in chains, and with many
other Persian slaves. Teodosio and
the people await him on the beach.

Marciano introduces Ariene to Teodosio.
Ariene speaks proudly and disdainfully.
Teodosio offers words of peace and
throws off their chains.

Partono Teodosio, e Marciano, seguiti dal Popolo, e dalle Guardie, restando con pochi de' suoi Persiani Ariene, e Eridione.

Teodosio exits with Marciano, followed
by the people and the guards. Ariene,
Eridione, and a few other Persians,
remain on the beach.

Pages 11-12—Act One, Scene Three

Ariene, e Eridione

Eridione counsels calm and prudence,
but Ariene swears vengeance, saying
that the anger she feels in her heart,
will continue to be reflected in
her face.

Pages 12-13—Act One, Scene Four

Eridione solo

He curses his fate and laments the broken
peace pact between Constantinople and
Persia. Now that he is safe after the
many perils of war, the sea voyage, etc.,
he resolves not to compromise that
safety for anyone.

Pages 13-15—Act One, Scene Five

Gabinetto con porte, che con- Room with doors that
ducono agli Apartamenti Reali lead to the Imperial Apartments

Atenaide, e Acrisia

Atenaide and Acrisia
Acrisia is fearful because of last night's earthquakes which she attributes to the violation of the Persian temple. Atenaide explains that earthquakes are a natural phenomenon which are taken as portents only by the "basso vulgo." Acrisia tells her to interest herself in her dowry which is being wasted by her brothers. Atenaide responds that she has already spoken to Teodosio and Pulcheria. Acrisia inquires what she will do when the question is settled. She replies, "Return to my homeland." "Why?" asks Acrisia, "since you love Teodosio?" Atenaide: "Because I fear to lose my honor since my state is so much lower than his." She adds, lying, that she hopes to leave this very day.

Pages 15-16—Act One, Scene Six

Pulcheria, e dette Pulcheria, Atenaide, and Acrisia

Pulcheria promises to persuade her brother to allow Atenaide to leave.

Pages 16-17—Act One, Scene Seven

Atenaide, e Acrisia Atenaide and Acrisia

Acrisia warns Atenaide that her scrupulousness may lead to her ill fortune.

Page 17—Act One, Scene Eight

Atenaide sola Atenaide alone

She expresses her love for Teodosio, wishing she were of equal rank to him, but she would rather have nothing than be compromised or eventually to rule without honor.

Pages 17-19—Act One, Scene Nine

Varane, Eridione non veduto, e detta Varane, Eridione not seen, and Atenaide wants Ariene. Atenaide says that she is safe. Eridione, overhearing,
thinks that they are in love.

Page 19—Act One, Scene Ten

Varane, e Eridione

Varane and Eridione

Eridione parte

Eridione exits

Varane still wants vengeance, saying that losing a kingdom is nothing if only he can regain his love.

Teodosio's kindness makes him jealous.

Pages 19-20—Act One, Scene Eleven

Giardino nel Palazzo Imperiale

[Third Setting] Garden in the Imperial Palace

Pulcheria, e Marciano

Pulcheria and Marciano

She grants the general leave to court her if he proceeds in a seemly and virtuous manner. He agrees.

Pages 21-22—Act One, Scene Twelve

Teodosio, e detti

Teodosio, Marciano, and Pulcheria

Teodosio tells Marciano to find Varane who is disguised and roaming the palace.

Pages 22-23—Act One, Scene Thirteen

Teodosio, e Pulcheria

Teodosio and Pulcheria

Teodosio suspects that Atenaide is in love with Varane, but Pulcheria tells him not to suspect Atenaide simply because of the revelations of a Persian slave.

Pages 23-25—Act One, Scene Fourteen

Teodosio, e Ariene

Teodosio and Ariene

He tells her that Varane is in the palace. She begs for more information.
They quarrel, both claiming justice was on their side in the late war.

Pages 25-26—Act One, Scene Fifteen

Atenaide, Varane, e Acrisia in disparte; Teodosio, e Ariene come sopra

Atenaide, Varane, and Acrisia, not observed by Teodosio and Ariene, who continue as above.

Ariene, pretending friendship, gives Teodosio a "pomo" [literally an apple or pomegranate, perhaps a jewel or the actual fruit as a symbol of love]. Varane and Atenaide express jealousy. Atenaide comes to Teodosio and asks once more for permission to leave the court, because she cannot offer becoming gifts to the throne. He offers her the "pomo" with words of esteem and looking deeply into her eyes and discovering desire for him in her glance.

Pages 26-27—Act One, Scene Sixteen

Varane, Atenaide, e Acrisia

Varane, Atenaide, and Acrisia

Believing Teodosio to be false to her, Atenaide gives the "pomo" to Varane. Both lament the infidelity of their respective loves.

Pages 27-28—Act One, Scene Seventeen

Varane solo

Varane alone

Laments, exclaiming that although it is not so bad to give over to Fate, that is not the case with a rival.

Pages 28-29—Act One, Scene Eighteen

Eridione, e Acrisia

Eridione and Acrisia

They flirt. She is sophisticated, he a simple country boy.

Comincia la trasformazione per l'Intermedio

Begin the transformation for the interlude.
Humorous love scene and dance. The dialogue indicates that Acrisius has "set up" Eridione, first asking her to dance with the statue of a giantess which is the main figure in a fountain, and then changing that statue into "these, your Persians." After this transformation they dance happily together, sharing mutual love.

Page 31—Act Two, Scene One

Facciata remota del Palazzo Imperiale con Loggia, che corrisponde sul Mare, e veduta della Spiaggia

Marciano con Soldati

Back wall of the imperial palace with a loggia which looks out over the sea and with a view of the beach

Marciano with soldiers

He waits for Varane, intending to capture him in single combat without the soldiers' help, for honor's sake.

Pages 31-33—Act Two, Scene Two

Ariene, e Eridione sopra la Loggia, Marciano in sito da non esser veduto da loro

Varane in a boat in the distance, sees Ariene and waves. She waves back.

Marciano hears them talking and withdraws to await Varane's arrival.

Pages 33-34—Act Two, Scene Three

Varane, che s'avvicina al lido, Ariene sopra la Loggia, Eridione, che scende per riconoscer Varane

Varane approaches the beach while Ariene awaits him on the loggia and Eridione goes down to the beach to meet Varane

When they meet, Varane accuses Ariene of infidelity and she reproves him. Marciano enters.

Pages 34-36—Act Two, Scene Four

Marciano con Soldati, e detti

Marciano with his soldiers, Varane,
Ariene, and Eridione

Marciano and Varane prepare to do single battle. Varane again accuses Ariene of infidelity. She laments, fearing both his suspicions and the danger he is in.

Ariene is led away by the soldiers

Eridione goes for help

Parte accompagnata da i Soldati

Pages 36-37—Act Two, Scene Five

Varane, e Marciano

Varane and Marciano

Si battone, e nel cadere a terra Varane sopraggiunge Teodosio.

They fight. Marciano wins but spares Varane's life as Teodosio comes upon them.

