SECCIÓN *"DOCUMENTA"*

Operatic conventions and typical scenes in *L'Eritrea* (1652) by Giovanni Faustini and Francesco Cavalli

Nicola Badolato
University of Bologna
nicola.badolato@unibo.it

Resumen

Convenciones operísticas y escenas típicas en *L'Eritrea* (1652) de Giovanni Faustini y Francesco Cavalli

L'Eritrea (1652) marca el último capítulo de la colaboración, a través de diez años, entre Giovanni Faustini (1615-1651) y Francesco Cavalli (1606-1676), que comenzó en 1642 en el Teatro di San Cassiano y continuó luego con otros nueve *drammi per musica* representados en Venecia. Las óperas de Faustini y Cavalli constituyen el núcleo predominante de la producción operística veneciana durante la década de 1642 a 1652. La asociación entre el libretista y el compositor fue decisiva para la codificación y consolidación de las principales tendencias estilísticas de la ópera veneciana de mediados del siglo XVII, mediante la producción de argumentos que proponen una estructura canónica: el público veneciano de 1652 podía, de hecho, reconocer y apreciar *en L'Eritrea una* serie de convenciones consolidadas y escenas musicales típicas, como la locura y el disfraz. A partir de criterios filológicos y dramatúrgicos, este artículo se propone interpretar *L'Eritrea* con el fin de analizar la técnica de escritura del libretista y del compositor en el contexto de la ópera veneciana del siglo XVII

Palabras clave: ópera veneciana; Francesco Cavalli; Giovanni Faustini; convenciones operísticas.

Abstract

L'Eritrea *(1652) marks the last chapter of the ten-year collaboration between Giovanni Faustini (1615-1651) and Francesco Cavalli (1606-1676), which began in 1642 at the Teatro di San Cassiano and then continued with nine other* drammi per musica *performed in Venice. Operas by Faustini and Cavalli represent the predominant nucleus of the operatic production in Venice during the decade 1642-1652. The partnership between the librettist and the composer was decisive for the codification and consolidation of the main writing trends of Venetian opera in the mid-seventeenth century, through a production of plots that propose a canonical structure: the Venetian audience in 1652 could in fact recognize and appreciate in L'Eritrea a series of consolidated conventions and typical musical scenes, like madness and disguise. Starting from philological and dramaturgical criteria, this paper aims at reading L'Eritrea in order to analyse the librettist's and composer's writing technique in the context of seventeenth century Venetian Opera.*

Keywords: *Venetian Opera; Francesco Cavalli; Giovanni Faustini; Operatic Conventions.*

Recibido: 21/11/2022

Aceptado: 15/12/2022

Cita recomendada: Badolato, N. (2023). Operatic conventions and typical scenes in *L'Eritrea* (1652) by Giovanni Faustini and Francesco Cavalli. *Revista 4'33". XV (24)*, pp. 120-132.

Introduction

L'Eritrea marks the last chapter in the decade-long and fruitful partnership between Faustini and Cavalli, which began in 1642 at Teatro di San Cassiano with *La virtù de' strali d'Amore* and then continued at the same venue with *L'Egisto* (1643), *L'Ormindo* (1644), *La Doriclea* and *Il Titone* (1645), and was finally consolidated with the dramatic works performed at the Teatro S. Moisè (*L'Euripo*, 1649) and S. Aponal (see Glixon and Glixon, 1992; Glixon and Glixon, 2005; Whenham, 2004). As has previously been pointed out (i.e. by Ellen Rosand in her monumental monograph on the "creation" of Venetian opera; see Rosand, 1991), Faustini and Cavalli's dramatic works represent the prevailing core of operatic production in the ten years from 1642-1652. The pair's partnership was decisive in codifying and consolidating the main writing trends in Venetian operas in the mid 17th century, through the production of dramas built upon some common literary *loci*, with plots putting forward a structure which would thenceforth become canonical. Composed on the basis of rather heterogeneous sources and materials, the Faustinian libretti were, indeed, significantly homogenised in their packaging into somewhat standardised dramaturgical schemata (see Badolato, 2012). Save for the digressions created by the secondary characters (shepherds, servants, page boys, wet nurses, councillors), the plots can be summarised in two or three main threads, complicated by a variable number of nodes depending on the relationships created between the players. The drama starts out from an initial situation of imbalance (the separation of two pairs of lovers), which the plot must resolve by various obstacles and impediments being overcome until the pieces of the puzzle which were initially shuffled are put back together. The librettist will make efforts to make clear to the audience the cardinal threads of the affair and the identity of the *personae* in the continuous interplay of the misunderstandings, disagreements, false identities, disguises, and misunderstood objects, sayings or gestures.

