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Editors
Apl. Prof. Dr. Annemarie Ambühl (Johannes Gutenberg-Universität Mainz)
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Contact
Principal Contact
Prof. Dr. Filippo Carlà-Uhink
Historisches Institut, Professur Geschichte des Altertums
Am Neuen Palais 10, 14469 Potsdam (Germany)
Email: thersitesjournal@uni-potsdam.de
Support Contact
PD Dr. Christian Rollinger
Email: thersitesjournal@uni-potsdam.de

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MARTINA TREU
(IULM University, Italy)

Oedipus and the Teatro Olimpico (Vicenza) at a crossroads

Abstract In Italy, classical dramas have been considered for centuries more as mere texts, rather than scripts born to be performed. They may also be perceived as 'sacred' monuments of the past, as well as historical theatres, which need to be protected from the flow of time and its consequences. A significant example is the first documented production of a Greek Drama in modern Italy: *Edipo Tiranno,* at the Teatro Olimpico, Vicenza, in 1585. The building itself is an extraordinary document of self-celebration conceived by the Accademia Olimpica, who sponsored the theatre and aimed at gaining a primary role through the parenetic use of classical tragedy and mythology.

The paper retraces the complex process which led to the building, and to the inaugural performance. A difficult choice emerged regarding the type of drama that would be performed: an ancient play, or a brand-new drama? The final choice was to follow the authority of Aristotle's *Poetics,* and to perform an Italian translation of Sophocles' *Oedipus Rex.* The chronicles of the performance reveal a conservative approach which encapsulates the aims of the Accademia. Moreover, a few relevant issues of this case-study may be found in the history of Italian classical reception. Recently, the latest two seasons of the Teatro Olimpico (2024–2025) marked a turning point, as shown in the final part of the paper.

Keywords Teatro Olimpico; Vicenza; Palladio; *Oedipus Rex*; Accademia Olimpica

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PROLOGOS[1]

In 1585, the Teatro Olimpico in Vicenza, first designed by the architect Andrea Palladio (1508–1580), sponsored by the local Accademia Olimpica, was completed by Vincenzo Scamozzi (1548–1616). On 3rd March 1585, it was inaugurated with a magnificent performance of *Edipo Tiranno,* an Italian version of Sophocles' *Oedipus Rex* by Orsatto Giustiniani. It is possibly the first performance of a Greek tragedy in the Italian Renaissance, and by far the best documented: we can rely on the recorded minutes of sessions and debates of the Accademia, on chronicles and letters written by spectators, on sketches of costumes and sets, on stage directions by the director Angelo Ingegneri.[2] Moreover, by a stroke of luck, the choral music of *Edipo Tiranno* (by Andrea Gabrieli) and the original sets by Scamozzi (usually removed or destroyed at the end of a production) have been preserved too. The wooden perspectives created for the inaugural performance are still the most surprising feature of the Teatro Olimpico: "the oldest covered theatre in the world".[3]

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1 This paper is partly based on previous essays (for details see the bibliography) about the Teatro Olimpico, where I worked in the Nineties with Maurizio Scaparro, who was artistic director of the Teatro Olimpico. Sadly, he passed away on 17 February 2023. My paper is dedicated to his memory. Since1993, I have been studying the building and its history: I have compared its specific features, and the productions hosted there, with other similar festivals in Italy, mostly in archaeological sites and historical theatres. Recently, on this subject, I presented a paper entitled *The Italian "original sin": the first Oedipus at the Teatro Olimpico in Vicenza* (1585), at the international conference *Memory and Performance: Classical Reception in Early Modern Festivals* (15th–18th Century), UCL London 23–24 February 2023. I thank the organizers, especially Giovanna Di Martino, the reviewers, Anastasia Bakogianni, Filippo Carlà-Uhink, Janet Cox, Wendy Lloyd, Juliet Murphy, Roberto Puggioni, Anna Beltrametti, Umberto Curi, and Marco Martinelli.

2 For a general overview on Palladio, and his works, see Tavernor (1991), Ackerman (1993), (2015) and (2016), Puppi (1973) and (2018), Beltramini-Burns (2008), Ulmer (2018), Paternò (2018) On the Teatro Olimpico and its history, see Barbieri (1974), Oosting (1981), Avagnina (1990) and (1992), Magagnato (1951) and (1992), Puppi (2013), Calza (2025). About the inaugural performance (1585) see Puppi (1962), Gallo (1973), Vidal-Naquet (1981), Flashar (1991), Mazzoni (1992), (1998) and (2013), Migliarisi (2013). See also Treu (1997a) 12–16, Treu (2004), (2007), (2012), and (2013).

