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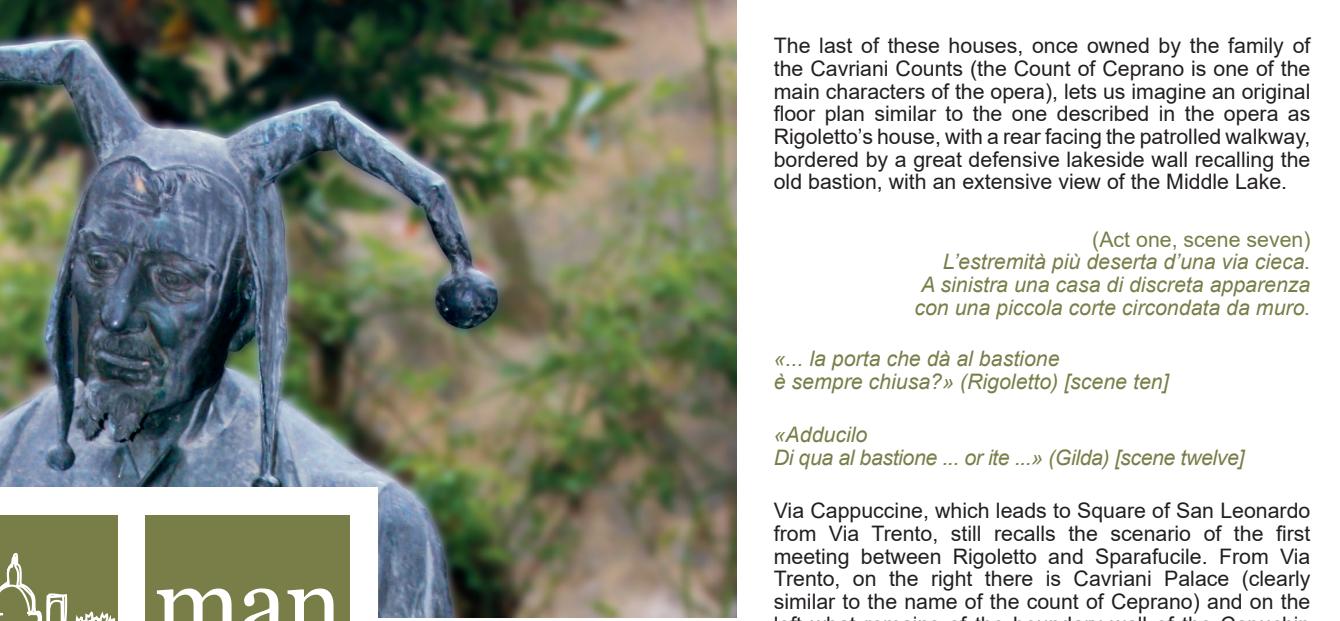


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MANTUA, THE CITY OF RIGOLETTTO

Itinerary discovering the places in Giuseppe Verdi's Opera

MANTOVA CITTÀ D'ARTE E DI CULTURA

The last of these houses, once owned by the family of the Cavriani Counts (the Count of Ceprano is one of the main characters of the opera), lets us imagine an original floor plan similar to the one described in the opera as Rigoletto's house, with a rear facing the patrolled walkway, bordered by a great defensive lakeside wall recalling the old bastion, with an extensive view of the Middle Lake.

(Act two, scene six)

«Tutte le feste al tempio

mentre pregava Iddio,

bello e fatale un giovane

s'offerse al guardo mio ...» (Gilda)

(Act three, scene one)

A sinistra, una casa a due piani, mezza diconciata,

la cui fronte, volta allo spettatore, lascia vedere per una

grande area l'interno d'una rustica osteria a pian terreno,

de una rocciosa scalinata che mette al granaio...

(Act three, scene one)

Destra, spalla lestra del Mincio.

Il resto della strada rappresenta la deserta parte del Mincio,

che nel fondo scorre dietro un parapetto mezzaluna;

di là la fiume è Mantova. Entro...

«Qua notte di timori!

Una tempesta in cielo!

In terra un monito!» (Rigoletto) [scene seven]

(Act three, scene one)

Destra, spalla lestra del Mincio.

Il resto della strada rappresenta la deserta parte del Mincio,

che nel fondo scorre dietro un parapetto mezzaluna;

di là la fiume è Mantova. Entro...

4 - SPARAFUCILE'S ROCCHETTA



Detail of the borgo floorplan of San Giorgio based on an early 19th century map (Private collection).

Mantua,

Sparafucile's Rocchetta,

on background the ridge

of San Giorgio at the

city of Mantua

(Archivio Fotografico

Collezione D'Adda,

Gardesana B, 1, photo 5.