All these components are also found in *L'Eritrea*, the story of which involves the tale of an Assyrian princess forced to assume the identity of her deceased brother Periandro in order to safeguard the royal throne and thus humour the plans of her mother Mirsilla, who had staged the death of her daughter in place of that of her son, for whom she had already arranged

marriage with Laodicea, queen of Phoenicia. This exchange leads to the madness of Teramene, who is in love with Eritrea and distraught at her (supposed) death: for the entire opera – with the knowledge of the audience, but not the other characters – he continually catches sight of his beloved in Periandro's clothes. Eritrea, however, is in love with the Egyptian prince Eurimedonte who, thinking she is dead, throws himself into the arms of Laodicea. Over the course of the opera there is no shortage of the usual short comic interludes involving page boys and ladies in waiting (Lesbo and Misena) or, between acts, midgets and spongers (according to the *Scenario* printed for the *première*)[1]. A rather complicated and contorted plot, skilfully conducted by Faustini towards the recognition and denouement, with canonical happy ending. It was well received by the audiences of the time, who had by then become accustomed to such hijinks at the opera.

It is precisely the reasons for this popularity and the expectations of the Venetian audiences in the mid 17th century that we wish to reflect on here. The *Scenario* for *L'Eritrea*, like Faustini's others, seems at first sight to have been created from scratch. And yet the plot more likely came from the disguise of pre-existing *topoi*, borrowed from the typical narrative writing style of the novel, short stories – above all those close to the literary taste of the Venetian Accademia degli Incogniti – the theatre and *canovacci* of the comedy actors (cf. Badolato, 2008 and 2014; Antonucci and Bianconi, 2013). It is certainly a plot similar to the adventure novel genre, so much so that the scenes played by "abstract" and divine characters, so frequent in the first dramatic operas put on in Venice, remain at the margins of the representation (Borea and Iride in the prologue), from where they have little influence on the theatrical developments of the tale.

L'Eritrea enjoyed a series of subsequent revivals: it was put on in Bologna in 1654 by set designer Pietro Antonio Cerva (cf. Bianconi, 1973; Bianconi and Walker, 1975; Bianconi and Walker, 1984); in Genoa in 1655, with the title changed to *Le vicende d'amore* and with musical additions by Egidio Biffi; in Naples in 1659 thanks to the Febi Armonici; in Venice in 1661, at the Teatro di S. Salvatore "with nine additions by authors uncertain"; and finally in Brescia in 1665 and Milan in 1669 with the company of the singer/impresario Pietro Manni (cf. Carpani, 2008). The original version of the opera was subject to modifications, additions and cuts from

[1] *L'Eritrea*'s *Scenario* is preserved in the Biblioteca Nazionale Marciana in Venice (Dramm. 919.1). Cf. Rosand, 1989.

performance to performance which tended to indulge the most recent tastes. A good example is the Venetian revival of 1661, for which a new prologue was composed, a new comedic character (Trinano) added, the page boy Lesbo's name changed to Florindo, and new comic interludes added. Numerous arias were also changed to the end of the scene, the second verses of previous arias were cut, and some strophic arias were replaced by more complex forms. Even more significant than the additions were the cuts, which involved the bulk of the acting, some duets and two monologues of the madman Teramene. Precisely to make the "mille cose … aggionte e levate" clearer, the new libretto for *Eritrea* was published – maybe by request of Marco Faustini – together with the reprint of the first version, with the date on the frontispiece changed from 1652 to 1662 (cf. Rosand, 1996, pp. 162-212: 201-203).