3 See https://www.comune.vicenza.it/cittadino/scheda.php/42724,177960. See also https://www.electa.it/prodotto/le-theatre-olympique-de-vicence/ (last accessed 2 January 2026).

A 'mythical' aura surrounds this exceptional building, born under the authority of 'tradition', and the performance of Vicenza's first *Oedipus*. Since the *première,* the Teatro Olimpico and the Sophoclean tragedy have been tied together by a common destiny. In more than four centuries, many different versions of Oedipus' story have been performed on stage in the Palladian theatre (see Nogara, 1972, Stefani 1992 and 1997). The first production of an ancient Greek tragedy at the Teatro Olimpico is both significant and symptomatic of a specific context (Vicenza), but also indicative of a general trend in the history of classical reception. Some of the major characteristics of that first performance, and the history of this theatre, recur also in modern productions, not only of classical plays, in the same theatre, as well as at other Italian festivals.

Historical sites are often perceived by their audience as a local treasure, a monument to be preserved at all costs. The past is idealized, the glorious buildings of Greek and Roman Italy are seen as tangible signs of the modern nation's classical roots, and frequently evoked, in order to justify the choices made afterwards: not only in Vicenza, but all over Italy. This conservative attitude has taken root in Italian audiences: personally, I consider it the 'original sin' of our national culture, recalling the ancient concept of *hamartia*, so central in *Oedipus Rex*. Such a phenomenon could be observed in the chronicles of the performances at the Teatro Olimpico, both in the audience and in the committee in charge of the organization.

In what follows, I recount the story of the Teatro Olimpico, its sponsor (the Accademia Olimpica), the path which led to its inaugural performance, with the aim of illuminating the complex relationship between the theatre, its audience and context (the town of Vicenza and the region Veneto), the classical past and the present. Secondly, I examine the most significant features of the first performance (1585), including those which recur afterwards, reflecting mostly conservative choices. Thirdly, I consider a few modern examples of recent receptions. Finally, I offer a brief account of the latest two seasons of Olimpico Classical Festival (2024–2025), directed by Ermanna Montanari and Marco Martinelli, founders of an Italian theatre company, Teatro delle Albe (Ravenna) who have worked in many theatres and historical sites in Italy and abroad (regarding their latest international projects see Bortoletti & Donati 2025). They brought to Vicenza their thirty-year experience and their personal concept of theatre as a collective rite. They not only invited and hosted well-known artists from Italy and abroad, but they also involved the people of Vicenza in their productions with "public calls" ("chiamate pubbliche") open to all citizens.

My paper aims to recall first the 'ideal classicism' of the building, its connec-

tion with the historical context of Vicenza, its five-century story in search of an 'impossible' balance between the past and the present (a mission shared with other historical theatres), as shown through selected case-studies. The Teatro Olimpico, an important part of Italian national heritage, for many centuries has been considered more as a museum, or a monument, than a real theatre, specifically designed to host performances. In 2024/2025, the new artistic directors called it their 'home' and used it, according to Palladio's stated purpose – as he first conceived it – as a unique stage for classics: an ideal birthplace of creative ideas, collective experiences, unique events and performances.

A TOWN IN SEARCH OF A HERO

In the sixteenth century, Vicenza was a rich town, with a lively middle class, and a few noble families, but in political terms it was a mere satellite of Venice.[4] The *élite,* which included landowners, *nouveau riches,* and merchants, practiced literature and arts as amateurs, and funded local artists. One important figure was Gian Giorgio Trissino (1478–1550), a playwright inspired by the classics (he wrote the first 'classical' tragedy in Italian language, *Sofonisba,* in 1515). He founded the Accademia Trissiniana, and he was interested in architecture theory.[5] In 1538, he first met Andrea di Pietro della Gondola, the son of a miller whose talent struck Trissino. He became Andrea's mentor, he gave him a significant surname, Palladio, with multiple meanings: in his intentions, it recalled a character – an angel/protector – from Trissino's historical poem *L'Italia liberata dai Goti*; but the etymology, of course, dates to the Greek Goddess Pallas Athena, and her wooden statue which served as a talisman. Therefore, Palladio was given an auspicious nickname, which would bring luck to the architect and his mentor.