Pages 37-39—Act Two, Scene Six

Teodosio con Guardie, e detti come sopra Marciano parte

Teodosio with guards, Marciano, and Varane

Teodosio sends Marciano away

Teodosio tells Varane that he recognized him a short time before when Varane had been presented a precious gift, but that he had not spoken to him for personal reasons. Varane speaks of Ariene's infidelity, but Teodosio contradicts him and tells him to question Ariene again. They part in a friendly manner.

Page 39—Act Two, Scene Seven

Varane solo

Varane alone

Varane asks himself how it can be that his enemy is loyal and his love unfaithful. He resolves to discover the truth.

Pages 39-40—Act Two, Scene Eight

Cortile del Palazzo Imperiale [Fifth Setting] Courtyard of the Imperial
Atenaide, e Acrisia

Atenaide and Acrisia

Acrisia tells Atenaide that she ought to think of an excuse for giving the "porno" to Varane, but Atenaide replies that she'll make no excuses to one who is unfaithful.

Pages 41-42—Act Two, Scene Nine

Pulcheria, e dette

Pulcheria, Atenaide, and Acrisia

Pulcheria assures Atenaide that Teodosio loves her, and Atenaide begins again to hope.

Pages 43-44—Act Two, Scene Ten

Pulcheria, poi Marciano

Pulcheria, then Marciano

He declares his love for Pulcheria and she tells him to continue to hope but also to continue to serve the kingdom well in war and peace.

Pages 44-45—Act Two, Scene Eleven

Biblioteca di Teodosio

Teodosio in atto di leggere un Volume

[Sixth Setting] Teodosio's library

Teodosio is reading a book

He states that he wants to be a good Christian Prince as was Costantino, and to follow the example of the Good Shepherd.

Page 45—Act One, Scene Twelve

Ariene, e Teodosio attenissimo a leggere

Ariene enters to Teodosio who is paying most careful attention to his reading.

Ariene says to herself that she would hate Teodosio except for the fact that he has spared Varane.

Pages 45-49—Act Two, Scene Thirteen
Atenalde enters from the other side, Arine near Teodosio who is still most attentive to his reading

Atenalde says to herself that she will watch them.

Teodosio sees Arine

Teodosio says that both he and Arine have been deceived. Atenalde comes forward and she accuses him of infidelity and he likewise accuses her, asking for the "porno" which she no longer has. Arine and Teodosio exit, both accusing Atenalde.

Pages 49-50—Act Two, Scene Fourteen

Parte Teodosio, e volendo partire ancora Arine trattemuta da Atenalde, poi sopraggiunge Acrisia

Teodosio exits and Arine starts to but Atenalde stops her as they are joined by Acrisia

Acrisia says that both of them are innocent and that she can prove it. Atenalde and Arine embrace.

Pages 50-51—Act Two, Scene Fifteen

Ariene, e Acrisia

Acria asks Arine if she trusts her servant, Eridione. Arine says yes and begins again to hope.

Pages 51-56—Act Two, Scene Sixteen

Acrisia, poi Eridione

Acrisia claims to know all of the intrigues from several servants.

Acrisia, veduto Eridione, fa nascondere quattro Paggi sotto pages under a small library un tavolino della Libraria table.

She and Eridione discuss the tangled romantic situation and she tells him that she can solve everything. He sits.
Si cambia la sedia in una gran Nottola, che porta per Aria Eridione.

His chair turns into a giant bat, which carries him into the air.

He swears faith to none but Acrisia, saying that he will not even look at another woman.

Il Nottolone mette a terra Eridione, e vola via.

The giant bat sets him upon the ground, and flies away.

No longer in danger, Eridione tries to take back his sworn faithfulness to Acrisia.

Si trasmutano gli altri tavolini in sei Ninfe, che salutano ad una ad una Eridione, e lo invitano al ballo, ma esso rifiuta di dar loro la mano.

Six tables turn into nymphs who address Eridione one by one and ask him to dance, but he refuses to give any of them his hand.

Le sei Ninfe ballano da loro, e fanno il simile cantando Acrisia, ed Eridione preso per mano.

The six nymphs dance and sing among themselves and Acrisia and Eridione hold hands.

Pages 57-58—Act Three, Scene One

Atrio magnifico colla statua [Seventh Setting] Grand hall with the equestre di Teodosio circondata equestrian statue of Teodosio sur- ta nella base da Trofei, rounded at the base with trophies, Spoglie, e Figure rappresen- tati la Persiani soggiogata spoils, and small statues representing the subjugated Persians.

Teodosio, e Pulcheria

Teodosio points out that the decorations are unseemly because it was Marciano, not Teodosio who had conquered the Persians. He promises Pulcheria that he will accept any bride which Heaven sends him through her choice. He resolves to put his duties before his feelings.

Pages 59-60—Act Three, Scene Two

Ariene, e detti

Ariene, Teodosio, and Pulcheria

Ariene protests that Atenalde is innocent.
Page 60—Act Three, Scene Three

Ariene, poi Acrisia

Ariene, then Acrisia

Ariene assures Acrisia that she is doing all that she can to help Atenaide, forgetting even her own interests.

Pages 61-63—Act Three, Scene Four mistakenly numbered Five in the libretto

Varane con qualche seguito di Persiani, Eridione, dette Varane with some Persian followers, Eridione, Ariene, and Acrisia

Parlanno insieme Varane e Ariene. Varane and Ariene speak together, expressing mutual love.

Eridione guarda la statua, non osservata ancora da Varane, e da Ariene. Eridione watches the statue, not observed by either Varane or Ariene.

partono Ariene, e Acrisia Ariene and Acrisia exit

I seguaci di Varane gettano a terra la Statua di Teodosio Varane and his followers tip over the statue.

Pages 63-65—Act Three, Scene Five

Bosco delizioso ne i Giardini di Corte Eighth Setting Delightful wood in the court gardens

Atenaide, poi Teodosio Atenaide, then Teodosio

Teodosio con passo lento, e in atto pensoso Teodosio enters with slow step and in a thoughtful attitude.

He ponders his love to himself.

Atenaide s'avanza verso Teodosio, il quale si volto dall'altra parte senza guardarla Atenaide moves towards Teodosio, but he turns away without looking at her.

He tells her that he cannot see her again. [This is because of his promise to Pulcheria, to let her choose him a wife.]

Page 66—Act Three, Scene Six
Atenaide sola  Atenaide alone
Laments because she does not understand why Teodosio rejects her even though he does love her and Pulcheria has chosen her.

Pages 66-67--Act Three, Scene Seven

Ariene sola  Ariene alone
Resolves that Varane shall not die, but if he is executed for pulling down the statue, she resolves to die with him.

Pages 67-68--Act Three, Scene Eight

Pulcheria, Marciano, e Ariene, che poi esciopre  Pulcheria, Marciano, and then Ariene, who comes out of hiding.
Pulcheria asks Marciano to send Atenaide to her. Ariene comes out of hiding and says that she is responsible for pulling down the statue.

Parte Ariene scorteta dalle Guardie  Ariene is escorted off by the guards.