What nevertheless did not change in the different versions of the opera, what in effect marks the peculiar nature of *L'Eritrea*, are the *coups de théâtre*, the misunderstandings, the disguises, the delusions, the happy recognitions with which the narration is scattered, and finally rise up to conventions essential to the audience's eyes and ears. Right from the construction of Faustini's first dramatic operas, we can indeed recognise some consolidated operatic styles which govern the plots: these are, on the one hand, structural devices which affect the overall architecture of the dramatic work (such as disguises and the assumption of a false identity, with a change of gender); on the other, specific literary *loci* (the scenes of madness or sleep, lamentations) and *topoi* of particular relevance on the level of the poetic requirements (such as the invocations and spells, echoed scenes). In *L'Eritrea*, two rather effective conventions stand out with regard to both fundamental procedures which Faustini exploits to the utmost; we will try to describe them here: *(1)* Disguise, and *(2)* Madness.

(1) Disguises and false identities

In mid-17th century opera, the assumption of a false identity by one of the characters is almost always due to an amorous motive, in other words the need to get closer to the object of their affections in order to put their fidelity to the test, or else to attempt to rekindle a relationship

which has ended[2]. The use of a disguise requires the character adopting it to falsify or conceal their emotions, to attempt (often in vain) to glean allusions and unfinished sentences, to be shielded from silence and disapproval which may be expressed in stage whispers. In our case, Eritrea disguising herself as Periandro derives first and foremost from reasons of political ambition, which are however closely related to sentimental implications. And so Faustini is able to play skilfully on a series of tensions caused by the erotic ambivalence, since precisely the identity taken on by the protagonist then creates additional entanglements, while at the same time making the audience complicit in the dramatist's intentions: aware of details unknown to the players, the audience indeed has more elements than they do to understand the meaning of particularly complex situations. Thus the entire muddle of misunderstandings and events sharpens the audience's greater level of knowledge, as they know how things really happened and can therefore enjoy the misunderstandings which proliferate, understanding for that matter that they will soon be resolved. Right from the start of the opera (I, VII), we witness an exchange of warmth between the eponymous heroine and the princess Laodicea, promised in matrimony to prince Periandro (all citations from *L'Eritrea* in this article are taken from Badolato, 2012):

ERITREA	O bella	ERITREA	Oh beautiful
	facella		flame
	de l'anima mia.		of my soul.
LAODICEA	Amato	LAODICEA	Beloved
	mio fato,		my fate,
	chi qua mi t'invia?		who sent you here?
ERITREA	Amore,	ERITREA	Love,
	mio core.		my heart.
LAODICEA	L'ignudo,	LAODICEA	The naked,
	quel crudo?		that row?
ERITREA	Quel crudo? perché?	ERITREA	That row? Why?

[2] Dekker and van de Pol, 1989, pp. 6-8, highlight how, in the 17th and 18th centuries, wearing male clothing was a necessary precaution for women travelling alone; at the same time, women in men's clothing temporarily detached themselves from the anonymity of the private sphere to assume a public identity. On the fortune of this *topos* in 16th century Italian theatre, cf. Concolino Mancini, 1988/89. This theme also comes up in the Spanish *Siglo de Oro*: see Bravo-Villasante, 1976; Vaiopoulos, 2009.

LAODICEA	Mi nega mercé, mi rende ritroso te, dolce mio sposo.	LAODICEA	He denies me mercy, he makes you shy, my sweet beloved.
ERITREA	Sarà, cara vita, la gioia infinita ch'alfin ti darà.	ERITREA	Oh my life, the joy he will give you will be endless.
LAODICEA	Conforto, pietà.	LAODICEA	Oh solace, oh mercy.

