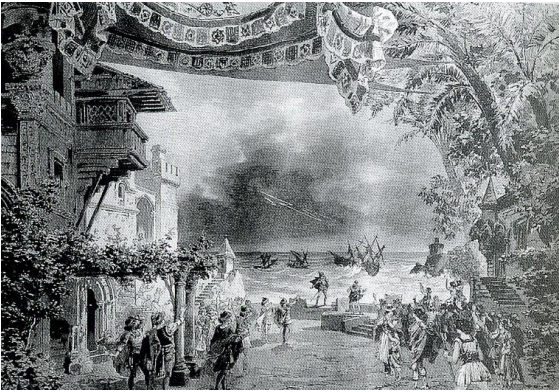


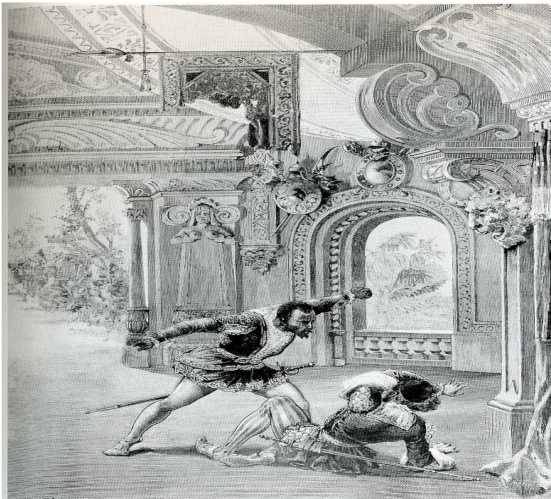
FIRST NIGHT ON 5TH FEBRUARY 1887



I ACT

Othello is arriving in Cyprus. The dark tonality of the background shows that the storm has just finished. All the population is meeting to give regards to the skilful general. On the left there is the castle where all the opera will take place.

A. Bonomere ,*Verdi e l'Otello*, from the single issue of *L'illustrazione Italiana*, Fratelli Treves Editore, Milano, 1887, now preserved in Parma at the Istituto Nazionale di studi verdiani.



II ACT

A room and a big garden at the ground floor of the castle. Incision taken from *Verdi e l'Otello*, mm 310x427. The caption of this scene changed many times because it was revised by the same Ferrario and Verdi and also Ricordi, during the writing of Ricordi's *Disposizione scenica* and *L'illustrazione italiana*.

In the final caption it is written: octagonal room in the castle; two enormous balconies occupy the two slanting sides of the octagon.

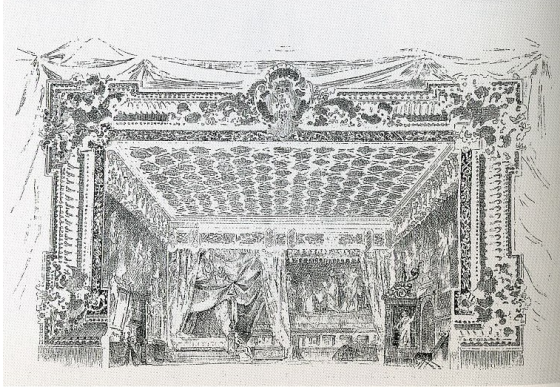
A. Bonomere ,*Verdi e l'Otello*, from the single issue of *L'illustrazione Italiana*, Fratelli Treves Editore, Milano, 1887, now preserved in Parma at the Istituto Nazionale di studi verdiani.



III ACT

A big room in the castle: there are two naves and two aisles, divided in three spans, whereof the central one is the biggest. The spans are carried by Corinthian colums. There is a crowd of soldiers and Lords in the presence of Othello, who is on the left sitting on an armchair; under his feet there is a felt carpet. Behind Othello there are his servants and above him there is a vey big curtain with a large drapery. Through the window on the left we can see another part of the castle.

A. Bonomere ,*Verdi e l'Otello*, from the single issue of *L'illustrazione Italiana*, Fratelli Treves Editore, Milano, 1887, now preserved in Parma at the Istituto Nazionale di studi verdiani.



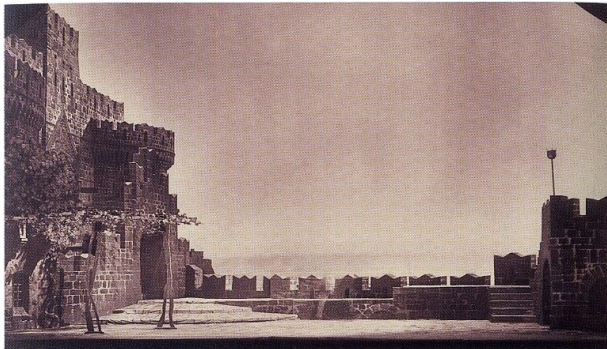
IV ACT

Desdemona's bedroom. It is a very important room full of decorations cut in the ceiling. On the stage there are many elements such as a little table next to the fireplace on the right. At the back, on the left there is a bed with drapery and on the right there are other decorations on the wall.

A. Bonomoro, *Verdi e l'Otello*, from the single issue of *L'Illustrazione Italiana*, Fratelli Treves Editore, Milano, 1887, now preserved in Parma at the Istituto Nazionale di studi verdiani.