Thanks to Trissino, Palladio went to Rome on two study trips. He took inspiration from Vitruvius' books and from ancient monuments: after *Antiquities of Rome* (1534) and *Churches of Rome* (1554), he published his *Four Books on Archi-*

4 Vidal-Naquet called Vicenza "ghost of a city", "un fantôme de cité": Vidal-Naquet (1981) 8 and note 14. See also Battilotti (1980), Olivieri (1981), Chastel-Cevese (1990) 14–22, Zaupa (1990), Guidarelli (2016), Johnson (2018).

5 On Trissino, see Morsolin (1878) and Pozza (1980).

tecture (Palladio 1570) which became a "Bible" of modern architecture.[6] The authority of antiquity became the trademark of all his creations. He freely adapted classical models to the needs and forms of his times: palaces and country villas, churches (such as the magnificent three – San Giorgio, Redentore and Zitelle – on the Giudecca Island, in Venice), and civic buildings like the municipal 'Basilica' of Vicenza. His works marked a turning point in the history of reception, of theatre, of architecture, and his influence expanded abroad through the Anglo-Palladian movement that flourished in the eighteenth century.[7]

Palladio, despite his humble origins, was the perfect architect for the aristocratical *élites* of Veneto and Vicenza in particular: they saw themselves as heirs of the noble men of the past, in search of a new tangible form of *kalokagathìa,* where ethical and aesthetical aspirations could meet. In Vicenza, many rich and noble citizens were members of the Accademia Olimpica (founded in 1555) whose very name betrays its scope. As a cultural élite of well-educated, noble, and rich men, they laid claim to an ideal connection with their noble ancestors in Ancient Greece and Rome, and they wanted to give Vicenza a cultural prominence among Italian cities. Through Palladio, they aimed at improving their status and gaining more independence, at least in cultural matters if not in political terms (Ranzolin, 1989).

Previously, dramas were usually performed in palaces, courtyards, or public spaces (such as Trissino's *Sofonisba* in the Basilica), but the city lacked a real theatre. It was quite possibly Palladio himself who brought this matter to the attention of the Academicians (see Puppi 2013). He suggested to them that they should build a new theatre, inspired by classical models, as a monument to posterity.

Unfortunately, Palladio died in August 1580, well before the theatre was built. Another architect, Vincenzo Scamozzi, had to complete it. To see how the project changed, over the years, it is worth analysing the documents in the archives of the Accademia (a selection was published by Gallo in 1973 and Mazzoni in 1998, 225–248). As Mazzoni showed (see Mazzoni 1992, 154–308 and 2013) the doc-

6 See Cellauro (2017), Patetta (2020) and Canali (2021). Palladio was also interested in other ancient authors: for instance, he wrote a book on Julius Caesar (*Commentarii di Giulio Cesare,* 1574–75).

7 See Sartore (2018) and (2019), Scheidel (2020). Moreover, on December 6, 2010 the US Congress approved Resolution no. 259 which officially recognized Palladio's influence on modern architecture https://www.govtrack.us/congress/bills/111/hconres259/text/enr (last accessed 2 January 2026).

uments aimed to create the impression that a noble assembly of educated and rich men, united in their generous effort to build a municipal treasure.[8]

This idealized self-portrait was re-evaluated in recent studies that reveal embarrassing details, including financial troubles and controversial ideas.[9] Not every member was active, attentive, prompt, and ready to give donations as desired by the *princeps* of the Accademia, Leonardo Valmarana. To attract new donors, and to gratify the sponsors, he granted acknowledgments and rewards, proportional to the expenses incurred.[10] The claim "perpetua memoria" ("eternal memory" in Italian) was at the core of the entire operation (Mazzoni 1998, 36 and 2013).

The members of this academy were portrayed, partly in the magnificent scene which dominates the main stage, partly in the colonnade of the *cavea,* above the audience. Thus, they were 'incorporated' into the theatre building itself, as a monument for posterity; first in life, and then in death (it is not by chance that the Teatro Olimpico later hosted commemorations, and funeral orations, dedicated to some of its most famous members).[11] Finally, the theatre was completed, but it required more money, effort and time than originally planned.