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INTRODUCTION

We trace our steps through the places of the opera "Rigoletto" by Giuseppe Verdi, set in Mantua in the 16th century, through an itinerary weaving together imagination and reality.

These places were part of the setting of the opera, but they were so close to reality that the people in the audience attending the melodrama saw reflections of different moments in their own lives, recognizing familiar environments and landscapes, the result of a conscious and realistic decision of the author of the opera.

Palaces and squares, streets and alleys, city views were as true and realistic as to be identified in a hypothetical

location within the city.

The scene sketches of Giuseppe Bertoja, trustworthy set designer of Verdi, the seventeenth-century map of the engineer and cartographer Gabriele Bertazzolo, the Teresian cadastre, the chronicles of this period, are the traces to find a connection between the environments and landscapes described in the Opera and real places, as we can see them now. This itinerary, although it is a fictional work and based on a theatrical work, intends to offer the traveller new ways for interpreting the historical and cultural heritage, as well as new opportunities for visiting the city.

ORIGIN OF THE OPERA

In 1850 Giuseppe Verdi set up a new Opera, on a libretto by Francesco Maria Piave, taken from the play by Victor Hugo *Le Roi s'amuse*, which struck him for the intensity of the main characters and the dramatic force of the story. It is a harsh tragedy where figures with reprehensible customs, seducers, courtiers, assassins and prostitutes, are set and there is even an attempt to assassinate a king. It was to be performed at the Gran Teatro La Fenice in Venice under the title *The curse*. On 21 November 1850, however, the opera encountered the prohibition of Austrian censorship, deplored "the poet Piave and the famous master Verdi" for having failed "to choose another set to demonstrate their talents except disgusting immorality and obscene triviality". While another version of the libretto was quickly prepared, largely purged of the unpleasant passages, which however encountered the steady opposition of Verdi, discrete negotiation began by the management of the Fenice and by Piave with the Central Directorate of Police, which was to allow the opera Rigoletto to be staged - on 11 March 1851 - where, in return for maintaining the dramatic conflicts created by Hugo, and wanted by Verdi, there is a change of places and historical times: from Paris to Mantua, from the Seine to the Mincio, from a King to a Duke, from Triboulet, evil jester, to Rigoletto.

In the end the operation was genial and highly successful, thanks to the work of the Central Director of Police Luigi Martello "who was in fact one of the compilers of the new opera's libretto", as the musicologist Claudio Gallico wrote. Martello reached the top of the Lombardy-Veneto administration after having served it for many years precisely in Mantua, as "a very sad commissioner", available to exchange "license with liberty", as described by Don Enrico Tazzoli in his chronicle of 1848 in Mantua. The undeniable

wisdom of the accomplishment of the transposition is in large measure due to the deep knowledge that the Director had of the city and its surroundings, and enabled him to suggest to Piave scenarios, names, settings and situations which made the new location more plausible: for the realism of the solutions adopted, for the matching of the stage performances to the places, for the "veracity of the artistic fictions, more real, than reality itself in invention and artifice" (still Gallico) to lead the people of Mantua to recognize Rigoletto as their fellow-citizen, and also find him a home.

THE PLOT OF THE OPERA

The opera consists of three acts. The main characters are the Duke of Mantua, the court jester Rigoletto, Gilda (the daughter of the jester), Sparafucile and his sister Maddalena.

The opera is set in Mantua and its surroundings, in the 16th century. The hunchback and deformed Rigoletto is the insolent and cynical court jester of the Duke of Mantua, arrogant libertine and great seducer. Rigoletto has an only daughter, Gilda, a beautiful and pure girl, whom he loved deeply and forced into a secluded and secret life. Gilda confirms his devotion to her father, however concealing her interest for an unknown young man she meets every Sunday at church and she feels in her heart to love. The young man, who represents himself to be a poor student, is none other than the Duke

