The *pasticci* Tree:
Manual and Computing Solutions

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In the fourth edition of the *Vocabolario degli accademici della Crusca*, printed by Domenico Maria Manni starting in 1729, we find the entry "pasticcio" recorded exclusively with a culinary meaning: "Vivanda cotta entro a rinvolto di pasta" ("A food wrapped in dough").[1] 30 years later, the manager of the San Moisé theater in Venice, in the dedication to a *dramma giocoso* with the very title *Il pasticcio* declared "A' gentili leggitori" that he had sketched out a kind of compilation, choosing successful arias which had met with common approval ("comune approvazione"), stitching them together ("nicchiarle"), in other words putting them appropriately in a comic action ("in una comica azione") along with a recitative.[2]

As is well known, together with this kind of extreme stratification, comparable to *lasagne bolognesi* or aubergine parmesan, much-loved by Italians and held together not by dialogue or monologue but by *béchamel* sauce or tomato, we find other types of *collage*: the single acts of the libretto, entrusted from the outset to different composers; the interpolation of arias, demanded by the singers, the theater manager or by theatrical necessity; the revival in a prestigious venue, when the author himself writes some new important pages, as occurs in *Don Giovanni* by Mozart, which is still performed in a version contaminated by that of Prague and that of Vienna. Essentially, it is almost impossible to find two identical performances, while in general a draft agreeing roughly with the *princeps* of the text ends up in the edition meant to be read and not in the one to be listened to.

In this triumph of tampering stage operators, ignorant of the future romantic and positivistic concept of the Author with a capital *A*, and with the conviction that identical performances are rather unlikely, we find the basis of the construction of the charts rela-

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1   *Vocabolario degli accademici della Crusca*, vol. 3, p. 517, agrees with the third edition (1691); however, in the first and second editions (1612, 1623), "pastelliere" or "pasticcio" indicates the person making it.

2   OLIVIERI, p. 3 ("A' gentili leggitori"); POLIN, 2011, pp. 325-364.

tive to four among the many librettos by Goldoni, plus one by Zeno, which we treat here in ascending order from the simplest situation to the most complex. In order to sketch out the family tree manually in a reasonable time frame, let us say around an hour, we have taken into account the main *loci*: the changes in title (*t1*, *t2* etc.) and the journeys of the cast in part or whole (*c1*, *c2* etc.), in addition to the concordant arias (*1a*, *2a* etc.) and errors in common (*e*), noting them only in relation to their direct antecedent. Uncertainties are highlighted by an arrow or by a question mark in bold italics (*?*) placed on the line of derivation. Editions are always marked with the RISM[3] initials of the venue where the performance took place, no matter where the drama was printed, followed by the final figures of the date.

The results obtained in this way by *homo sapiens* can be compared to those achieved by a machine, in the form of *Synopsis* software, to be read paroxytone in Latin (but not in Greek nor even less in English). The software has been producing numerous automatic results for some time, thanks to the work of Luigi Tessarolo. It was developed 20 years ago as a sophisticated search engine for opera study, able to provide the lexis and the incipits of the arias in a corpus of librettos. The system has been gradually developed so as to highlight errors coinciding between versions, promoting critical tools, both in terms of the collating of all the versions of a single libretto, including the *princeps* and the handwritten texts of the surviving scores.[4] Aside from these solutions, we recently thought of also acquiring through *Synopsis* the genealogical tree of the spread and family connections linking the multiple versions of an opera, more or less re-worked or scrambled.

To draw up the stemma, *Synopsis* processes the results of a vast amount of simultaneous comparisons between editions of librettos, set out in electronic form; it first performs a whole collation verse by verse and then compares the arias, considering two types of response: positive (present) and negative (absent). To the greater or lesser exclusivity of these concordances the software assigns a relative score, in other words a greater or smaller number measuring the degree of parentage between the editions. As a secondary function, *Synopsis* examines those micro-variants in common which turn out to be less significant. For example, in the presence of misprints generating hypometric or hypermetric lines, easily recognizable by the printing editor and the scribe who copies or misrepresents the score, the possibility of amending, although not necessarily in univocal terms, is within the grasp of anyone who knows the elisions and apocopations of the Italian language. This is why a stemma obtained by traditional means, which takes into account mono- or polygenetic errors, diverges from the automatically-generated one.

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3   See http://www.rism.info/sigla.html.

4   See the sites http://www.progettometastasio.it, http://www.carlogoldoni.it and http://www.variantiallopera.it, 18.11.2019, where we find a detailed description of the undertaking and above all we read the names of the participants; we refer to the same site http://www.carlogoldoni.it for the texts quoted and for an analysis of the software's performance.

In the charts produced by *Synopsis*, the continuous green segments highlight certain filiations while the broken red segments denote the existence of two possible alternative hypotheses, with the straight line indicating the more probable. The thin, curved blue links, if present, highlight the adoption of an aria in common exclusively between two performances, substituted in the same scene of the original text. These results are provisional, on the one hand because the software needs testing, improving and possibly bolstering with additional functions, while on the other the *recensio* is never certain, since new sources, unexpected and absent from the repertories, emerge from libraries near and far. Yet if a reconstruction is correct and makes sense, it needs to be possible to insert a surprise element in the graphic without upsetting the original one.