Pages 68-69--Act Three, Scene Nine

Pulcheria, e Marciano  Pulcheria and Marciano
Pulcheria states that she has two requests to make of Teodosio, and Marciano assures her that she will be granted her requests because of her great virtue. They promise to help each other.

Pages 69-70--Act Three, Scene Ten

Gabinetto Imperiale  [Ninth Setting] Imperial room
Teodosio, confuso, malinconico sipone a sedere  Teodosio sits, confused and melancholy
He tries not to think of Atenaide. Laments Varane's act against his statue and repeats his loyalty to his oath.
to Pulcheria.

Pages 70-71--Act Three, Scene Eleven

Atenaide, e Teodosio appoggiato senza mai guardarla

She protests her love for him and kisses his hand before she leaves.

s'alza in piedi con furia

He rises in fury, not believing her and states that the pangs she says she feels will heal quickly at a distance.

Pages 71-72--Act Three, Scene Twelve

Teodosio, poi Varane, e Marciano

Teodosio gives Varane his freedom and restores him to his Persian throne, declaring that he, Teodosio, lives only to fulfill the duties of his position and that Varane had only rectified an error by tipping over the statue because it had been Marciano, not Teodosio, who had won the war.

Page 73--Act Three, Scene Thirteen

Varane, e Marciano

Marciano says that Atenaide should not leave because she is worthy of the throne. Varane proposes another peace pact between Persia and Constantinople.

Pages 74-75--Act Three, Scene Fourteen

Salone preparato per la solemnità delle nozze di Teodosio

[Tenth Setting] Room prepared for solemnizing the marriage of Teodosio

Eridione, Acrisia

They share mutual confidence that all is going quite badly. They express mutual love.
Pages 75-76--Act Three, Scene Fifteen

Ariene condotta dalle Guardie, Ariene, conducted by the guards, e detti Eridione, and Acrisìa

Ariene thinks that she is about to be executed and calls on death to unite her with Varane in the nether world.

Pages 76-77--Act Three, Scene Sixteen

Varane, Marciano, Ariene, Eridione, e Acrisìa

Varane and Ariene are united in freedom but they wonder what will happen to poor Atenalde. Marciano states that Heaven protects the innocent.

Pages 77-78--Act Three, Scene Seventeen

Teodosio, e Pulcheria con numeroso corteggio, e detti Pulcheria asks for and receives permission to marry Marciano. Teodosio states that he is ready to marry whomever Pulcheria has chosen for him, although he is sore at heart.

Pages 79-80--Act Three, Scene Eighteen

Atenalde col nome d'Eudossa, sopra gran Macchina, che scende dall'alto, rappresentante la Reggia della Sapienza, in abito Imperiale; corteggianta da numeroso seguito di Damigelle, e Personaggi

In questo mentre Teodosio stava sempre appoggiato da una parte della Scena, coprendosi il volto con una mano, e senza mai guardare intorno atto pensoso, e di profoundissimi malinconia

Atenalde under the name of Eudossa, on a large machine, descending from on high, representing the reign of wisdom and intelligence, supported by a large train of courtiers

Meanwhile, Teodosio remains cast down with one hand covering his face, never looking at the machine, deep in his profound melancholy

Pulcheria tells Teodosio to look upon his bride.
Teodosio resa per mano
Athenaïde la conduce seco al
Trono; ed Acrisia le bacia
il manto.

Teodosio takes Athenaïde by the hand
and leads her to the throne. Acrisia
kisses her royal mantle.

General happy reunion of all.

Two Lists of Scene Elements Relating to
Teodosio, Drawn Up by Juvarra

1. Pen. List describing the scenes for Teodosio, together with
ground plans relating to the list.

Atto I

Longa. Marina co porto
di Costantinopoli

Long. Dock with the port of
Constantinople

Corta. 1 a Cortili
Imperiali

Short. First Imperial Courtyards

Longa. Parte del Palazzo
Imperiale nel Giardino

Long. Palace garden facade.

Atto 2o


Short. Delightful little palace on
the sea. Wild.

Lunga Alpestre [crossed out]
Bosco con macchia

Lunga. 2=Libraria=

Long. 2 Library

Ao 3°.

Act III

Corta. Alpestre co
cascata d'aqua

Short. Wild place with waterfall

Lunga. 3. Stanzo co
Letto

Long. 3. Room with bed

Corta. Grottone orrido

Short. Horrible grotto

Lunga. 4: Gran Salone
cò comuto

Long 4: Large room with banquet

The first seven ground plans have the following titles:

1. Marina copo
2. Cortile
3. Palazzo e Giardino
2. Pen. List describing the mounting of the first setting:

Atto: P° Scena P°
Porto di Costantinopoli
verso le Stanze
a P° canale Porto di costan [The final three words are crossed out]
a 2° canale Porto di Costantinopoli
a 3° canale Porto di Costantinopoli
a 4° canale Torrione
a 5° canale Torrione
a 4° caretto matto Lanterna; e suo Lontano co armata navale e città


Juvarra Drawings Identified by Professor Ferrero
As Being from Teodosio

1. First Setting: Seaport under the walls of Constantinople.

a. Engraving. (Fig. 18b-136), (379-2).

b. Pen, gray and brown watercolor. At the bottom, "F° del Primo Atto." London, p. 123a. (Fig. 18a-136), (329-123a).

c. Pen, touches of brown watercolor. London, p. 14. (Fig. 19-137), (317-14).

d. Pen, brown and gray watercolor. At the bottom, "Veduta di Città co armata navale e sua Machina." London, p. 39. (Fig. 20-138), (319-39).


f. Pen, brown watercolor. London, p. 120r. (Fig. 21-139), (328-120r).


2. Second Setting: Room with doors which lead to the Imperial Apartments.

a. Engraving. (Fig. 22b-140), (379-3).

c. Pen, brown and gray watercolor. At the bottom, "29 del P:° Atto." London, p. 124(b). (Fig. 22a-140), (329-124b).

d. Pen. At the bottom, "Camera reale da Dormire," and a ground plan for the setting. London, p. 47r. (Fig. 23-141), (320-47r).

e. Pen. At the bottom, "Stanza Reggia da Dormire." London, p. 55r. (Fig. 24-142), (320-47r).

3. Third Setting: Garden in the Imperial Palace.

a. Engraving. (Fig. 25b-143), (379-4).

b. Pen, brown and gray watercolor. At the bottom, "3:° del P:° Atto." London, p. 124a. (Fig. 25a-143), (329-124a).

c. Pen, gray watercolor. London, p. 45. (Fig. 30-148), (320-45).

d. Pen, gray watercolor. At the bottom, "Portico del palazzo Imperiale nel Giardino." London, p. 25. (Fig. 27-145), (318-25).

e. Pen, brown and gray watercolor. At the bottom, "Atrio co veduta di Giardino Reale." London, p. 1. (Fig. 28-146), (316-1).