Here, with this brief love scene (regarding a love which can never be requited, however), the dramatist increases the ironic effect brought about since Laodicea herself had shortly before lamented (I, VI), not without the mocking counterpoint of Misena: without harbouring the slightest suspicion about the identity of he whom she believes to be her love Periandro, the young woman rues *apertis verbis* the platonic nature of their relationship, which she wishes would take a decidedly sensual turn.

The cross-dressing device is finally reduplicated in the last part of the opera, when Eritrea returns to female clothes once more (but still in order to carry out a deceit): in the opening sequence of the third act (I-III), Misena suggests that the character who everyone assumes to be Periandro dress up in women's clothing in order to be able to flee the siege which the kingdom is under. And thus the comic effect for the audience is squared:

The necessary consequence of the plots based on cross-dressing is the final recognition. The dissolution of the deceit and the unmasking are often protracted right until the very end. The true identity of Eritrea is discovered in the middle of act III, through Misena:

MISENA	Nel fortunato impiego gran secreto svelai! Meravigliosi arcani intendo e spiego. Com'è sagace Amore, com'ammaestra ed addottrina un core. Vergine innamorata, di Periandro il re mira l'imago nel tuo volto sepolta e cancellata.	MISENA	In the fortunate employment I revealed a great secret! I mean and explain wonderful arcanes. How shrewd is Love! How he teaches and indoctrinates a heart. Virgin in love, looks at the image of Periander the king buried and erased in your face.

The dissolution of the plot is generally focused on the last scene of the opera, with all characters on stage[3]. In our case, the recognition is entrusted to Niconida, the custodian of the deceitful secrets perpetrated with Eritrea's disguise, and to the person directly concerned.

(2) Madness on stage

Alongside disguise or cross-dressing, the second convention we will look at here is that of madness. Scenes of madness, real or feigned, are undoubtedly one of the happiest operatic *topoi*. They can be traced back to a very popular and thus widely consolidated current in theatrical and operatic works: They are found in *La pazzia d'Orlando* by Prospero Bonarelli (1635), in Giovan Francesco Busenello's *La Didone*, and in *La ninfa avara* by Benedetto Ferrari (both from 1641), and in particular in *La finta pazza* by Giulio Strozzi (1641), and then in *L'Egisto* by Faustini himself (1642). Librettists were able to read examples of such scenes in a conspicuous theatrical tradition from the late 16th to early 17th centuries: for example, in Giovanni Donato Cucchetti's *La pazzia* (Ferrara 1581 and Venice 1597), *La pazzia di Panfilo* by Livio Rocco (Ferrara 1614), and in various comedy *canovacci*, such as those in Flaminio Scala's *Teatro delle favole rappresentative* (*La finta pazza*, *L'arbore incantato*, *L'Ergasto*). On the literary tradition of madness, cf. Fabbri, 1995 (now in Fabbri, 2003, pp. 341-381); Michelassi, 2006. Faustini was undoubtedly very familiar with this tradition, and was fully aware of the weight that such a device would carry in the economy of a dramatic work: by precipitating one of the main characters – generally of royal extraction – into the ridiculous state of madness expressed by

[3] If we trust in the words of the printer Bartolomeo Ginammi, Faustini was considered a master of hatching plots based on such dramatic devices; the preface to *L'Eupatra*, a posthumous work, indeed reads: "Idiots seem ignorant of those tales which only reveal themselves in the last scenes, but experts and academics admire them, since in such compositions even the most curious must be kept in suspense, as has always professed the author not only of the twelve works printed to date, but in yet others which the years to come hold, as he has always applied his entire soul to invention, whence, due to the continuous and incessant application, came the origin of the illness which took his life at the tender age of just thirty-two." *L'Eupatra, drama per musica di Giovanni Faustini. Favola duodecima*, Venice: Ginammi, 1655, p. 8. We should also bear in mind that, in describing the work of the dramatist, Faustini always talks about a rather demanding and tiring job, above all due to the importance of satisfying the audience (cf. also the citation from *Oristeo* in note 21). To this end, see the dedication of *La Doriclea*: "It is up to your most excellent, as friend of the father and due to the affection you hold for this Amazon who took, we may say, her first cries in his arms, to guarantee her path and defend her reputation against the brazen ambition of certain boorish versifiers who, through poverty of invention or better, squanderers of others', deal in the art of slander by attempting to spoil the compositions of the best of them, not knowing the difficulty of invention, because they have never invented, and that it is, as you once told me, philosophising." And once again in the preface to *Egisto*: "I created it scale in hand, and adjusted it to the weakness of those who had to appear in the scene. Theatres wish for devices to arouse wonder and delight, and at times rouge, gold and purple fool the eyes and make deformed objects appear beautiful."