First example: *Il negligente*

The endless success of other Goldoni titles is not reflected in *Il negligente*, printed for the first time by Modesto Fenzo, performed at the San Moisé theater in the autumn of 1749, with the music of Vincenzo Ciampi, and repeated seemingly only seven times. Presented with titles differing from the original (*t1*), it became *Lo spensierato* in Lodi (*t2*) and *Il trascurato* in Florence (*t3*), with two titles always indicating the absent-minded and senile old man, the *buffo caricato*, tricked by the servant Pasqualino, played by Francesco Baglioni in its debut (I-V49), in Lodi in 1752 (I-LO52) and in Trieste in 1756 (I-TS56). Here he plays alongside Giacomo Caldinelli, who the following year brought to Turin the *mezzo carattere* Cornelio (I-T57), with Francesco Carattoli as the gaga old man in all four performances. However, apart from these and other close links among the cast, confirmed by the coincidence of errors and some arias, the evidence for locating the printing of Leiden (NL-L52) is too weak, not to mention the fact that we lack information to situate the last editions of St. Petersburg (RU-SP58) and Brunswick (D-BS60).

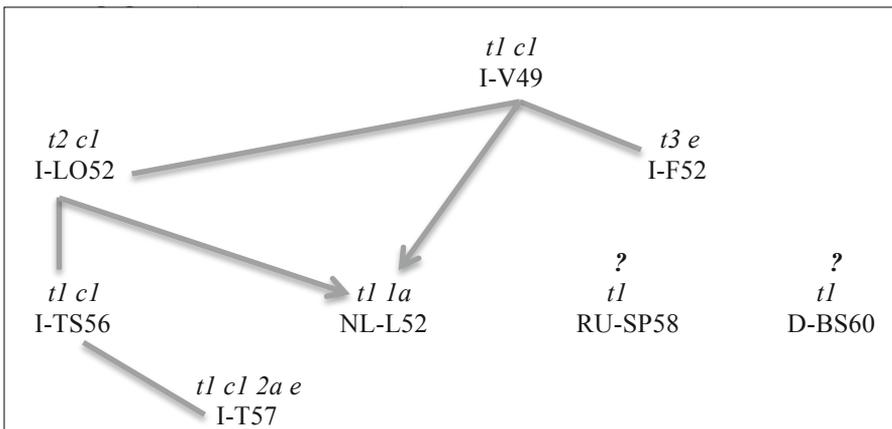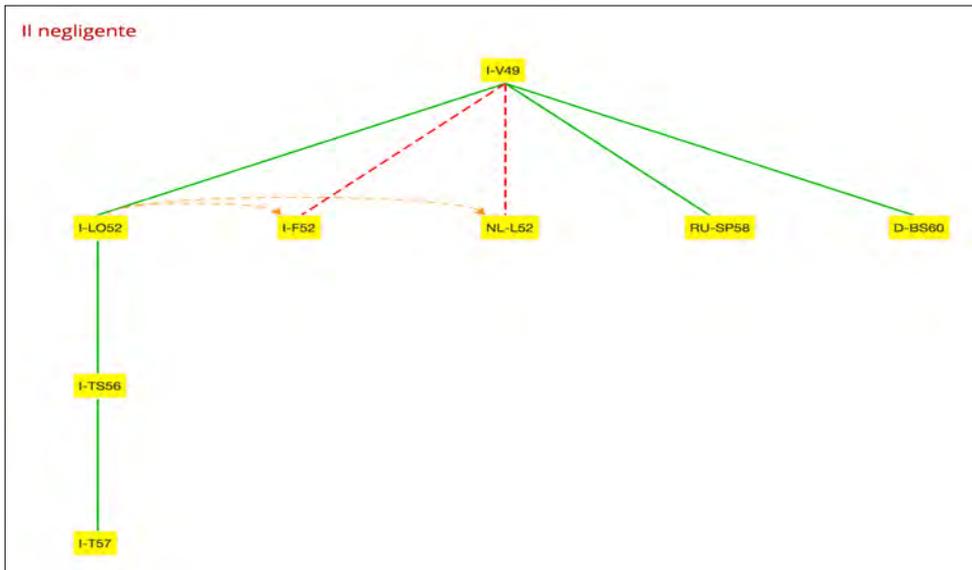*Figure 1:* Il negligente *(traditional stemma)*

Figure 2: Il negligente *(computer-based)*

Second example: *La favola de' tre gobbi*

In the manual tree of this Goldoni *intermezzo*, set to music again in Venice by Ciampi for the San Moisé in 1749, it is easy to group the families together on the basis of the titles which change according to the venue or the strength of each performer: *La favola de' tre gobbi* (*t1*);[5] *I tre gobbi rivali in amore* (*t2*; I-T50) abbreviated to *I tre gobbi rivali* (*t3*; I-F51) and further shortened to *I tre gobbi* (*t4*; D-POT54, I-MO, undated); *I tre gobbi rivali amanti di madama Vezzosa* with the full troupe mentioned above, *Madama Vezzosa* with the only woman in the leading role and *Li tre gobbi o sia Gli amori di madama Vezzosa*, again with the full cast.[6] The score used for the premiere, here inserted between square brackets [P-x49], appears to be lost, although a later manuscript of that title has been preserved, described by Giovanni Polin and here indicated with the acronym of the library (P-F-Pn) where it is kept:

> "In the watermark [of the P-F-Pn manuscript], wire lines and chain lines present
> themselves respectively as horizontal and vertical instead of the contrary, as is com-

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5   The title associates the *princeps* (I-V49), three performances (I-VE50, I-M50, I-P50), the
    only surviving score (P-F-Pn) and all the literary collections (Tevernin I-V53, Olzati I-T57,
    Savioli I-V70 and Zatta I-V94); in the stemmas and in the abbreviations, "P", derived from
   "partitura", indicates a score.