The path which led to the first performance was no less long and troubled. Not only literary and poetic, but also political issues were at stake. The aspirations of the Accademia were counter-balanced by personal interests, jealousy, envy, and frustration. The rivalry between members prevented them from staging a new drama, either entirely modern or based on classical models, written by one of them, by their friends, relatives, colleagues, or allies. Some members initially planned to stage a 'pastorale' (such as Fabio Pace's *Eugenio*[12]). Meanwhile,

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8 See Gordon (1966) 161–191.

9 As Mazzoni points out, the Academicians concealed details that would spoil the idealized picture of the inaugural show: see Mazzoni (1992) and (1998) especially chapter 2: 13–50 and chapter 5: 87–152.

10 For a survey on the *coregìa* and other forms of sponsorship in ancient and modern communities, see Besana/Esposito/Treu (2018).

11 In Mazzoni's words, the majestic "theatre of the world" became "a great theatre of death": Mazzoni (1998) 25. For a detailed analysis of the statues see Avagnina (1992) 85–127. About Valmarana see Gordon (1966) 174–187 and Mazzoni (2013).

12 See Chiabò – Doglio (1985) and (1992) about the genre named 'pastorale' including various types of dramas and musical compositions with pastoral characters and fabulous plots, frequently set in an idealized countryside.

modern and 'fancy' dramas claimed the stage, including experiments of mixed genres (in the years leading up to the inaugural performance, the poet and playwright Battista Guarini was writing *Il pastor fido*: see below). As an aristocratic *élite,* they had strong prejudices against professionals, actors and playwrights such the *"poeta plebeius"* Anguillara (author of a modern *Edippo*: see Guastella 2013, 260).

These complications contributed to the final choice of the text to be played: not an adaptation of an ancient drama, or a modern one, but the specific tragedy, *Oedipus Rex,* which best suited the ambitions of the Academicians, and the image they wanted to commit to posterity. Symbolically, the past won over the present.[13] In order to justify their choice, the members mention the authority of Aristotle's *Poetics*: in their interpretation, his words became a literary canon. *Oedipus rex* was viewed as a 'masterpiece' of tragedy, which at the time was considered the highest and preferred genre, more elevated than comedy, and more suitable to such a special, official occasion.

Besides these openly stated reasons, less noble, hidden ambitions played a major part: poets, and scholars of different orientation, argued hotly over which play to stage. It is difficult to know whether the Italian version of *Oedipus Rex* by Orsatto Giustiniani (*Edipo Tiranno*) was chosen for its virtues, or because he was an influent member of the Accademia, with many friends and partisans.

The selected tragedy, compared to a "pastorale" (a genre which usually does not require much stage machinery) had an immediate impact on the sets. Not a simple canvas (Attic drama's *skené*), nor a painted background (the *skenographìa* invented by Sophocles, according to tradition), nor imitations of the Hellenistic and Roman decors were attempted. The story of the tragedy itself, set in Thebes, led to a unique solution: Vincenzo Scamozzi designed a prospective, artificial landscape of wooden sets representing – ideally – the streets and gates of an ancient Greek city.[14]

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13 The impact of this choice should be calculated not only in the short term, but also for its long-term consequences, as Vicenza's example had wide-ranging effects: other productions followed, other theatres were built, for example, the "Teatro all'Antica" (1588–1590) designed by Vincenzo Scamozzi in Sabbioneta (Mantua).

14 See Vidal-Naquet (1981) 8 for a comparison between Giustiniani's text and the inaugural performance. About Scamozzi see Barbieri-Beltramini (2003), Mazzoni (1992), (1998), (2013), Hopkins (2019).

To build them, the Academicians needed to acquire a new portion of land and spend a considerable amount of money. Their desire for self-celebration grew proportionally with the delay in building the theatre, and its mounting costs. In the final version, the audience could see the gates of Thebes, and behind them three streets in perspective, surrounded by palaces which recalled those of Vicenza, many of which belonged to the Academicians themselves.

The identification between the ancient and modern cities is complete: Vicenza *becomes* Thebes and vice versa. The result is a complex creation, which produced an effective illusion by combining the most recent theoretical achievements with clever artificial lighting (see below for more on this). The sets were so admired that they survived, defying theatrical logic and time. Such a fragile and ephemeral element is still the most famous and celebrated part of the building. The provisional became definitive, and the internal clock of the Teatro Olimpico stopped at 1585. But paradoxes in the history of this theatre do not end there.