PERFORMANCE OF 1927

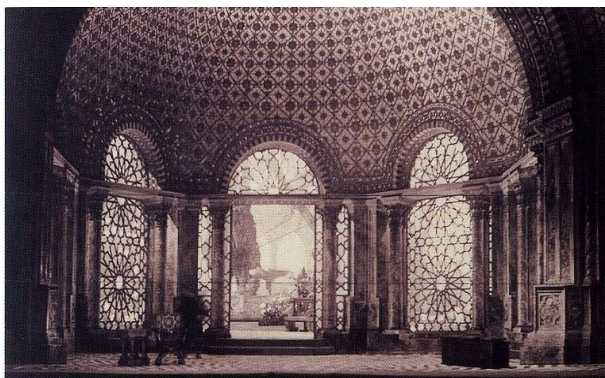
All these images have been pictured by Edoardo Marchioro on the occasion of the performance on November 22nd, in 1927 at Teatro alla Scala in Milan and are preserved at Museo teatrale alla Scala. The same sceneries have been realized also for the next performances on November 15th 1928, March 7th 1935, April 12th 1936, January 26th 1938, February 14th 1942.



I ACT

This photo represents the basic scenery of the I act: it is the outside of the castle in Cyprus; depending on the different scenes new elements were added, for instance in the first scene, to show the end of the storm and the defeat of the Turkish fleet; wooden patterns have been added, representing sinking ships.

Photo taken by Edoardo Marchioro on November 22nd 1927 during the performance at the Teatro alla Scala, in Milan, now preserved at Museo teatrale alla Scala.



II ACT

This photo represents the scenery of the II act: a room at the ground floor of the castle with two lateral balconies and a central door that brings you to the outside. It is here that Iago starts to think about his evil plan. The choice of the elements on the stage is detailed: the dark indoor fits together the malignity of Iago. The door opened on the outside with the light of the morning means hope, that all the goodness is not destroyed and these elements are the symbol of Desdemona's innocence and freshness.

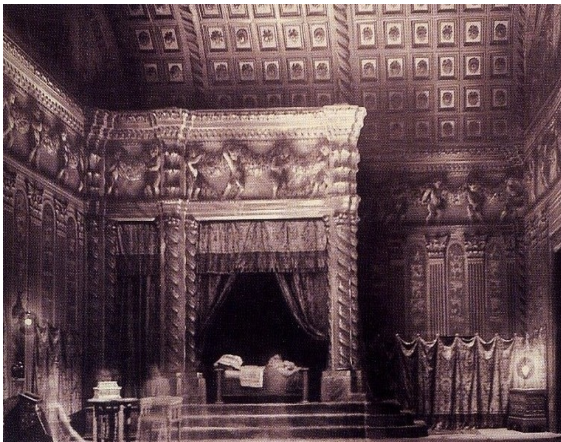
Photo taken by Edoardo Marchioro on November 22nd 1927 during the performance at Teatro alla Scala, in Milan, now preserved at Museo teatrale alla Scala



III ACT

The scene is opened on the centre and shows the outside of the castle. Different from Zuccarelli, Marchioro doesn't follow the disposition shown in *Disposizione scenica* and "*L'Illustrazione italiana*" inspired by the *mise en scene* created by Carlo Ferrario, the stage designer of the first night at Teatro alla Scala in 1887. So Marchioro receives many blames that will make him the original sceneries changed. Different from Zuccarelli, Marchioro doesn't create a single space with only a line of columns, but a double lines of columns to divide the room in three connected areas, a nave and two aisle that end in cross vaults. The addition of some elements, such as the same columns and an oriental carpet, brightens the scene that might have been dark in the mind of Zuccarelli and Verdi.

Photo taken by Edoardo Marchioro on November 22nd 1927 during the performance at the Teatro alla Scala, in Milan, now preserved at the Museo teatrale alla Scala



IV ACT

It is Desdemona's bedroom. On the scene there are a bed, a kneeling-stool, a table, a mirror and a chair. The door is on the right of the scene. A candle on the table lights the room up, otherwise in the darkness; the same light casts shadows on the wall and gives a gloomy atmosphere that is the prevision of the murder that is going to happen.

Photo taken by Edoardo Marchioro on November 22nd 1927 during the performance at Teatro alla Scala, in Milan, now preserved at Museo teatrale alla Scala.

Milan 1959

Act one:

Painting representing the outside of the castle. Thanks to strong brushstrokes in an alternation of light and shade, it really results a dark atmosphere. The landscape is almost desert, with a few men who are welcoming the ship that is arriving. The anchorage is characterized by a row of corinthian columns, and another element of decoration is the flag that flutters in the wind behind some characters. There is also a small external porch supported by corinthian columns. In the centre of the scene there is a big flight of stairs and a character is going upstairs.

Act two:

Ground floor hall. A complex architecture, formed by small "logge pervie", supported on the sides by double corinthian columns. On the lodges, the element of decoration is a pointed tip jar. In the centre of the scene, there is a group of women and their clothes have bright colours. On the sidelines there is a group of men in the half-light. Outside there is a light sky, created by smooth strokes.

Florence

Act one:

The first scene has a classical approach, with side-wings and a central perspective on the sea: on the right there is the fortress and Mark's lion is on the left of the castle, beside it there are stairs and an overhanged porch at the entrance of the inn, topped by a sculpture of a mermaid with double tail. In the background there is a circular watchtower. The pictorial component has warm tones of brown. The lightning colours, the harbor with light strokes, the white increments and the blue navy make the scene deeper.

Act two:

The hall of the castle is proposed as a large abstract painting realized with curved lines only. There is also a backlight glass. The garden outside is fading.