6   Respectively *t5* (I-FE56, I-V56, D-M58), *t6* (A-W59, CZ-P60, D-BN64) and *t7* (D-GO67,
    D-H72).

mon in typical oblong scores. This allows us to suppose that the paper used had been cut to be initially utilized with the longest edge placed vertically, presumably to copy detached parts. This hypothesis […] is based on a comparison with […] *Il geloso schernito* by Pietro Chiarini (F-Pn, D. 2043), identical in binding but above all in the handwriting and type of paper [MASSIP, CATHERINE, *La bibliothèque musicale du baron Grimm*, in: JEAN GRIBENSKI et al. (eds.), *D'un opéra l'autre. Hommage a Jean Mongrédien*, Paris 1996, pp. 289-305]. However, Massip does not record in F-Pn the *intermezzo* by Ciampi nor the one by Chiarini. Our hypothesis is that such products were made by an Italian *bouffon* (perhaps Giuseppe Cosimi [who acted in the premiere with Francesco Carattoli, and Carlo and Angiola Paganini]) on French paper, following a request by Grimm."[7]

It is again thanks to Giovanni Polin that we owe the recent discovery of two librettos of the *Favola* hitherto unknown: *I due gobbi rivali* (I-R52), printed in Rome by Ottavio Puccinelli, obviously with one protagonist less (*t8* but similar to *t3*), and *I tre gobbi rivali* (*t3*), a "comic drama without serious elements" ("drama giocoso senza mescuglio [*sic*] di serio"), published in London by the printer George Woodfall (GB-L61) with an English translation on the opposite page, for the "monetary benefit of signor Carlo and of signora Angiola Paganini" ("benefizio del signor Carlo e della signora Angiola Paganini"). The British performance, the takings of which went into the pockets of the couple, ploughs the furrow of the tradition conditioned and tampered with by the two actors (*cl*), who, to add the third act to the *pièce*, non-existent in the Goldoni original, recycle some pieces from *Il mondo alla roversa*, performed by them in Turin in 1751 shortly after the *intermezzo*. In contrast, it is difficult, if not impossible, to apply the shortcut of the above criteria to find a place for the editions when devoid of the necessary evidence, those published in Modena with no date (I-MO), Vienna in 1759 (A-W59) and Gotha in 1767 (D-GO67), with the names of singers which never appear in the preceding performances.

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7   "Nella filigrana [del manoscritto P-F-Pn] filoni e vergelle si presentano rispettivamente orizzontali e verticali invece che al contrario, come d'uso nelle tipiche partiture oblunghe. Questo fa supporre che la carta utilizzata fosse stata tagliata per essere inizialmente usata con il lato più lungo in verticale, presumibilmente per copiare delle parti staccate. L' ipotesi […] si basa sul confronto con […] *Il geloso schernito* di Pietro Chiarini (F-Pn, D. 2043) identico per rilegatura ma soprattutto per mano di scrittura e tipologia di carta [MASSIP, CATHERINE, *La bibliothèque musicale du baron Grimm*, in: JEAN GRIBENSKI et al. (eds.), *D'un opéra l'autre. Hommage a Jean Mongrédien*, Paris 1996, pp. 289-305]. Però Massip non censisce in F-Pn l'intermezzo di Ciampi né quello di Chiarini. L'ipotesi è che tali manufatti siano stati prodotti da un *bouffon* italiano (forse Giuseppe Cosimi [interprete della prima con Francesco Carattoli, Carlo e Angiola Paganini]) su carta francese, in base a una richiesta di Grimm." POLIN, GIOVANNI, Scheda, in: http://www.variantiallopera.it/public/schede/scheda/id/14, 18.11.2019; of the two scores in D-Hs, one is in German while the other contains one aria only.