4. Fourth Setting: Back wall of the Imperial Palace with a loggia which looks out over the sea and with a view of the beach.

a. Engraving. (Fig. 29b-147), (379-5).

b. Pen, gray watercolor with touches of brown. Below the drawing on the page of the album, not on the design, "E:° Ottoboni." Professor Ferrero identifies this as the drawing made in preparation for the engraving. Turin, Ris. 59,4. f. 68(1). (Fig. 29a-147), (350-68-1).

c. Pen, gray watercolor. London, p. 45. (Fig. 30-148), (320-45).

d. Pen, gray watercolor. At the bottom, "F4 del 2:° Atto," and below the drawing, directly on the page of the album, "E:° Ottoboni." Turin, Ris. 59,4. f. 84(2). (Fig. 31-149), (353-84-2).
5. Fifth Setting: Courtyard in the palace.
   a. Engraving. (Fig. 32b-150), (379-6).
   b. Pen, gray watercolor. At the bottom, "2:a del 2:o Atto." London, p. 125a. (Fig. 32a-150), (329-125a).
   c. Pen, brown watercolor. London, p. 27. (Fig. 33-151), (318-27).

   a. Engraving. (Fig. 34b-152), (379-7).
   b. Pen, brown watercolor with touches of gray. At the bottom, "3° del 2° Atto." In the left margin is another idea for the same scene, briefly sketched in pen. London, p. 125b. (Fig. 34a-152), (329-125b).
   c. Pen, brown watercolor. At the bottom, "Libraria Reggia," and a ground plan of the setting. London, p. 43. (Fig. 35-153), (320-43).
   e. Pen. Turin, Ris. 59,4. f. 113v(1). (361-113v-1).

7. Seventh Setting: Grand Ball with the equestrian statue of Teodosio.
   a. Engraving. (Fig. 36b-154), (379-8).
   b. Pen, brown watercolor with touches of gray. At the bottom on the right is a ground plan of the setting and on the left a ground plan of the architecture represented by the setting. London, p. 50r. (Fig. 37-155), (321-50r).
   c. Pen, brown watercolor with touches of gray. At the bottom, "P:a del 3:o Atto," and below the drawing directly on the album, "E:o Ottoboni." Turin, Ris. 59,4. f. 84(1). (Fig. 36a-154), (353-84-1).

8. Eighth Setting: Delightful wood in the court garden.
   a. Engraving. (Fig. 38b-156), (379-9).
   b. Pen, brown and gray watercolor. At the bottom, "2:a del 3°
   a. Engraving. (Fig. 40a-156), (329-123b).
   b. Pen, brown and gray watercolor. At the bottom, "3:a del 3:o Atto." Turin, Ris. 59, f. 118(3). (Fig. 40a-156), (364-118-3).
   c. Pen, brown watercolor with touches of gray. London, p. 126. (Fig. 41-159), (329-126).

10. Tenth Setting: Room arranged for the solemnizing of the marriages of Teodosio and Marciano.
   a. Engraving. (Fig. 42b-160), (379-11).
   c. Pen, brown watercolor. At the bottom, "4:a del 3:o Atto e ultima," and below the drawing directly on the album, "E:o Ottoboni." Turin, Ris. 59, f. 124(1). (Fig. 42a-160), (366-124-1).

11. Tenth Setting with Machine:
   a. Engraving. (Fig. 43b-161), (379-12).
   b. Pen. Turin, Ris. 59, f. 14(3). (Fig. 43a-161), (333-14-3).
   d. Pen. At the bottom, "E:o Ottoboni." Turin, Ris. 59, f. 113r(1). (361-113r-1).

Two Juvarra Drawings Showing the Juncture Between the Side Wings and the Overhead Masking Pieces


APPENDIX III

IL CIRO

The libretto: Biblioteca Marucelliana, Florence, Italy.

Segnatura 1.00.X.151.

Title Page

IL Ciro, Dramma Posto in Musica Dal Signore Alessandro Scarlatti.
E rappresentato in Roma l'Anno 1712. In Roma, A spese di Antonio
de'Rossi, e si vende dal medesimo alla Chiavica del Bufalo. Con
licenza de'Superiori.

Pages 1-3--Argomento

Ciro, who bears the name of Elcino in this present drama, son
of Cambise and Mandane, was consigned, newly-born, by his grandfather
Astiase to Arpago, Captain of the Royal Squadrons, so that he might
be deprived of life. This was because of a dream in which Astiase
seemed to see a vine grow from the breast of his daughter Mandane
which, with its leaves and tendrils, shadowed all of Asia. Astiase's
soothsayer interpreted the dream as the presentiment of the birth of
a son who would take away his kingdom. Arpago passed the child to
Mitridate, a shepherd of the royal flocks, with the order to carry
him to the thickest parts of the wilds and leave him there as prey to
the wild beasts. Taking pity on the infant, Mitridate saved Ciro,
exposing in the wood in his place one of his own sons who had just
been born dead.

Ciro grew among the shepherds and it came about that he was
elected the king by the other youngsters in their play. As king,
Ciro had Arsace, the son of a noble Mede, Atembare, beaten because he
had disobeyed Ciro's orders. (For the better sound, Atembare is
called Artemio in this play.) Arsace, having complained of this
beating to his father, has Elcino brought before Astiase, who recog-
nizes him as his grandson Ciro from Ciro's ardent replies and from the
noble lineaments of his face. The ruthless Astiase, in revenge for
Arpago saving Ciro, cruelly gives Arpago his own son for a meal and
decrees the death of Ciro. He then suspends that death because his
counsellors dissuade him, saying that the original dream referred to
Ciro's reign over the shepherds. This is all more fully narrated by
Erodoto al bib. l. c. 107 to c. 131; by Giustino al lib. l. c. 4, 5, 6.; and by many other authors.

For the purposes of this drama it is added to these truths that the son of Atembare, whose name is not found in any of the writings, is called Arsace, and that Mitridate had a daughter by the name of Erenia, and that the name of Ciro's bride, Cassandane, be changed to Sandane for the greater commodity in verse, and further, that Sandane is the sister of Arsace.

Page 4--Protesta

Le parole, Idolo, Nume, Fato, The words idol, god, and fate were Adorare &c. sono licenze della written adoringly with poetic license, penne, che non pregiudicano not swayed by the heart, which writes al cuore. Quella Poeticamente poetically and believes according scrive, questo Cattolicamente to Roman Catholic Doctrine. crede.

Page 5

Interlocutori Characters

Asti age Re di Media Asti age, King of Media

Arpago suo Capitano Arpago, his captain

Mitridate Padre d'Erenia Mitridate, father of Erenia

Erenia amante d'Arsace Erenia, beloved of Arsace

Ciro Nipote d'Asti age sotto Ciro, grandson to Asti age, under the nome d'Elcino creduto Figlio name of Elcino believed to be the di Mitridate son of Mitridate

Arsace Nobile di Media, Amante Arsace, noble of Media, beloved of d'Erenia Erenia

Sandane Sorella di Arsace, Sandane, sister to Arsace, beloved Amante di Elcino of Elcino

Scena: La Scena si flnge nelle The scene is laid in the countryside Selve vicine ad Ebatana, around Ebatana, capital of Media Capitale della Media

Mutazioni di Scene

Nell'Atto Primo

Vasta Pianura circondata da Monti uniti da gran Ponte. Alba, e Sole, che nasce

Prospetto di Palazzo per le caccce Reali circondat da Boschi deliziosi

Bosco sacro ad Apollo con Tempio da un lato, e Idolo, Altare, Vittime, e Tripode, per ascendere il fuoco. Trono per l'assistenza d'Astiage al Sacrificio; e Sole risplendente nel mezzo del Cielo.