A PERFECT DAY

Every step of this story, including the choice of Sophocles' drama, can also be understood in 'political' terms. The building itself and the performance acquired ideological meanings, as recent studies testify. The fascination with the concept of Empire was shared by many members, in *primis* by Leonardo Valmarana. Clearly, his ideal model was the man who ruled Europe at that time: Charles V (1500–1558), King of Spain and Naples, Archduke of Austria, admired by the European elites as the heir of the Holy Roman Empire (Mazzoni 1998, 155–166). Moreover, Vicenza struggled to compete in cultural terms with other cities under the influence of Venice. In this regard, the Italian term 'tiranno' (Tyrant) chosen by Giustiniani for his title – closer to the ancient Greek, but with ambiguous nuances compared to 'Re' (King) – may have alluded to the representatives of Venice, who were hostile to the activity of the Accademia, an institution they viewed as an independent, potentially dangerous initiative. They repeatedly tried to prevent its foundation and to impede its work. In turn, the citizens of Vicenza were intolerant of the high taxes and duties imposed by Venice, nor did they like the 'podestà' Benedetto Zorzi, a governor nominated by the Venetian Republic who ruled Vicenza (he was against the performance and did not attend the *première*). Sophocles' tragedy could therefore be interpreted by the Academicians as a mirror of their own destiny. Oedipus became an exemplar of

a self-made man, with extraordinary qualities, who gained personal power over a city, and run it for years with wisdom and balance, until fate condemned him to perdition.[15]

The building and the performance are thus revealed to be more connected to one another than it might appear at first glance. The members of the Academy sat in the audience, seeing themselves mirrored in their statues, and in the characters on stage. Valmarana's portrait recalled the Emperor Charles V, in the middle of the colonnade, on the opposite side from the triumphal arc which dominates the stage, where an equestrian monument was originally placed (a clear symbol of Empire: see above, and Mazzoni 2013).

While the theatre was being completed, another important figure oversaw the inaugural performance, Angelo Ingegneri.[16] He called himself a *corago* ('director'), paying homage to the history of theatre, and legitimizing his own role. In ancient Athens, a *choregos* was a rich, private citizen who paid the chorus in a performance, like a modern sponsor (see Besana-Esposito-Treu 2018), while the *chorodidaskalos* was the chorus trainer. In ancient Rome the *choragus* had multiples functions in the performances.

Ingegneri started working on his project (*Progetto* in Italian) well before the production was set to première, and later he wrote about his experience (see respectively Ingegneri 1584? and 1598). He created his own conception of the theatrical game, considered and treated as a coherent performance, rather than a mere, heterogeneous sum of different parts. In many ways, he anticipated the outlook of a modern director; he studied the evidence about ancient performances and drew attention to the distance between the classical past and his times. He also considered the supposed "original conditions" of ancient performances. For instance, he included in his stage directions two altars where incense was burnt, in order to evoke ancient Greek rituals.[17] However, he was not a rigid imitator of Antiquity but combined a strong affinity for the classics with the desire to create something new that would last.[18]

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15 See Vidal-Naquet (1981), Mazzoni (1998), (2003) and (2013), Guastella (2012), Puppi (1973) and (2013).

16 About Ingegneri see Gallo (1973), Baldassarri (2013), Puggioni (2002) and (2012).

17 Regarding the use of incense and essence in performances see Treu (2022).

18 See Gallo (1973) for the manuscript from Ambrosiana, and the Progetto by Ingegneri (1584?) See also Vidal-Naquet (1981).

> The historical significance of the *Progetto* cannot be overestimated, for it represents the first known workbook in Western practice outlining a director's analysis and interpretation of a play and serving as the working model for the production (…) Ingegneri expanded the *Progetto* into a comprehensive two-part instructional manual on the art of directing, published in 1598, called *Della poesia rappresentativa* (Ingegneri, 1598)In it, he used *Edipo tiranno* to illustrate his theories and methodology. (…). Ingegneri's ideas in *Della poesia* are rooted in the fundamental belief in the commanding presence of the director in theatrical production (…) According to Ingegneri, every play is a complex system of parts with its own inherent logic and performative potential. The director's task is to bring that potential into relief in a harmonious stage impression.
> Migliarisi (2013), 537–8.