Figure 3: La favola de' tre gobbi *(traditional stemma)*
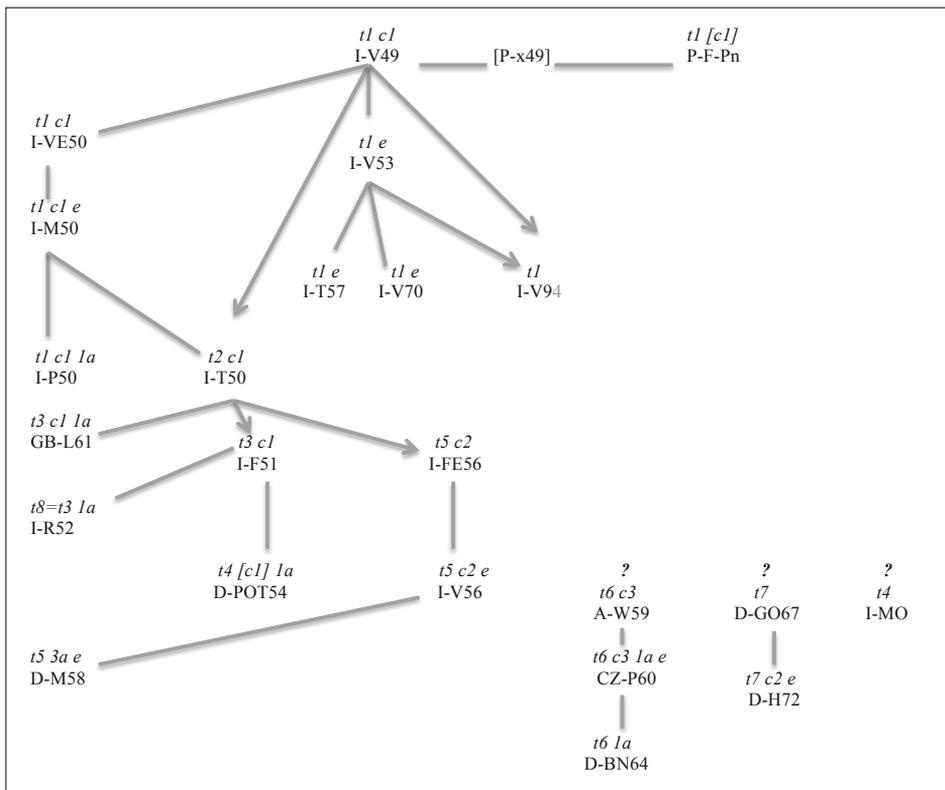
The chart produced by the software excludes for now the scores ([P-x49], P-F-Pn) and the new editions (I-R52, GB-L61), which have not yet been added to the database. To compensate, it does clarify the doubts surrounding the Florentine libretto performed by the cast of the premiere (I-F51), the one of Ferrara (I-FE56) and the monumental compendium edition published at the end of the century by Antonio Zatta (I-V94). It also highlights a link between the text from Emilia with no date (I-MO) and the Habsburg one (A-W59), deriving from the same Munich edition (D-M58). Moreover, the Thuringia printing (D-GO67) has a direct descent taken from the distant Venetian original, as shown by the green segments. A blue curved line marks a single aria traveling from Florence (I-F51) to Potsdam (D-PO54) about 1,200 kilometers away.

Figure 4: La favola de' tre gobbi *(computer-based)*

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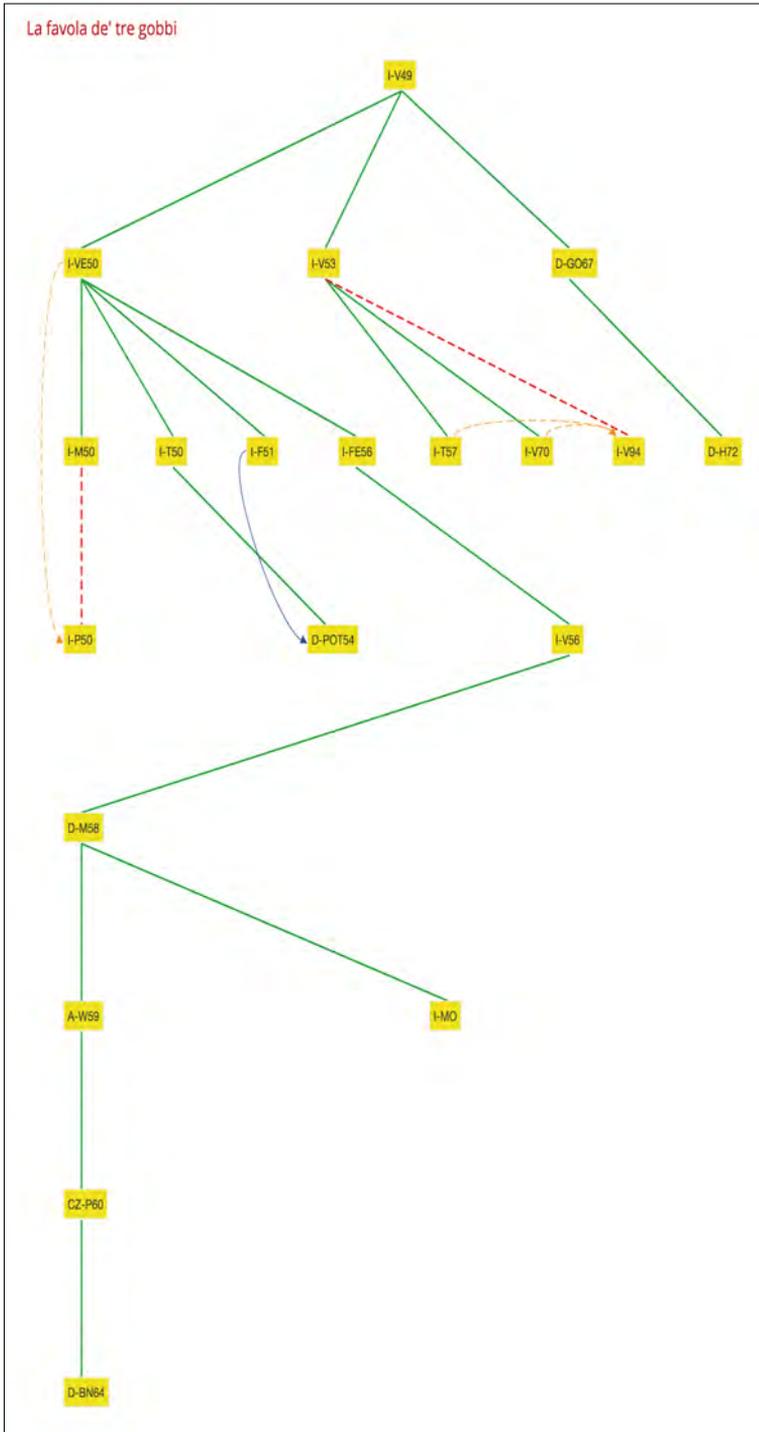
Third example: *L'Arcadia in Brenta*

