

che aneddotico e non si basa solo sulla citazione di quanto già affermato da Marco Marica (pp. 155-160).

Non ci soffermiamo sulle sviste (note sbagliate o, nel caso di Mirco Michelin, l'errato conteggio delle sue regie, non due – p. 232 – ma tre – n. 2, p. 416 – e la sua firma è apposta in modo estremamente esplicito – p. 416 –; inoltre, le fotografie non sono scure perché di bassa qualità – pp. 232-233 –, ma perché vogliono enfatizzare la vicenda umana di Rigolletto, come messo in risalto nel saggio – pp. 416-425 –) o scivoloni linguistici della recensione (mancato accordo di «fatto» col soggetto femminile a p. 231, uso improprio della congiunzione 'nondimeno' a p. 230, che funziona come 'tuttavia' e introduce una valenza avversativa oppositiva e non 'allo stesso modo', come crede l'autrice) o nomi trascritti in modo errato (Elena Carbonell Graells diventa Grael, p. 232), per concludere stigmatizzando il tono saccente della (re)censura che distribuisce voti a destra e a manca e sentenza categoricamente che del volume si salva di fatto solo l'intervento di d'Angelo («un'oasi nel deserto», p. 232) per chiudere con l'ineducata e sprezzante arguzia finale: «la speranza è che anche il lettore non abbia grandi pretese, perché qui troverà davvero ben poco di nuovo su Verdi narratore» (pp. 233-234), cui possiamo sommestamente controbattere solo che la recensore ha invece grandi pretese. Su che cosa fondate, al momento, non è chiaro.

Franco Arato, Elena Carbonell Graells, Vittorio Coletti, Claudia Colombati, Mario Domenichelli, Camillo Favozzi, Giuseppe Galigani, Federico Lenzi, Marina Mayrhofer, Mirco Michelin, Gabriella Minarini, Kasimir Morski, Emilia Pantini, Maria Carla Papini, Christine Resche, Daniela Romagnoli, Marco Sirtori, Christian Viviani, Walter Zidarič

*Peuple d'Italie, «peuple musical»: une question médicale au XIX<sup>e</sup> siècle* (Laboratoire italien, 20), rédigé par Céline FRIGAU MANNING, Lyon, ENS éditions, 2017 [<http://journals.openedition.org/laboratoireitalien/1537>], [211 p.]

Céline FRIGAU MANNING, *Peuple d'Italie, «peuple musical»: une question médicale au XIX<sup>e</sup> siècle* (13 p.) – Céline FRIGAU MANNING, *The «musical people» of Italy: a nineteenth-century medical question* (13 p.) – Carmel RAZ, *Music, theater, and the moral treatment: the «Casa dei Matti» in Aversa and Palermo* (22 p.) – Sarah HIBBERD, «La Voix humaine»: dissecting Luigi Lablache (18 p.) – Marco BEGHELLI, *Un'occasione perduta: lo studio anatomico e fisiologico dei «musicisti» castrati* (14 p.) – Simone BARAL, *Un'«armonica e magnifica fronte». La persistenza della frenologia nei discorsi medici italiani intorno al genio musicale* (19 p.) – Jean-Christophe COFFIN, *L'exploration du musicien italien à la fin du XIX<sup>e</sup> siècle: entre médicalisation et paradoxe* (18 p.) – Pierangelo GENTILE, *L'anomalia Verdi, ovvero la resa del professore: il pensiero di Cesare Lombroso sulla musica* (15 p.) – Céline FRIGAU MANNING, «Cette femme éminente a touché l'âme universelle». *Une théorie médicale du talent de l'actrice-chanteuse dans «La Pasta nell'Otello» de Luigi Morando De Rizzoni (Vérone, Crescini, 1830)* (25 p.) – Virginie VALLET, «Che l'uomo ritorni all'uomo»: la revue «Latitudine» et l'engagement des intellectuels napolitains d'après-guerre (8 + 36 p.)