discombobulated and incoherent phrases, they obtain an effective parodic effect of mockery of the role[4].

Faustini returns to the tradition of mad scenes in *L'Eritrea* too, where the delirium of Teramene derives from the faked death of the heroine, and gradually worsens as the drama progresses: he is talking to an Eritrea who is *actually* that person, but whom everyone else believes to be Periandro. The examples of Teramene's delirium are spread throughout the entire opera, almost as if they were the main node around which the entire plot were woven. Actually, his madness seems to rise up here as the primary constructive precept of the drama.

Right from the opening scenes of the first act, Teramene is described in frenzied and confused tones (see, for example, I, VIII). But his delirium is imbued with a hint of compassion, since the spectator, on the other hand, knows that his confusion is actually justified by the "reality" of the facts (and are the final words of Misena, still unaware of Eritrea's real identity, which clarify it, almost with a wink to the audience):

TERAMENE	Il cor, bellezze estinte, anco v'adora.
	Sepolto m'innamora
	quell'immortal sembiante
	che miro nel cognato ancor spirante;
	de le sue fiamme spente
	l'ardor l'anima sente;
	m'avampa fredda cenere e la morte
	de la bella consorte
	perché eterno sen resti il mio sospiro,
	viva contemplo e miro
	del pianto mio risuscitata Aurora.
	Il cor bellezze estinte, anco v'adora.

TERAMENE	My heart, oh deceased beuty, adores you.
	That immortal face
	that I look at my brother-in-law still
	aspiring, makes me falling in love;
	my soul still feels
	the ardor of his extinguished flames;
	the cold ash and death of my
	beautiful wife blazes,
	so that my sigh may live forever,
	I contemplate and look
	at Aurora of my weeping resurrected.
	My heart, oh deceased beuty, adores you

[4] The inspiration for the frequent mad scenes is often said to derive from the famous episode in Ariosto's *Orlando furioso* (XXIII, cxxix-cxxxvi), where the paladin Orlando is driven to madness after reading an inscription on the bark of a tree which reveals to him that the woman he loves is now with another man. But while Ariosto presents madness with the profound sensitivity of psychological analysis, enumerating the rash actions that the hero is performing, Faustini works rather more wholesale, limiting himself to reporting what is more useful to him in representative terms: the irrational, disjointed, inappropriate dialogue, to be translated into an equally lopsided and scrawled *canto*.

ERITREA (Il prence delirante.)

LAODICEA (Sposo infelice e sfortunato amante.)

ERITREA Teramene gentil, real cognato,
ove vassi mai sempre
da tormentose cure accompagnato?

TERAMENE ‹*delirante*› O care mie vaghezze,
a voi corro rapito
dal vostro bello adorator marito.
Adorata Eritrea,
qual nume ti ritoglie
del Tartaro dannato,
da le caverne orrende
e viva a me ti rende?

Volto amato,
sospirato,
lagrimato,
mio ristoro,
bel conforto,
se già morto
t'arsi incensi e accesi faci,
or che spirti hai tu vivaci
dal tuo sposo accogli i baci.

Che parlo? ove trascorro?
‹*Rinsavendo.*›
Del noto sconsolato
il vaneggiante ardire
scusa, perdona, o Sire.

MISENA Amorosa pazzia.