Decidedly more successful than *Il negligente* and comparable to *La favola*, the international acclaim of *L'Arcadia in Brenta*,[8] the famous "drama [*sic*] comico" by Goldoni, repeated around 20 times always with the music by Baldassare Galuppi and with the same title, depends most likely on the careful layout of the text and the exhilarating score that was popular from London to Bonn, Munich to Bratislava. We have a second arrangement thanks to the author himself who revises his own libretto in 1750 on the occasion of the Milan performance, attested to in an edition by Giuseppe Richino Malatesta:

> "Since this *operetta* was cut to suit the actors who performed it in Venice, now that it had to be performed in this theater with different actors, it was the author himself who varied it in certain parts to match the precise characters of the new actors."[9]

In her Venetian debut, Costanza Rossignoli, in the role of the mawkish madama Lindora, outlines her recipe for a small lunch, which seems the caricature of the *sopa coada*, a popular dish typical of Venetian cuisine, based on stock, stale bread and white meat. Among the new actors of the Milanese cast there stands out the enterprising Angiola Paganini, who plays the part of the same gentlewoman, greatly modified in a sparkling, comic vein.[10] The girl, having become suddenly ravenous, stuffs herself with game, knocking back a half-bottle of wine which had to be a full-blooded red to properly accompany the feast.

I-V49, *princeps*	I-M50
Fabrizio	Fabrizio
E in che consiste la sua colazione?	E in che consiste la sua colazione?
Lindora	Lindora
Fo pestar un cappone,	Per esempio un piccione,
poscia lo fo bollire a poco a poco	due quaglie, una pernice, un francolino
e lo fo consumar fin che vi resta	e una mezza botteglia [*sic*] di buon vino.
di brodo un scudellino [*sic*]	
e vi taglio due fette di panino.	

Through working hurriedly and perhaps absent-mindedly in 1750, Goldoni makes a slip, because shortly after, when we discover that Fabrizio, the *buffo caricato*, has finished

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8   For the geography of its European circulation, see http://www.carlogoldoni.it/public/indici/fortuna/titolo/NEGLIGEN/scrollTop/6838, http://www.carlogoldoni.it/public/indici/fortuna/titolo/GOBBI/scrollTop/2630, 18.11.2019.

9   "Siccome quest'operetta fu tagliata la prima volta sul dosso degl'attori che l'hanno rappresentata a Venezia, così, dovendosi ora rappresentare in questo teatro da personaggi diversi, è stata dall'autore medesimo in qualche parte variata per uniformarsi al preciso carattere de' nuovi attori." *L'Arcadia in Brenta*, 1750, [p. 7].

10   Bellina, 2017, pp. 29-40.

off all the provisions at his country residence, Lindora should ask for news of the pigeon she had demanded some scenes previously. However, in the subsequent performances, with the exception of that of Leiden, which displays the opposite error (NL-L52), and that of Bonn which corrects it (D-BN71), the woman contradicts herself, insisting on the capon of the *princeps*.

edition	I occurrence		II occurence		fast
	capon	pigeon	capon	pigeon	
I-V49	III, 2		III, 5		
I-P49	III, 2		III, 5		
I-CRE49	III, 2		III, 5		
I-M50		III, 2	III, 5		
I-M51		III, 2	III, 5		
I-B51		*pizone*	III, 5		
I-VE52		III, 2	III, 5		
NL-L52	III, 2			III, 5	
I-FZ53		III, 1	III, 3		
I-CR54		III, 2	III, 5		
GB-L55					*
D-H55	III, 2		III, 5		
D-BN57	III, 2		III, 5		
I-NOV58		*pizzone*	III, 5		
I-R59					*
SK-BR59					*
D-M60					*
I-G64	III, 2		III, 5		
D-BN71		III, 2		III, 5	

The different roles and the menu of the *colazione*, eaten from the *prima buffa*, suggest the construction of a tripartite stemma involving the Venetian *capon*, the Lombard *pigeon* and the silent fast of the other women. It is clear that Bologna (I-B51) and Novara (I-NOV58) are indissolubly united in the Gallo-Italic dialect *pizone* or *pizzone* in the place of the Tuscan *piccione*. Yet in reality the manual tree, which in any case leaves certain questions unanswered, presents itself as a more complex network than the meal would have us believe, as demonstrated by the contaminations and uncertainties, always highlighted here with an arrow. The coincidence in errors is weak between the two Bonn librettos (D-BN57, D-BN71) or that between the Cremasco and the Habsburg (I-CRE49, D-H55), linked to Verona (I-VE52) by a single secondary member of the cast, as in other cases. In addition, we do not know where to insert the Rome edition (I-R59), the one from Munich (D-M60) and the one from Genoa (I-G64), which lack the necessary indications.