This volume unites contributions in French, Italian and English by historians of nineteenth-century music, medicine and Italian culture. Taken together, they intersect interestingly with various current scholarly concerns within and beyond musicology: in common with recent work by the musicologists James Davies and Martha Feldman, for example, several of the authors pursue questions of what modern scholars can know about the physiology of past voices and responses to music, drawing on diverse sources including historical medical accounts.<sup>1</sup> More broadly, and implicitly for the most part, the authors' interests also connect with issues that have recently been explored at length without reference to music: a concern with representations and mediations of national or regional communities (here, Italians and their Others)—particularly in terms of categories such as self and other, universal and particular, 'primitive' and 'modern'—creates affinities with historical work influenced by the fields of postcolonial and subaltern studies.<sup>2</sup>

Frigau Manning's introduction—printed both in French and in an English translation by Nicholas Manning—surveys selected early nineteenth-century ideas about the relationships among music, Italianness and medicine, with attention to how such writings were associated with their specific time and place, while also reflecting a mix of older and newer transnational trends in scientific and medical thought. Indeed, a strength of the volume as a whole is this alertness to particularities of time, geography, mobility and politics, for example in the relationship between Paris as a scientific and musical capital and an Italy (before and after unification, given the volume's historical span) that might variously be understood collectively, regionally, or in terms of a more developed North and a more 'primitive' South.

The individual essays' topics fall largely within the first few and last few decades of the nineteenth century; the earlier ones move between Parisian and Italian contexts, while the later period is represented primarily by the music-related ideas of Cesare Lombroso (1835–1909). In the earlier group, Carmel Raz considers the uses of music, theater and dance in the renowned asylums at Aversa and Palermo, explaining how international discussions by medical professionals, tourists and travel writers (among

<sup>1</sup> See J[ames] Q[uail] DAVIES, *Romantic Anatomies of Performance* (Berkeley: University of California Press, 2014); Martha FELDMAN, *The Castrato: Reflections on Natures and Kinds* (Berkeley: University of California Press, 2015).

<sup>2</sup> See, for example, Roberto M[aria] DAINOTTO, *Europe (in Theory)* (Durham and London: Duke University Press, 2007).

others) of these practices engaged, as Raz puts it, 'explicit cultural fantasies regarding the sensitivity of Italian minds and bodies' (49). Sarah Hibberd uses the Act II bass duet from *I Puritani* as a window onto a widespread scientific fascination in 1830s Paris with inaudible and/or invisible aspects of music-making. Drawing on contemporary accounts of the duet's singers and early performances, Hibberd argues that through various musical features, the duet 'effectively puts Lablache's voice under a microscope, bringing to the surface its timbral components, "performing" scientific discovery' (8). Marco Beghelli also departs from an interest in scientific investigations of singers, but his central insight is that castrati were surprisingly absent from such anatomical studies, despite their iconic status in Italian music history. Instead, in historical academic discussions of castrati, Beghelli identifies an orientalising trope, already longstanding by the early nineteenth century, whereby authors drew examples from the past, or from Africa and the Middle East, even as Beghelli suggests that these descriptions, ostensibly about politically oppressed castrati abroad, might in fact be modelled on Italian singers.

Simone Baral's essay bridges the earlier and later periods of the volume, considering phrenological investigations of two death masks of Vincenzo Bellini (dating from his death in 1835 and his exhumation and translation from Paris to Sicily in 1876), in relation to the localist sentiments at work in the late-nineteenth-century obsession with repatriation and scientific investigation of corpses. Frigau Manning's contribution comprises a detailed introduction and new French translation of *La Pasta nell'Otello*, an 1830 Veronese publication presenting a fictional conversation, imagined by its author Luigi Morando De Rizzoni, among five characters who discuss Giuditta Pasta's recent performances in Verona at exceptional length, exploring the author's interest in vocal music's universal and/or specific physical and moral effects (readers can also access the original Italian document via googlebooks). Finally, Jean-Christophe Coffin and Pierangelo Gentile evaluate the musical interests and the limitations of Lombroso: Coffin offers a broader overview of the idea of genius in relation to music and madness, as well as factors such as heredity and climate, in Lombroso's thought and that of his contemporaries; Gentile focuses on Lombroso's extensive writings on Verdi in the wake of *Falstaff*, which were pre-occupied with the relationship between an artist's age and creative powers or degeneration, and the idea of the sane genius – an anomalous figure in Lombroso's view, inexplicably epitomised by Verdi into his old age.