ERITREA (The delirious prince.)

LAODICEA (Unhappy husband and lover.)

ERITREA Oh Teramene, my royal brother-in-law,
where do you go
accompanied by troubled worries??

TERAMENE ‹*delirious*› O my sweet beauty!
I run to you, raptured
by your beaty, as your husband.
My beloved Eritrea,
what numen takes you back
from the damned Tartarus,
from its hideous caves,
and makes you alive to me?

Beloved face,
sighed,
weeping,
my refreshment,
nice comfort,
if I have burned incense and
flames for you when you
were dead, now that you are
alive, gather kisses from me.

What am I saying? ove trascorro?
‹*Rinsave.*›
Oh Lord, please forgive
the boisterous daring
of the famous disconsolate.

MISENA Loving madness.

ERITREA	Sempre grata mi fia	ERITREA	The memory
	quella memoria c'hai		of your dead sister,
	de l'estinta sorella,		your beloved twin,
	de l'amata gemella.		will always be pleasing to me.
	Ma tranquillando i lai		But by calming down your wailing,
	l'infruttuose pene		please chase away the unnecessary pain
	discaccia, Teramene,		Teramene, with the desperate love you
	col disperato amor ch'in sen tu porti;		carries in your bosom.
	lascia d'amar sì vivamente i morti.		Stop loving the dead so keenly.
TERAMENE	Che morti? In te vagheggio,	TERAMENE	What deads? I see in you,
	qual Fenice risorta,		like a resurrected Phoenix,
	la mia speranza morta.		my dead hope.
	Quel rogo che non ebbe		That stake that
	d'estinguere possanza il mio gran pianto		the power of my tears could not
	in me cresce e sormonta		extinguish
	la bellezza defonta		grows in me seeing in you
	scorgendo in te rinata, in te scolpita,		the dead beauty reborn, sculpted.
	nel viso tuo morto il mio bene ha vita.		In your face my dead good has life.

As a further example, we could also see a passage taken from a sequence of scenes from the second act; the comic nature of the passage is intensified here by the interaction of Teramene with the page boy Lesbo (II, v-vi) and then by him with Misena (II, vii), continuing until the prince comes to his senses (albeit temporarily), before immediately falling back into delirium. Once again, almost in a sort of ascending climax, Teramene's confused state returns almost every time he interacts with other characters. When he then finds himself fact to face with Eritrea/Periandro, his delirium increases ever more, with moments of lucidity and moments of fully fledged raving alternating in quick succession. The effect of striking comic timing is perfectly achieved by the librettist, who continues undaunted to unravel the thread which links the plot twists to the audience's attention.

In conclusion: the entire plot of *Eritrea* is permeated with hidden identities and unfeigned madness. It is a dramatic construction made up of perfectly tuned mechanisms, as much so today as back in 1652, skilfully devised by the pen of one of the greatest exponents of public opera, and dressed with the notes of the greatest opera composer of the 17th century. Conventions and typical scenes of Venetian dramatic opera were, in the mid 17th century, the key to the success of this work, like others enjoying numerous repeat performances in the years following their première. The *topoi* of the disguises and mad scenes lend a decisive contribution to making *Eritrea* a skilfully constructed scenario, which, when combined with the sublime music of Francesco Cavalli, ensured undoubted success.

Bibliography:

Antonucci, F. and Bianconi, L. (2013). Plotting the Myth of "Giasone", in in E. Rosand. (Ed.). *Cavalli's Operas on the Modern Stage. Manuscript, Edition, Production* (pp. 201-227), Farnham: Ashgate.

Badolato, N. (2008). Sulle fonti dei drammi per musica di Giovanni Faustini per Francesco Cavalli: alcuni esempi di 'ars combinatoria', *Musica e Storia*, XVI: 341-384.

Badolato, N. (2012). *I drammi musicali di Giovanni Faustini per Francesco Cavalli*, Florence: Leo S. Olschki.