Nell'Atto Secondo

Luogo ingombrato da Alberi altissimi con cadute d'acqua, e tutto coperto da'rami de' medesimi

Prospetto della Casa di Sandane, con porta aperta, che introduce in essa, e che corrisponde sopra un'Orticella

Campo preparato con Tende per solenne convito su le rive del fiume

Nell'Atto Terzo

Pianura con Torre, e Porta, che introduce in essa. Cielo ancora turbato, ed oscuro

Giardino Reale in Villa

Archi sotteranei per quartiere Subterranee arches in the quarters of de'Soldati in guardia nel Palazzo d'Astiage, con fanale acceso in tempo di notte, da' quali per scale laterali si ascende al secondo piano d'una floor gallery which is a brightly
Galleria illuminata parimente con molte faci

Gran Tempio dedicato al Sole, rappresentante una Reggia celeste tutta trasparente. Poi per macchina dal basso pavimento coperto di nuvole sorge un globo celeste, che si spezzi a forma un gran Trono, in cui siede Elcino, già riconosciuto per Ciro

Balli

Nell'Atto Primo
Ballo de' Custodi del Tempio
Nell'Atto Secondo
Ballo di Furie, che ruinano l'apparato della mensa

Pages 7-9—Act One, Scene One

Vasta Pianura circondate da Monti uniti da gran Ponte. Alba, e Sole, che nasce

Sandane, ed Erenia, che calano verso il piano, con Ninfe, e Pastori, Sparsi per le falde de' suddetti Monti

Sandane laments the infidelity of Elcino who is at odds with her brother Arsace. Erenia adds that Sandane's father, Artemio, has brought the quarrel before King Astiage on his son's behalf, asking revenge for what should have been treated as a childish error.

Si scuoprono sul Ponte Elcino, e Mitridate, che passano, per discendere nella Valle. Elcino and Mitridate appear on the bridge, passing over it in order to descend to the plain where the ladies are.

Sandane flees the meeting, telling Erenia to express her chagrin at what has happened. She expresses
admiration for Elcino, but says that he has a crude heart.

Pages 9-10—Act One, Scene Two

Erenia sola; poi Elcino, e Mitridate

Erenia alone, then Elcino and Mitridate

Erenia says to herself that she has been no less offended by Arsace. Elcino enters and exclaims that he is safe from the king's wrath and Artemio's accusations. Erenia gives thanks, but tells him to be more prudent in the future. Elcino reproves her and Mitridate asks her to leave them alone. She exits.

Pages 10-13—Act One, Scene Three

Elcino, e Mitridate

Elcino and Mitridate

Mitridate tells Elcino that Astiaghe seeks Elcino's blood. He reveals that Astiaghe's daughter, Mandane, had a son called Ciro who Astiaghe feared would take away his throne because of a dream the king had. He does not finish the story, but he expresses the desire to reveal it all to Elcino.

Pages 13-14—Act One, Scene Four

Elcino, poi Arsace

Elcino, then Arsace

Arsace swears fealty to Elcino, declaring himself to be outside of his father's accusations to the king. They pledge friendship because Arsace loves Elcino for his sister's sake.

Pages 14-15—Act One, Scene Five

Arsace solo

Arsace alone

Declares that he will defend Elcino, and expresses words of admiration for Erenia.
Pages 15-16—Act One, Scene Six

Prospetto di Palazzo per le cacce Reali circondato da Boschi deliziosi

[Second Setting] Royal hunting lodge, surrounded by lovely woods

Astiäge accompagnata da Cacciatori, e Guardie

Astiäge, accompanied by hunters and guards

Laments at how painful is his own jealousy of the throne. Decides that if Arpago is guilty, and Ciro still alive, he will punish them.

Pages 16-18—Act One, Scene Seven

Astiäge, e Arpago

Astiäge and Arpago

Astiäge lies to Arpago, saying that he would love to see Ciro alive, that he repents of his earlier actions, and laments the suffering of his exiled daughter and son-in-law.

Pages 18-20—Act One, Scene Eight

Arpago, poi Erenia, e Arsace

Arpago, then Erenia and Arsace

Arpago thanks heaven for the pity Astiäge feels for Ciro. Erenia asks why Astiäge is slow in punishing her brother. Arsace wonders why she is so vigorous against her own brother. He states that Elcino has a royal soul. Arpago tells him to have Elcino sacrifice a lamb to the god and the priest will divine whether the god wants greater sacrifice or is satisfied.

Page 20—Act One, Scene Nine

Erenia, e Arsace

Erenia and Arsace

She disdains him because he will not press for revenge against her brother, Elcino. He replies that he wishes that she would love her brother as he does, and that he does not offend her because of his good will towards
Elcino.

Pages 21-22—Act One, Scene Ten

Erenla sola

Erenla alone

She loves Arsace and wishes that she could be as forgiving as he, but she also reveals her great jealousy and anger towards Elcino because her parents had always shown him preference in love over her, although she knows that he is a foundling and not her true brother. She feels doubly offended because Elcino has offended her own love, and she wants revenge.

Page 22—Act One, Scene Eleven

Bosco sacro ad Apollo con Tempio da un lato, e Idolo, Altare, Vittime, e Tripode, per ascendere il fuoco. Trono eretto dall'altra parte per l'assistenza d' Astiagae al Sacrificio; e Sole risplendente nel mezzo del Cielo

[Third Setting]

Wood, sacred to Apollo, with a temple to one side complete with altar, idol, sacrificial victims, and a tripod for the sacrificial fire. On the other side is a throne, erected for Astiages, so that he may assist with the sacrifice. The sun is shining in the middle of the heavens

Arpago, e Mitridate

Arpago and Mitridate

Mitridate expresses his fears at what the king intends to do, warns Arpago to allow the king to look upon Elcino's face and that is all, tell him nothing more. Arpago assures Mitridate that the king is forgiving. The king approaches.

Pages 23-24—Act One, Scene Twelve

Astiagae accompagnato da Guardie; Arpago l'incontro, e Mitridate a parte

Astiages, accompanied by guards; Arpago goes to meet him while Mitridate stands to one side

Astiages laments his own guilt, hoping for forgiveness from the gods; expresses hope.
Astilge ascende in Trono, e Arpago dispone le Guardie regie dalla parte del medesimo Trono

Elcino in abito bianco coro-nato d'alloro con lo specchio ustorio nella destra. Elcino enters dressed in white, crowned with laurel, and carrying the burning glass in his right hand. Chorus of shepherds is ranged in rows about the ordine dalla parte del Templo. temple. A chorus of priests accompagnando Elcino con ballo, the sacrifice suono, e canto

Intanto che si canto il Coro, While the chorus chants, the sacrifice seque il Sacrificio begins

Elcino slits the throat of the victim and shows the viscera, saying that heaven accepts the sacrifice. Astilge tells Arpago that he feels love for Elcino as if he were Ciro. Astilge asks Elcino how it is that a shepherd boy can have such a noble soul. Elcino replies that the stuff of all souls comes from the same divine source even though it sometimes lights in a great throne or in a custodian of sheep. Astilge: Therefore only chance distinguishes me from the vulgar, and the gods who give the throne are blind? Elcino: Sometimes a servant is more worthy of the throne than he who reigns, but if virtue is united with power, then the throne is not a casual chance but a true gift from heaven. Astilge: Since you are so good at distinguishing the worth of sovereigns, ascend to my throne and I'll say a shepherd is worth a ruler. Elcino: I come without fear and if the reign delights me now, upon returning among shepherds, I'll make myself king.

