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*Un folie-vaudeville per la scena di Napoli. Nuove ricerche sul «Giovedì grasso», «Donizetti Studies», 2, 2022, pp. 35-80.*

*Abstract*

The essay concerns *Il giovedì grasso* or *Il nuovo Pourceaugnac*, a one-act farce by Gaetano Donizetti to a libretto by Domenico Gilardoni staged for the first time at the Teatro del Fondo in Naples in February 1829. The first part of the study analyzes the value and content of the surviving sources of the music and the libretto, seeking elements to establish whether the work in its original form had spoken dialogues or musical recitatives. The detailed picture of the testimonial situation of the work and its dissemination in the nineteenth century does not enable us to definitively resolve the doubts. However, the course of study—which draws on a new edition of the text—makes it possible to reorder and assess the records and circumstances, partly unpublished, which had previously not been related to each other: the first companies, the circulation of the piece, the press reviews, textual variants and formulas of distribution between 1829 and 1855. The second part presents a rapid stylistic and formal analysis of the work, focusing on the dialectical relationship between the strictly vocal, *bel canto* element and the dramaturgical strategy. The article concludes by using iconographic testimonies to show how this type of farce (a sort of Neapolitan interpretation of the popular Parisian *vaudevilles*) was based on a style of staging closely bound up with the characters, milieus and society contemporary with the audience. Even the original aria added for Tamburini does not escape from this rule, explicitly citing a famous case of charlatanry taken directly from the gazettes of those years.