The director converted his practical experience into theory, and his work became a milestone in the history of modern theatre. He was skilled in the technical aspects of theatre and displayed a sensitivity towards issues of space and time. Ingegneri trained and directed a staff of nine actors, ninety-three extras and qualified technicians for the lighting and sets, and he curated all aspects of a complex machinery involving more than a hundred people. Furthermore, he personally created a design (made of coloured marbles for the stage floor), which made it easier for the chorus and the actors to follow their choreography. Also, the director refused to use masks, as they would seem unnatural to contemporary audiences. Likewise, he made limited use of choral songs - without any instruments – so that the audience could focus on the text.

Under Ingegneri's supervision, the composer Andrea Gabrieli wrote his music (*Cori per musica*), based upon the strophic structure employed by Orsatto Giustiniani. The whole production of *Edipo Tiranno* is an exceptional case-study because so many of its parts survived, including the only extant music specifically composed for a tragedy from this period.[19]

As for the wooden sets, Ingegneri wanted them to be illuminated by a complex system of artificial lights, oil lamps and mirrors, designed by Scamozzi and Antonio Pasi, an expert technician from Ferrara. Another important figure, who connected Vicenza and Ferrara, was the playwright Battista Guarini, a friend

19 First published by Giovanni Gabrieli in 1588, the choral songs are now included by Ricordi in the National critical edition of the complete works by Andrea Gabrieli (https://www.ricordi.com/it-IT/Critical-Editions/Gabrieli-Andrea-Critical-Editions.aspx. Last accessed 3 January 2026)

of Ingegneri and a member of the same Accademia degli Innominati in Parma (Mazzoni 1998, 99–103). He played an active role as a consultant, and he informed many aspects of direction, light design, casting and acting. In turn, Vicenza's experiment influenced his own work (in 1580, he started writing his masterpiece, the *Pastor Fido*, and he was still working on it when the *Edipo* was staged at Vicenza). The artist Giambattista Maganza designed the costumes. Some of his sketches are stored in the archives of Vicenza and a picture inspired by the inaugural performance, probably drawn by his son Alessandro Maganza, is still visible in the entrance hall of the Teatro Olimpico. Each main character was distinguished by a set of monochromatic colours, and was followed by a conspicuous group of supernumeraries, dressed accordingly.[20] Following Ingegneri's instructions, the design of the costumes, as well as of the sets and props, did not adhere strictly to ancient rules. Maganza found inspiration in contemporary paintings and balanced the fascination for 'exotic' antiquity with the fashion of the time.[21] He found a compromise adjusted to the tastes of a noble, rich, educated and demanding audience. As a result, the costumes could be described as 'Greekish', but to most spectators of the time they looked rather Turkish. The audience was impressed by the rich decor, and vivid colours (Mazzoni 1998, 148–152).

According to the chronicles, the audience started entering the theatre in the morning and filled it completely. They waited all day in a charming, but uncomfortable place (no fresh air, no toilets!). After a series of dedicatory speeches, the performance of *Edipo Tiranno* started in the evening and ended at eleven o'clock. Most spectators were enthralled by the festive atmosphere, and the magnificent decorations (above all, the illuminated sets). They were, however, generally con-

20 "Ingegneri's spectacular mise en scène was rendered through the distinctive costumes for each of the speaking and non-speaking roles. (…) The color scheme was monochromatic: Oedipus and Jocasta were dressed predominantly in gold; Oedipus wore a purple brocade cloak; Creon was mostly in black. The Old Priest was dressed in stark white; the children were uniformly dressed in white robes and boots and blond wigs. Tiresias was dressed in an earth-colored robe, and the Chorus stood out in robes each of a different color, but with red and blue caps that universalized the group on stage (…) The chorus served two principle dramaturgical functions, according to Ingegneri: to deliver commentary in the form of tragic odes and to intervene in the action as "good" and sympathetic citizens of Thebes (*Della poesia* 10–1). This dual function was fixed in Giustiniani's translation: two of the five odes were written to be spoken rather than sung": Migliarisi (2013) 542.