in disguise who, impressed by the beauty of Gilda, and ignoring who she is, decides to conquer her, with the complicity of the nurse. In the meanwhile, the courtiers of the Duke, in order to punish the insolence of Rigoletto, decide to kidnap the young woman whom he hides at home, believing her to be his mistress. At night the misdeed is accomplished, with the involvement of Rigoletto himself who, bandaged, believes to participate with his friends the courtiers in the abduction of a lady loved by the Duke, the Countess of Ceprano; Gilda is carried off to the palace, where, Rigoletto, once alone, discovers the terrible joke. Returning at night to Gilda's house and without finding her, The Duke is worried and distressed; the Courtiers announce him to have abducted Rigoletto's mistress: the Duke informed that Gilda is in his palace, goes and reaches her exultant. Rigoletto hastens to the palace, he begs the onlookers for pity and he asks for his daughter to be returned to him. Gilda finally joins him and tells him how she met the Duke and how she has been now deceived and outraged by him. Rigoletto, recalling a similar story which happened to the old Count of Monterone, mocked by him, decides to avenge the grave offense: the Duke will pay his wickedness with death. So he hires an assassin, Sparafucile, who runs an infamous inn where his sister Maddalena receives her customers: she has also attracted the Duke who, incognito, courts her. Rigoletto and Gilda also come here, while she is disguised as a man, ready to leave for Verona; but first Rigoletto wants his daughter, still in love with the Duke, to see his infidelity with her own eyes. The young man, disguised as an official, is already in the inn and declares his love to Maddalena. Gilda leaves and Rigoletto pays the assassin to kill his sister's suitor and hand over the corpse to him wrapped in a sack. But Maddalena, moved by a feeling of mercy for the handsome young man, persuades his brother to spare him: Sparafucile will kill the first traveller who, by midnight, asks for hospitality at the inn, and then he will hand over the body, wrapped in a sack to Rigoletto. But the traveller will be Gilda who, driven by the love for the Duke returns to the inn and decides to sacrifice herself for him after hearing what Sparafucile and Maddalena have agreed. The situation degenerates: Gilda is stabbed and when Rigoletto, triumphant, opens the sack, he discovers the agonizing body of his daughter who dies asking her desperate father forgiveness for herself and her seducer.

Notes translated from *Il Dizionario dell'Opera*, edited by Piero Gelli, Milan, Baldini&Castoldi, c1996, p. 1066-1069

RIGOLETTO'S PLACE

There were many places in the city of Mantua which inspired the setting of Rigoletto to Francesco Maria Piave and his collaborators and that later the Mantuans could recognize as most authentic in the performances of the opera of Verdi.

For each location you can see:

- in italics the scenic provisions of the libretto, which are considered to be corresponding;
- in quotation marks the quotes of the most famous passages which are sung and relate to the same places mentioned.

1 PALAZZO DUCALE

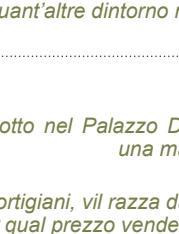
2 RIGOLETTO'S HOUSE

3 ST. LEONARD DISTRICT

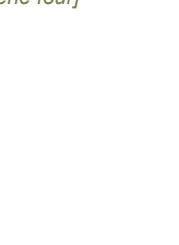
4 SPARAFUCILE ROCCHETTA'S

5 MIDDLE LAKE

1 - PALAZZO DUCALE

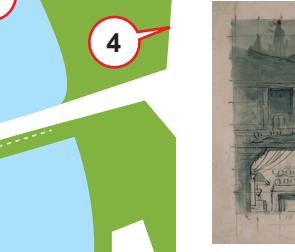


Gabriele Bertazzolo,
Urbis Mantuae
Descriptio,
Mantova,
Ludovico Delfichi, 1628
(Teresian Municipal
Library
Roll 1 Printing)



Palazzo Ducale
Sala dei Fiumi

2 - RIGOLETTO'S HOUSE, PIAZZA SORDELLO



Giuseppe Bertoja,
The most desired
sketch for the first
performance of Rigoletto
(17). Period, period
watercolor.
Bordone,
Civic Museum "Richieri".



Mantua,
Rigoletto's House,
Studio Calzolari 1910-56.
(Mantua, Private library
of the Barba Library/
Media Library, tourist
Promotion Fund, P.T
29)

(Act one, scene one)
Sala magnifica nel Palazzo Ducale
con porte nel fondo che mettono ad altre Sale,
Pure splendidamente illuminate...

1 - PALAZZO DUCALE



2 - PALAZZO DUCALE



3 - ST. LEONARD DISTRICT



1

«Questa o quella per me pari sono
a quant'altre dintorno mi vedo...» (the Duke)



2

4 - SPARAFUCILE ROCCHETTA'S



3

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]



4

(Act two, scene one)
Salotto nel Palazzo Ducale. Vi sono due porte laterali,
una maggiore nel fondo che si schiude...



5

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]



6

«Questo o quello per me pari sono
a quant'altre dintorno mi vedo...» (the Duke)



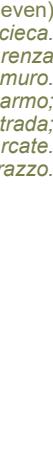
7

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]



8

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]



9

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]



10

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

11

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

12

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

13

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

14

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

15

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

16

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

17

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

18

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

19

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

20

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

21

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

22

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

23

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

24

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

25

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

26

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

27

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

28

«Cortigiani, vil razza dannata,
per qual prezzo vendeste il mio bene?» (Rigoletto)
[scene four]

29

«Cortigiani, vil razza dannata,