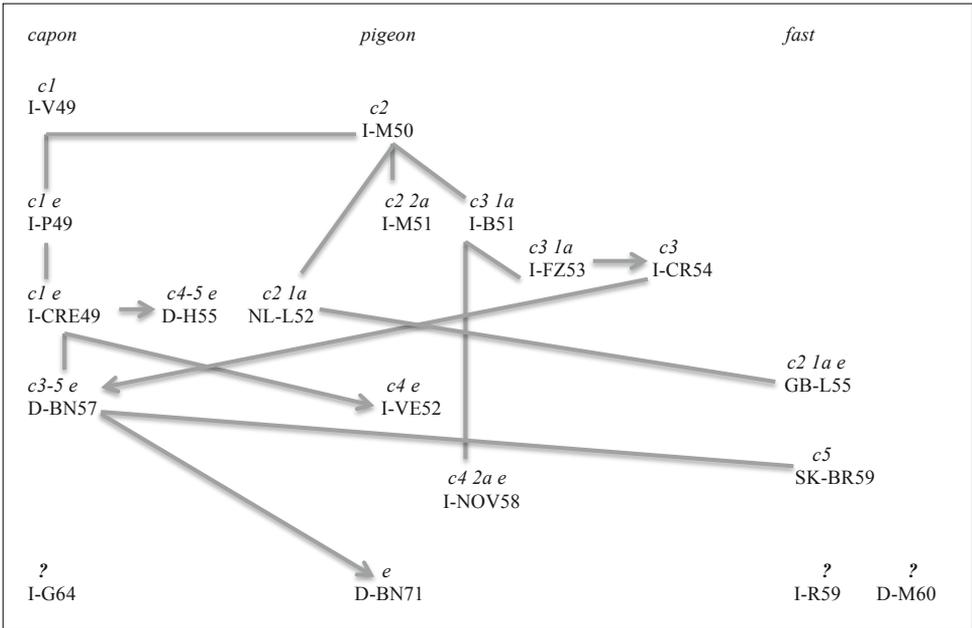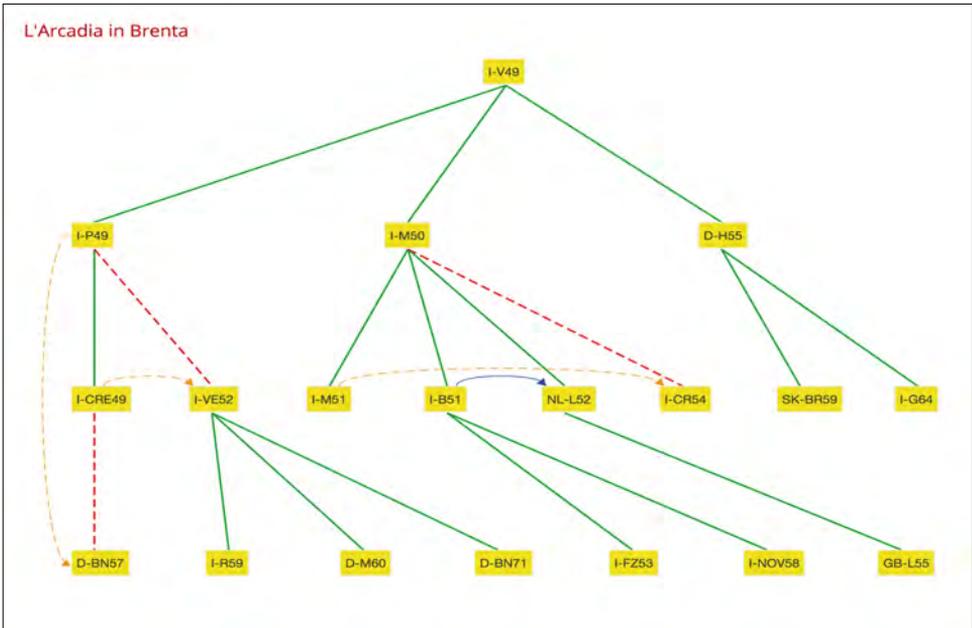*Figure 5:* L'Arcadia in Brenta *(traditional stemma)*

Figure 6: L'Arcadia in Brenta *(computer-based)*

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On the other hand, the computer-generated version, while still tripartite, highlights secondary progenitors which have less to do with Lindora's appetite, and displays more numerous contaminations, indicated as usual by broken or else by thin, curved red lines, in part corresponding to the uncertainties of the traditional stemma. As in the case of *La favola*, a blue link lets us see an aria migrating from Bologna (I-B51) to Leiden (NL-L52).