21 See Maganza's sketches and other documents in Magagnato (1992) 208–215.

servative, and took exception to most of Ingegneri's innovative solutions (not surprisingly, given the conditions which led to the performance, and the sponsor's wishes). The Academicians were far from impartial judges. Many of them were partisans on opposite sides, influenced by prejudices, jealousy, envy, or by their own views on theatre. For example, Fabio Pace, the author of the rejected *pastorale* (*Eugenio*), and Antonio Riccoboni, were both highly critical of the production (see also Pigafetta 1585). Some criticized the chorus, because its movements were not what they expected (according to their knowledge of the ancient plays). On the contrary, Ingegneri's directorial plan and other sources reveal how clever his treatment of the chorus was (he saw it as the core of the whole production). In brief, he deliberately refused to apply a conservative, if not sterile, "archaeological approach", and went in search of new solutions (Mazzoni 1998, 138–139).

TOWARDS A DIFFICULT BALANCE

Such tension between an innovative and a more conservative attitude recurs in the whole history of the Teatro Olimpico, especially among local, older, regular attendees[22]. The partisans of "old-fashioned" performances, generally, are quite suspicious – if not hostile – to novelties, adaptations, and to the very idea of updating an ancient text. This is not an isolated phenomenon, in Italian classical performance reception. Spectators and critics often reveal to be nostalgic for the 'original' conditions of ancient performances, especially when the text is staged in an ancient theatre, and/or in places which do not have a regular theatre season, but know only the intensity of a classical dramatic festival.[23] These feelings and considerations are also combined with cultural, artistic and practical con-

22 Many critics have frequently observed discordant opinions and controversial reactions, when it comes to innovations in adaptations and performances of classical dramas (Giovannelli 2014; Treu 2024c). However, in recent years, some ancient and historical theatres in Italy have slowly begun to be more accepting of innovative choices. At the same time, Italian theatre audiences have become more heterogeneous, with an increasing number of students and young people, who are more flexible, and open to experimental performances.

23 In the past, the conservative attitude of most spectators, especially in historical sites such as Vicenza or Siracusa, have influenced some directors' choices: see Nogara (1972), Stefani (1992), Giovannelli (2014) and Treu (2024c).

cerns, including the need to safeguard the monument, and with economic interests and power relations, in an explosive mixture.

Moreover, in historical sites which host ancient festivals (such as Vicenza, or Siracusa), local spectators and regular attendees often view the theatre as their 'home', i.e. a familiar, communal space. They sometimes criticize the directors' choices when they feel that they betray the supposed 'spirit of the place' (*genius loci*). In the case of Vicenza, there are also century-long traditions to be considered. For example, the social and cultural status of its patrons, an *élite,* which models itself on an idealized version of ancient Rome. For many Academicians, the Teatro Olimpico is a "temple" and so it must remain: a monument to be protected from modernity, at all costs. For conservative audience members, the best performances are supposed 'archaeological or 'philological' versions of ancient tragedies, especially the most 'classical' of them all, the *Edipo Tiranno* which inaugurated the theatre in 1585.

Since this drama was chosen by the Accademia, it left an indelible mark on the history of this theatre: the first production became an ideal model for all those that followed. This remains an issue for the organisation that manages the festival ("Spettacoli classici"), namely, the municipal Department of Culture, which has its headquarters next to the theatre. The Accademia Olimpica remains active in the same building, which reminds us of the sets created by Scamozzi, despite the passing of time. This part of the city looks like it did in the sixteenth century, if we walk to the Teatro Olimpico across the city centre, on the Roman 'high street' which still bears the name of "Corso Andrea Palladio".

Vicenza remains a prosperous city, thanks to the development of its industry and crafts. The heirs of the first Academicians still sitin the audience They are partly the remaining noble families, but also self-made men, and *nouveau riches,* willing to sponsor cultural events, and to ennoble themselves through culture.[24]

This continuity in the dominant factions of the city is reflected in the political events of the last decades. The municipal administration shapes the cultural policies of the Teatro Olimpico. Its artistic director is regularly chosen by the mayor and by the deputy in charge of theatre and cultural activities ("Assessore alla Cultura"), who inevitably consider the political and ideological orientation of the candidates. After World War Two, Vicenza has been mostly governed by a conservative majority. At first, and for a long time, the right-wing Democra-

24 Many families have remained in the area, as confirmed by the continuity of their surnames. Does Oedipus have anything to do with it?

zia Cristiana ("Christian Democracy"), then the party founded by Berlusconi ("Forza Italia") and its allies. But there have also been various figures from the centre-left, and even independent politicians who ran the city, as in the early 1990s, when the artistic director of the Teatro Olimpico was Maurizio Scaparro (mentioned above).[25]