Elcino comincia ad ascendere al Trono, e Mitridate lo ferma quando Mitridate stops him and throws per un braccio, e si getta himself at Astilge's feet crying that
Partono Astiage, ed Arpago

he should stop this unseemly game. Astiage gives him his son and leaves with Arpago, who expresses hope for a happy event in the near future.

Pages 28-29--Act One, Scene Fourteen

Mitridate, Elcino

Mitridate warns Elcino against high aspirations, Elcino replies that he hasn't any. Mitridate warns him that Astiage is cruel, repeating the story of the exile of Astiage's daughter and son-in-law, and that little Ciro had been abandoned in a wood by Arpago, condemned by Astiage. Even if Arpago had pity on the infant, it is not for us to know. The humble cannot equal the proud.

Pages 29-31--Act One, Scene Fifteen

Elcino alone, then Sandane and Arsace

Elcino expresses pity for poor Ciro and vows to revenge the child even if he dies in the attempt.

Getta il dardo in alto, che nel cadere colpisce in un braccio Sandane, non veduta da Elcino

He throws his shepherd's crook into the air, which cuts Sandane on the arm as it falls, unseen by Elcino.

Sandane reveals herself saying that she is neglected by Elcino and asking if he wants to hurt her even more. He takes a scarf marked with her blood and swears he'll raise it in Astiage's face as a sign of disdain. Arsace wants to join Elcino in the undertaking. Sandane laments the boldness of the two.

Page 32--Act One, Scene Sixteen

Arsace solo

Says that it would be well to discover the king's habits and not to go about this undertaking haphazardly.
Continuo il Ballo de' Custodi
del Tempio, cominciato nel
Sacrificio, per il Fine
dell' Atto Primo

The dance of the guardians of the
temple, begun during the sacrifice
continues through to the end of the
First Act

Page 33—Act Two, Scene One

Luogo ingombrato da Alberi
altissimi con cadute d'acqua,
e tutto coperto da' rami de'
medesimi

Fourth Setting Place full of very
high trees with a water fall. Every-
things is shaded with the branches of
the trees

Astiage solo

Astiage alone

He suspects that Elcino is Ciro, but
resolves not to act rashly, because
he may not be. But states that the
king will punish the guilty.

Pages 33-36—Act Two, Scene Two

Erenia frettolosa, poi Arsace
a parte

Erenia fleeing from a wild beast and
Astiage, then Arsace apart from them

Sopraggiunge Arsace, e si
ferma in disparte

Arsace comes upon them and stops not
seen by them

Erenia is comforted by the king who
says that the hunters will kill the
beast. She reveals that Elcino is a
foundling and that she loves Arsace.
Arsace reveals himself, saying that
the hunters have killed the beast
which he had followed into the wood.
Arsace, who has overheard their con-
versation, states that if Elcino is
not Erenia's brother, he will also
punish him. The king lauds their
love.

Pages 36-37—Act Two, Scene Three

Erenia, e Arsace

Erenia and Arsace

Arsace says that when he heard her say
that Elcino was not truly her brother,
he developed a desire for revenge of
the wrongs which he had suffered. He
had forgiven Elcino only because of
his own love for Erenia.
Pages 37--Act Two, Scene Four

Arsace solo

Arsace alone

He does not know what to do. He knows the noble blood of his father, Artamio, but he also knows of the nobility of Mitridate, whom he calls "the old Persian," who is probably keeping still because he fears that his old captains have no more valor, since they are closed in here in the countryside with wild beasts and grain. He does not know where love is to guide him, but he will support his country and be brave and strong.

Pages 37-38--Act Two, Scene Five

Prospetto della Casa di Sandane, con porta aperta, che introduce in essa, e che corrisponde sopra un Orticello

Fifth Setting Sandane's house with the door open which leads inside, above a little kitchen garden

Elcino solo

Elcino alone

States that he must put love aside until Ciro is avenged. Will obey his father, but thinks of the kingdom, Sandane, Astiage, and Ciro. Vows to keep his oath against the cruel king.

Pages 38-40--Act Two, Scene Six

Arpago, e detto

Arpago and Elcino

Arpago calls Elcino to a feast with Astiage. Elcino reveals the blood-stained scarf, saying that it is a symbol of the dead Ciro, whom he has sworn to revenge. Arpago states that he does not defend tyrants with his sword and that he has already faced great dangers on behalf of Ciro. If Elcino will just meet with the king at the riverside, he will see Ciro returned to Astiage's embrace and the scarf will be a sign of happy peace, not revenge.
Pages 40-41—Act Two, Scene Seven

Elcino, poi Sandane cogliendo fiori
She gives him the flowers and he hopes to become worthy of her.

Pages 41-42—Act Two, Scene Eight

Sandane sola, poi Mitridate
She fears for her lover's rashness.
Mitridate enters and tells her to go to stop Elcino and Mitridate will obtain permission from her father so that she and Elcino can be married that very day.

Pages 42-43—Act Two, Scene Nine

Mitridate solo
Laments, hoping that love will turn back Elcino, since nothing else probably will. He asks the gods to punish Astiages.

Pages 43-44—Act Two, Scene Ten

Ritorna Sandane condotta a forza da Arsace, e detto
Arsace tells her not to try to stop Ciro, that destiny has decreed a different spouse for her than Elcino.

Page 44—Act Two, Scene Twelve

Arsace
Takes courage, says that he goes to defend innocence.
Page 45—Act Two, Scene Twelve

Campo preparato con Tende per solenne convito

[Sixth Setting] Field with tents prepared for a solemn banquet

Erenla con le fasce di Ciro

Erenla with Ciro's swaddling bands

She says that she knows that she is betraying her father, but that the desire to revenge the offended Arsace spurs her on. She wants to see Elcino punished.

Page 45-47—Act Two, Scene Thirteen

Astiange, e detta

Astiange and Erenia

Astiange, receiving the bands, states that Arsace has been given the task of punishing Elcino. He realizes who Elcino is when he sees the bands and leaves in agitation carrying them.

Parte con le fasce d'Elcino nelle mani

Page 47—Act Two, Scene Fourteen

Erenla

Erenla

Feels thrilled by Astiange's reaction, but also begins to feel that she has perhaps promoted too much evil.

Vuol 'entrare, e Mitridate la ferma

She wants to enter but Mitridate stops her.

Page 47-49—Act Two, Scene Fifteen

Mitridate, e detta

Mitridate and Erenia

He reveals that Elcino is Ciro and that they must flee. They leave.