Gentile's is the only essay to focus directly on Verdi; the volume's interest for Verdi scholars and musicologists generally is broader: in their variety, the essays demonstrate that ideas about musical skill, sensitivity and communication were intriguingly essential to thinkers across a wide range of nineteenth-century intellectual fields, including at the intersection of theories of physiology and of collective identity. Without claiming to provide definitive answers, the volume suggests new directions for probing the many complex and contradictory meanings that have been ascribed to ideas of music, Italianness, song and voice.

Rosie Ward

*Questione di anima. Sessant'anni all'Istituto nazionale di studi verdiani*, a cura di Giuseppe MARTINI (Quaderni dell'Istituto nazionale di studi verdiani, 9), Parma, Istituto Nazionale di Studi Verdiani, 2019, XXVIII + 286 pp.

Giuseppe MARTINI, *Un po' di storia* (XI) – Mario MEDICI, *L'Istituto di studi verdiani* (1960) (1) – Riccardo BACCHELLI, *Verdi* (1960) (11) – Ildebrando PIZZETTI, «*Giuseppe Verdi maestro di teatro* (1960) (25) – Francesco FLORA, [*Un ballo in maschera*] *Il libretto* (1960) (41) – Alessandro e Nicola BENOIS, *Scenografia verdiana e allestimenti scaligeri del Ballo in maschera* (1960) (85) – Isaiah BERLIN, *L'ingenuità di Verdi* (1969) (105) – René LEIBOWITZ, *Verismo, veridicità e verità dell'interpretazione di Verdi* (1969) (117) – Gian Paolo MINARDI, *Temporalità e battaglie nell'opera verdiana* (1974) (129) – Mary Jane PHILLIPS-MATZ, *Verdi e il teatro totale del nostro tempo* (1974) (147) – Massimo MILA, *Fétis e Verdi, ovvero gli infortuni della critica* (1974) (159) – Mario LAVAGETTO, *Ipotesi per un'analisi strutturale dei libretti verdiani* (1974) (171) – Luigi MAGNANI, *L'ignoranza musicale di Verdi e la biblioteca di Sant'Agata* (1974) (183) – Saul BELLOW, *È una questione di anima* (1974) (193) – Luciano BERIO, *Verdi?* (1983) (203) – Knud Arne JÜRGENSEN, *I balletti di Verdi... un ballo senza maschera* (1995) (211) – Marcello CONATI, *Il cantante in scena* («... fuoco, anima, nerbo ed entusiasmo...») (1996) (225) – Susan RUTHERFORD, *Verdi e il suo pubblico* (2013) (225) – Pierluigi PETROBELLI, *La coscienza sociale dell'uomo Verdi* (2002) (251) – *Pubblicazioni dell'Istituto nazionale di studi verdiani 1959-2019* (267) – *Bibliografia sull'Istituto* (271)

Das von Mario Medici, dem 1913 in Modena geborenen Kritiker und Bibliothekar gegründete Institut in Parma wurde 2019 sechzig Jahre alt. Von Beginn an erwies es sich als Motor für eine moderne, zunehmend internationale Verdi-Forschung. Man wagt es kaum sich auszumalen, wie es heute um unsere Kenntnis dieses Komponisten stünde, hätte es nicht das Engagement von Medici und die vielfältigen Initiativen des Instituts unter ihm und seinen – inzwischen vier – Nachfolgern gegeben.