Fourth example: *Il filosofo di campagna*

Figure 7: Il filosofo di campagna *(computer-based)*
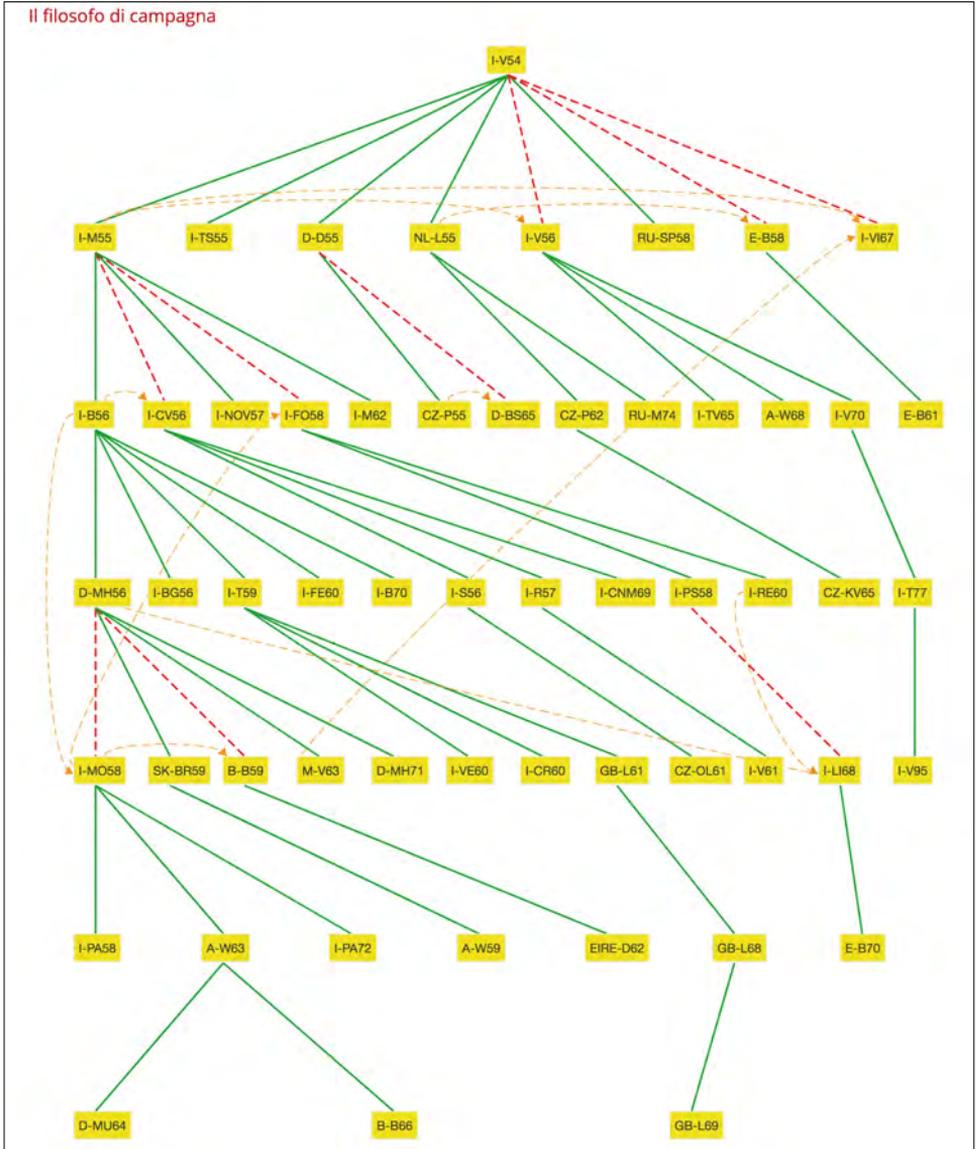
As always, machines produce in a reasonable amount of time those results which *homo sapiens* cannot easily obtain and for which he or she has no intention of sacrificing energy, starting with the tiring laundering of sheets, generally assigned to the washing machine from the 1950s, onwards, but ending up in our case with the tree of *Il filosofo di campagna*, performed around 60 times from 1754 to 1774. Even though it is not worth compiling by hand the entire stemma of such a varied and complex tradition, with the new computer program it is possible to plot the adventures of Goldoni and Galuppi's most fortunate *dramma giocoso*, tampered, reduced and performed with different titles from Barcelona to Hamburg, from Moscow to Dublin, from London to Malta.[11] The intersection of green segments (direct derivation) with curved or straight red lines (near or far contamination) shows the importance of the dust of the stage boards.

Fifth example: *Venceslao* by Apostolo Zeno

Figure 8: Venceslao *(computer-based)*


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11   POLIN, 1994-1995.