Pages 47-52—Act Two, Scene Sixteen

Astiange conducendo Elcino per la mano, Arpago, Guardie, e Coro di Pastori

Astiange leading Elcino by the hand, and accompanied by Arpago, guards, and a chorus of shepherds

Vuol condurre alla mensa Elcino, ed esso si ferma

Astiange starts to lead Elcino to the banquet table, but Elcino stops in
Elcino insiste upon asking Arpago where Ciro is. Arpago reassures him.

Elcino si lava con empito dalla mensa, e poi Astiage, che vanno verso di Arpago.

Arpago asks Astiage to show him his son.

Parte Elcino condotto dalle Guardie

Elcino exits, led by the guards.
Sempre più s'oscura il Cielo, e con lampi, e tuoni escano da un globo di nuvole oscurissime molte Furie, che ruinano tutto l'apparato della mensa, e formano il Ballo, per il Fine dell' Atto Secondo

The sky grows ever more dark and many Furies enter from a globe of very dark clouds with much lightning and thunder. The Furies destroy the banquet trappings and then perform a dance ending the Second Act

Page 55—Act Three, Scene One

Pianura con Torre, e Porta, che introduce in essa. Cielo ancora turbato, ed oscuro Sandane, sola

[Seventh Setting] Plain and a tower with a door leading into it. Sky still turbulent and dark Sandane alone

Laments Elcino's disappearance and resolves to search for him against her brother's wishes.

Pages 55-58—Act Three, Scene Two

Elcino condotto da Guardie, Sandane in atto di partire

Elcino, led by guards enters as Sandane is about to leave

She tells him that her brother has forbidden her to see or to love him. Elcino replies that Arsace does not want a mere shepherd for a brother-in-law since today Astiage has promoted him to a very high office. She wants to marry him, he tries to dissuade her, but she persists and they exchange marriage vows.

Sopraggiunge Erenia

Erenia comes upon them

Le Guardie conducono Elcino nella Torre

The guards conduct Elcino into the Tower

Page 59—Act Three, Scene Three

Sandane, Erenia in disparte Sandane with Erenia standing to one side

Erenia kneels at Sandane's feet, calling her "Queen." She confesses that she is responsible for all this misfortune and reveals that Elcino is Ciro.
Sandane forgives her and tells her to flee.

Page 60—Act Three, Scene Four

Arpago, c dette (Arpago, Sandane, and Erenia)

Sandane calls him a traitor and laments her ill fortune.

Pages 60-61—Act Three, Scene Five

Arpago, Erenia (Arpago and Erenia)

Arpago says that an unknown person has loosened his chains, that he does not know why, and that he seeks only to revenge his lost son. Erenia tries to comfort him and to give him courage. She says that they must follow Sandane.

Page 62—Act Three, Scene Six

Arpago solo (Arpago alone)

Says that he will live to find valor and thus honor his dead son. Resolves to follow Ciro.

Page 62-63—Act Three, Scene Seven

Giardino Reale in Villa (Eighth Setting) Royal garden in a country house

Mitridate solo (Mitridate alone)

Says that he has been called to the king, that he goes with trepidation but also that he has lived too long with fear and too long outside the court.

Page 63—Act Three, Scene Eight

Arsace, e Mitridate (Arsace and Mitridate)

Arsace tells Mitridate to go and show
himself obedient to Astiagé. 
Mitridate hesitates but Arsace assures him that he can trust Arsace because he loves Mitridate's daughter, Erenia.

Pages 63-65—Act Three, Scene Nine

Arsace, poi Erenia
Arsace, poi Erenia

She accuses him of the death of Arpago's son and being a threat to Ciro. He swears that he has not betrayed Ciro nor killed Arpago's son, that the king killed the child and then told him. She asks his forgiveness and they renew their love.

Erenia parte
Erenia exits

Pages 65-67—Act Three, Scene Ten

Astiagé, poi Sandane
Astiagé, poi Sandane

Astiagé alone states that he has decided that Mitridate is most guilty and that therefore Mitridate must kill Ciro before Astiagé's eyes. Sandane appears and says that she wishes to die with Ciro, since she is Ciro's bride. Astiagé falls in love with her on sight.

Pages 67-68—Act Three, Scene Eleven

Astiagé solo
Astiagé solo

Laments that he has fallen in love with Sandane but resolves to take her hand in front of Ciro and thus to increase his victim's torment.

Pages 68-69—Act Three, Scene Twelve

[Subterranean arches in quarters of the soldiers who are on guard in Astiagé's palace. The room is lighted by torches at night. A lateral staircase ascends to the]
ascende d'una Galleria illuminata parimente con molte faci

Guardie, che stanno dormendo, sparse per il quartiere, dove sta Elcino prigione

Elcino solo

Nobles words. Although he is in deep trouble, he does not fear death nor take any notice of the treason done him.

Pages 69-70—Act Three, Scene Thirteen

Arsace, ed Arpago in abito straniero col volto coperto, e detto

Fa scogliere Elcino da alcuni Soldati

L'Incognito prende per mano Elcino, e lo conduce seco

Pages 70—Act Three, Scene Fourteen

Arsace solo

Says that he feels that the tyrant has destroyed enough, and vows that horror will light this night more than the sun.

Pages 71-72—Act Three, Scene Fifteen

Atrio, che conduce agli apartamenti Reali

Sandane, ed Erenia

They announce that the palace is surrounded. Sandane doubts that Elcino knows who he really is and wishes him courage and valor in the coming battle.
Pages 72-73--Act Three, Scene Sixteen

Sandane, poi Astiage

He declares his love for her and says that he will marry her upon Ciro’s death. She rebukes him and he angrily calls for the guards, who, being asleep, do not hear him. She says that she will show him that she is truly a queen and she calls for her warriors.

Pages 73-75--Act Three, Scene Seventeen

Elcino con spada alla mano Elcino enters with sword in hand, seguito da Arpago incognito, followed by the disguised Arpago and e da’congiurati, che circon­ dano l’Atrio da tutte le parti, Astiage, pointing their spears at Sandane runs to embrace Elcino.

Astiage stopenoso, guardando Astiage stands looking thoughtfully l’ignoto. at the disguised Arpago.

Si scuopre Arpago. Arpago reveals himself to Astiage.

Partono, Elcino, e Sandane Elcino gives the king into Arpago’s keeping, then, expressing the desire to go into the temple for counsel, Elcino exits with Sandane.

Si spinge Astiage fra le The guards roughly push Astiage out.
Guardie copiendosi col manto, e parte circondato dalle medesime

Page 76--Act Three, Scene Eighteen

Gran Tempio dedicato al Sole, Large temple dedicated to the sun, representing a rappresentante una Reggia celeste tutta trasparente heavenly kingdom, all transparent

Mitridate solo con le fasce Mitridate alone with the swaddling bands of Ciro di Ciro nelle mani in his hands

He is delighted that he will see Astiage in chains, Elcino on the throne, and his daughter rise in estate, but he laments that Erenia had given the swaddling bands to Astiage.
Erenla, Mitridate, Arsace, ed Arpago

Erenla asks forgiveness of her father, crying. Arsace tells her not to lament, because when she gave the swaddling bands to Astiage, it gave Arsace courage to free Arpago and to help Elcino, therefore she was really the cause of good. It was the will of the gods. Mitridate forgives her.