Badolato, N. (2013). "Ecco reciso alfine il groppo de l'inganno": Giovanni Faustini's "Euripo" from the Sources to the Plot, in E. Rosand. (Ed.). *Cavalli's Operas on the Modern Stage. Manuscript, Edition, Production* (pp. 261-273), Farnham: Ashgate.

Bianconi, L. (1973), Caletti Pietro Francesco, detto Cavalli, in *Dizionario biografico degli italiani*, Rome: Istituto della Enciclopedia Italiana, XVI: pp. 686-696.

Bianconi L., and Walker, Th. (1975). Dalla "Finta pazza" alla "Veremonda": Storie di Febiarmonici, *Rivista italiana di musicologia*, X: 379-454.

Bianconi L., and Walker, Th. (1984). Production, Consumption, and Political Function of Seventeenth-Century Opera, *Early Music History*, IV: 209-296.

Bravo-Villasante, C. (1976). *La mujer vestida de hombre en el teatro español*, Madrid: SGEL.

Carpani, R. (2008). Comici, Febiarmonici e Gesuiti a Milano: intrecci e contaminazioni. Problemi della circolazione delle opere di Francesco Cavalli, *Musica e Storia*, XVI: 5-39.

Concolino Mancini, B. (1988/1989). Travestimenti, inganni e scambi nella commedia del Cinquecento, *Atti dell'Istituto veneto di Scienze, Lettere e Arti,* CXLVII: 199-228

Dekker, R. M. and Van de Pol, L. (1989). *The Tradition of Female Transvestism in Early Modern Europe*, London: Macmillan.

Fabbri, P. (1995). On the Origins of an Operatic Topos: The Mad-Scene, I. Fenlon and T. Carter (Ed.). *Con che soavità: Studies in Italian Opera, Song and Dance, 1580-1740*, (pp. 157-195), Oxford: Clarendon Press.

Fabbri, P. (2003). *Il secolo cantante. Per una storia del libretto d'opera in Italia nel Seicento.* Rome: Bulzoni.

Glixon, B. and Glixon, J. (1992). Marco Faustini and Venetian Opera Production in the 1650s: Recent Archival Discoveries, *Journal of the American Musicological Society*, X: 48-73;

Glixon, B. and Glixon, J. (2005). *Inventing the Business of Opera. The Impresario and His World in Seventeenth-Century Opera*, New York: Oxford University Press.

Michelassi, N. (2006). *«Finte follie» e «veraci pazzie» nel melodramma veneziano del Seicento*, in M. G. Profeti (Ed). *Follia, follie* (pp. 255-275). Alinea, 2006, pp. 255-275.

Rosand, E. (1989). The Opera Scenario, 1638-1655: A Preliminary Survey, in F. Della Seta and F. Piperno. (Ed.). *In cantu et in sermone: For Nino Pirrotta on His 80th Birthday* (pp. 335-346). Melbourne: Leo S. Olschki - University of Western Australia Press.

Rosand, E. (1991). *Opera in Seventeenth-Century Venice: The Creation of a Genre*, Los Angeles - Berkeley: University of California Press.

Vaiopoulos, K. (2009), La donna vestita da uomo nel teatro italiano 'alla spagnola'. Rielaborazioni de "El lacayo fingido" e "La escolástica celosa" di Lope", in M. G. Profeti (Ed.), *Commedia e musica tra Italia e Spagna* (pp. 59-94). Florence: Alinea.

Whenham, J. (2004). Perspectives on the Chronology of the First Decade of Public Opera at Venice, *Il Saggiatore musicale*, XI: 253-302.

Nicola Badolato is Associate Professor in the Department of the Arts, University of Bologna. He has published critical editions of librettos by Carlo Maria Maggi (2010), Giovanni Faustini (2012) and Benedetto Ferrari (2013), and of operas staged in Rome by Filippo Juvarra in the second decade of the 18th century (2016). He collaborates to the critical edition of Francesco Cavalli's operas (since 2012). He's member the SSCM - Society for Seventeenth-Century Music, and of the IMS - International Musicological Society.