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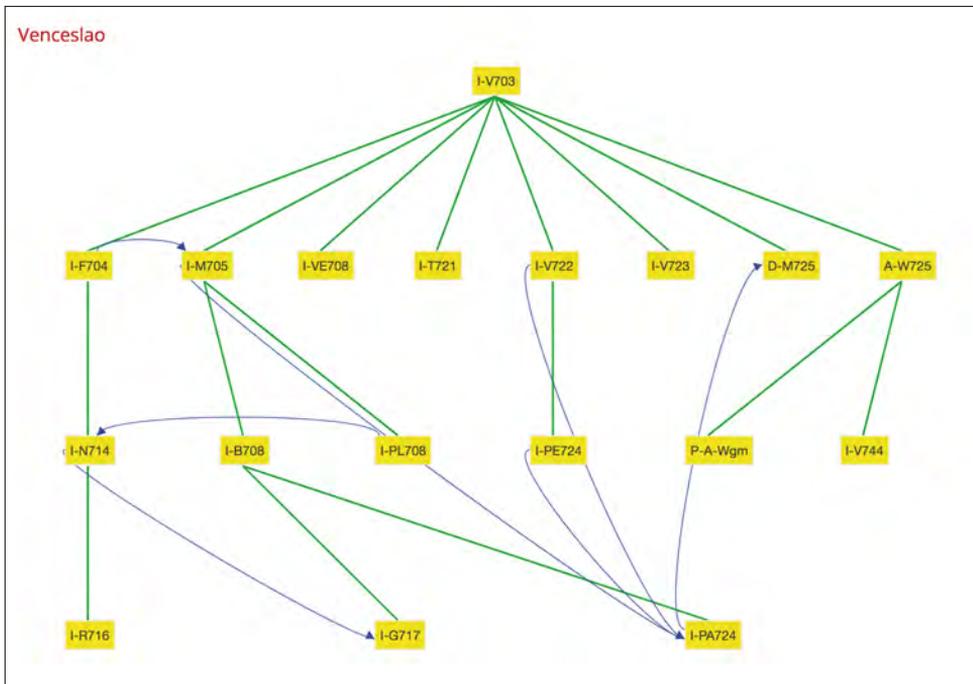
To end on a high note, we have chosen to take on a serious drama, *Venceslao* by Apostolo Zeno, the object of Silvia Urbani's doctoral thesis,[12] taken up several times and written by the author himself in two versions, one in Venice for the San Giovanni Grisostomo theater with the music of Carlo Francesco Pollarolo, now almost completely lost (I-V703), and the second in the Habsburg capital for the name day of Carlo VI (A-W725). It emerges quite clearly that the Zeno revision (on the far right), connected both to the surviving score by vice-*Kapellmeister* Antonio Caldara (P-A-Wgm) and to the shelf edition published by Gasparo Gozzi (I-V744), is completely separate from theatrical tradition, expounded here only until 1725. Compared to the charts of comic genre, in *Venceslao* the thin, continuous and curved blue lines increase, describing a greater tendency towards contamination, due to the independent circulation of *arie di baule*, taken from other *pièces* of the serious repertoire.

Naturally, a *recensio* of the later editions of the 1725 imperial performance, extended at least as far as the literary printing of 1744 but still *in fieri*, could leave some surprises in store in terms of the fair success of the *Venceslao* updated for the Habsburg court. It must also be pointed out that in the automatic chart there lacks the step documented by a libretto missing from the database: the autograph revision held in the Marciana among the Zeno papers.[13] This witnesses the shift from I-V703 to A-W725, leading to the Vienna printing and the P-A-Wgm score. Hence the right-hand part of the stemma should be corrected as follows:

Figure 9: Venceslao *(part of traditional stemma)*
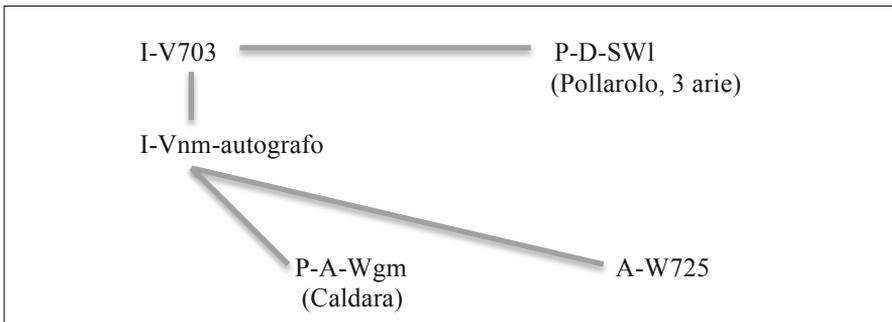
In conclusion, we can cite a saying widespread in the Veneto-Romance linguistic area: "Fraca boton, salta macaco" ("Push the button and a monkey jumps out"). This expression refers to those little boxes for children with a button which when pushed allows a little mechanical monkey to jump out and not that stuttering, hunched, stupid character named Macaco Tartaglia in Goldoni's politically incorrect *Favola*. Perhaps a real *cercopithecus*, cousin to the *homo* genus belonging to the order of primates, would pop out with a more elastic adroitness compared to a little automatic animal. Yet we would have

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12   Urbani, 2016-2017.

13   I-Vnm, Cod.It.Cl.IX.478 (= 6237), fols. 63r-97v.

to run the risk of training him and persuading him to perform, while *Synopsis* merely requires certain preliminary, albeit vital, actions: *recensio*, scanning and editing of the texts, and error recognition. Although it was conceived for Italian opera, the tractable procedure can be applied, without moving a finger, to any corpus in any language, from brief lyrics to interminable poems, from the sparkling theater of Plautus to the boring drama of Manzoni, from a simple popular nursery rhyme to a complicated six-line stanza for the elite. The model, developed with total awareness that the last word lies with the philologist, is naturally available to anyone wishing to try it out.

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