Sandane in abito da Regina, con corteggio, e detti

Sandane in queen's robes with courtiers, Erenla, Mitridate, Arsace, and Arpago.

She shows them her crown and announces that she is contented and at peace.

Dal basso del pavimento coperto di nubi sorge un Globo celeste, che scompare bordando un gran Trono, in cui siede Elcino, che vestito alla Regale con numeroso corteg- gio ha preso già il nome di Ciro

From below the floor of the stage rises a heavenly globe covered with clouds which opens revealing a large throne where Elcino sits dressed in royal robes. There are many courtiers and he has already taken the name of Ciro

Choruses of soldiers, people, and shepherds join Ciro and all of the above.

Ciro tells Mitridate to bring on the prisoner. He banishes Astiage and states that he is impatiently awaiting the return of his own parents from exile.

Fine del Dramma

End of the play

S'avverte il Lettore, che versi virgolati non si cantano per brevità.

Notice to the readers: that the verses marked with quotation marks were not sung in order to make the evening shorter.
Juvarra Drawings and Engravings, Identified as Being from Il Ciro by Professor Ferrero

1. First Setting: Vast plain between two hills which are united by a large bridge. Dawn, with rising sun.
   a. Engraving. (Fig. 70b-188), (379-2)
   b. Pen, gray and ochre watercolor. At the top, "Pensieri delle scene p la Pastorale Reggia dell E:m0 Padrone," at the bottom, "Atto P:o Scena P:a," and at the left side, "sassi." London, p. 103. (Fig. 70a-188), (326-103).

2. Second Setting: Royal hunting lodge surrounded by lovely woods.
   a. Engraving. (Fig. 71b-189), (379-3)
   b. Pen, ochre watercolor. London, p. 3. (Fig. 71a-189), (316-3).
   c. Pen, gray and ochre watercolor. At the top another similar scene is drawn in pen, and, at the bottom, "Scena 2:a." London, p. 115. (Fig. 72-190), (328-115).

3. Third Setting: Wood, sacred to Apollo, with a temple to one side complete with idol, an altar, sacrificial victims, and a tripod for the sacrificial fire. On the other side, a throne, erected for Astiages, so that he may assist at the sacrifice. The sun is shining in the middle of the heavens.
   a. Engraving. (Fig. 75b-193), (379-4).
   b. Pen, gray and ochre watercolor. At the bottom is a little pen sketch of a tree branch and, "Scena 3:a." London, p. 118r. (Fig. 75a-193), (328-118r).
   d. Pen. At the bottom, "Scena 3:a nel Atto Primo della pastorale che si deve fare in q:o Ano 1711 Tempio di (febbo) [the word is crossed out] preparato per sacrificio c6 Soglio di Personaggio a sedere." London, p. 17. (Fig. 74-192), (317-17).

4. Fourth Setting: Place full of very high trees, with waterfall. Everything is shaded with the branches of the trees.
   a. Engraving. (Fig. 78b-196), (379-6).
   b. Pen, gray and ochre watercolor. At the bottom, "Atto 2:o scena 4:a." London, p. 116. (Fig. 76a-194), (328-116).
5. Fifth Setting: Sandane's house with the door open which leads into it, above a little kitchen garden.
   a. Engraving. (Fig. 78b-196), (379-6).
   b. Pen, gray and brown watercolor. At the bottom, "Scena 5:a." London, p. 101. (Fig. 78a-196), (326-101).

6. Sixth Setting: Field with tents prepared for a solemn banquet on the banks of a river.
   a. Engraving. (Fig. 80b-198), (379-7).
   b. Pen, gray and ochre watercolor. At the bottom, "Scena 6:a." London, p. 117. (Fig. 80a-198), (328-117).
   c. Pen. Detail showing a banquet table. At the bottom, "E:° Ottoboni." Turin, RIs. 59, f. 93(3). (356-93-3).

7. Seventh Setting: Plain and a tower with a door leading into it. Sky still turbulent and dark.
   a. Engraving. (Fig. 81b-199), (379-8).
   b. Pen, brown and gray watercolor. London, p. 98. (Fig. 81a-199), (326-98).

8. Eighth Setting: Royal garden at a country house.
   a. Engraving. (Fig. 82b-200), (379-9).
   b. Pen, gray and brown watercolor. At the bottom, "Scena 8:a." London, p. 102. (Fig. 82a-200), (326-102).

9. Ninth Setting: Subterranean arches in the quarters of the soldiers who are on guard in Astiæ's palace. Room lighted with torches at night. Lateral staircase ascending to the second floor gallery which is brightly illuminated with many torches.
   a. Engraving. (Fig. 83b-201), (379-10).
   b. Pen, brown-gray watercolor. Under the drawing on the page of the album, "E:° Ottoboni nei Ciro." Turin, RIs. 59, f. 87(1). (Fig. 83a-201), (354-87-1).

10. Tenth Setting: Entrance hall to the royal apartments.
    a. Engraving. (Fig. 84b-202), (379-11).
b. Pen. At the bottom a ground plan of the setting.
   London, p. 67. (Fig. 84a-202), (324-67).


11. Eleventh Setting: Large temple dedicated to the sun, representing a transparent heavenly kingdom.
   a. Engraving. (Fig. 85b-203), (379-12).
   b. Pen, brown watercolor. Turin, Ris. 59,4. f. 47(1).
      (Fig. 85a-203), (346-47-1).

12. Eleventh Setting with Machine:
   a. Engraving. (Fig. 86b-204), (379-13).
   c. Pen. London, p. 64. (Fig. 86a-204), (323-64).

A Ground Plan for a Stage, Drawn by Juvarra,
Identified by Professor Ferrero as the
Stage in the Ottoboni Theatre

Pen. Includes scale of thirty unidentified units at the bottom.
Turin, Ris. 59,4. f. 51r(1). (347-51r-1).
VITA

Thomas Charles Tews was born in Waukesha, Wisconsin, on August 30, 1935. After graduating from West High School in Madison, Wisconsin, in 1953, he attended the University of Wisconsin at Madison. In 1957 he was awarded the degree of Bachelor of Science, cum laude, from the School of Education, majoring in speech, and was made a member of Phi Kappa Phi. He taught speech and drama at West High in Madison from 1957 to 1967, when he was awarded the degree of Master of Science from the Department of Speech at the University of Wisconsin. Then, after one year of teaching in the Theatre Department at the University of Southern Mississippi, he attended the Louisiana State University, Baton Rouge, from September, 1968, to August, 1970. He was awarded a Fulbright-Hays Fellowship to Rome for the year 1970-1971, and has taught in the Drama-Speech Department of Loyola University, New Orleans, since August, 1971.
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Major Field: Speech

Title of Thesis: A Reconstruction of the Settings for Three Operas Designed by Filippo Juvarra in Rome, 1710-1712

Approved:

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