In this perspective we may now consider some examples among the recent productions of *Oedipus Rex,* and its adaptations, at the Teatro Olimpico. In 1585, many spectators attending the *première* criticized it as 'too modern'. And yet, in the eyes of their descendants, it has become a model, an archetype. We might suppose that, in the Teatro Olimpico, Oedipus never left Thebes. He is still lurking backstage. The theatre has undergone several refurbishments, and closures. Each time it re-opened, it was always with a production of *Oedipus* (see Nogara 1972 and Stefani 1992, 1997). Not only the Sophoclean tragedy, but also its modern versions are now part of its glorious past. The frequent re-staging of *Oedipus Tyrannos* (the use of the ancient Greek name is still sometimes used, in contrast to the more common 'Rex'),[26] are testament to the long-term impact of the inaugural performance.

On this regard, our first example is a restaging of *Edipo Tiranno* at the Teatro Olimpico, directed by Gianfranco De Bosio in 1997.[27] Ironically, it was the above cited Maurizio Scaparro, an artistic director appointed by a centre-left mayor, who realized the dream of the Accademia by taking up the 'tyrant Oedipus'. It should be noted, however, that his direction added some personal touches, for instance he asked the innovative choreographer Mauro Bigonzetti to create modern ballets as accompaniments to the choral songs. Most Academicians expected an 'archaeological' or 'philological' production, so they objected to the use of modern dance, which they viewed as 'disturbing'.

Our second example, an *Oedipus Rex* directed by Lamberto Puggelli (2000), was the product of a conservative administration and was superimposed on

25 The current Mayor Giacomo Possamai (elected in May 2023, aged only 33) comes from the left-wing party Partito Democratico. He appointed the 'Assessora alla Cultura' Ilaria Fantin, an artist and musician, to look after Cultural Events.

26 On the term *tyrannos,* and its political implications on stage, see Lanza (1977) and Canfora (2003).

27 Another version of the Sophoclean play, translated and adapted by Manara Valgimigli, with original music by Arrigo Pedrollo, was going to be staged in 1939, but was delayed by the impending war. It was finally directed by Guido Salvini at the Teatro Olimpico in 1948.

the 'perfect' model of a Greek tragedy. However, the director did attempt a few, rather timid touches of modernity, which aroused suspicion in the conservative audience. For example, he added another prologue, with actors dressed in modern clothes, whereas in the rest of the play, the actors wore costumes that embodied the stereotypical view of antiquity.[28] Coloured shadows were projected onto the stage during choral interludes, additionally sharp sounds served to further highlight the time-lapse.

This peculiar soundtrack reminded me previous versions of *Oedipus Rex*, and notably Pier Paolo Pasolini's movie *Oedipus the King* (1967), which Scaparro had previously adapted for the stage at the Teatro Olimpico (1996).[29] The film prologue and epilogue are set in past and present Italy, respectively. In a crucial scene (Laius' aggression towards his son, Oedipus) Pasolini marked the change of time and space between these two worlds with exotic tunes played by flutes and percussions, mainly from Africa. The action moves to foreign locations in North Africa, in a personal, poetic recreation of an 'archaic', primordial, Ancient Greece.

A third example of a peculiar Oedipus at the Teatro Olimpico is the *Oedipus Tyrant* directed by Robert Wilson (which premièred in July 2018 at Pompei, because the archaeological site co-produced the show; it later moved to Vicenza in October 2018 and then went on international tour).[30] The director worked on Oedipus in four theatre workshops over two years (2016–2018). His production, too, was based on Giustiniani's original text (with extracts from another 'vintage' Italian version, dated to 1922, by Ettore Romagnoli).[31] There were dancers and ac-

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28 *Edipo Re*, Teatro Olimpico, 6–10 September 2000 (Teatro degli Incamminati. Directed by Lamberto Puggelli, Italian translation by Dario Del Corno, Music by Filippo Del Corno. Starring Franco Branciaroli, Paola Mannoni, Umberto Ceriani, Antonio Fattorini, Franco Sangermano). See Fumarola-Brazzale (2000).

29 The production *Edipo-Medea* (Teatro Olimpico, 3 September 1996) was based on two scripts by Pasolini, *Oedipus* and *Medea*: see Fusillo (1996) 47–48. All parts were played by Pino Micol and Valeria Moriconi: see Treu (1997b).

30 Regarding the whole production see https://robertwilson.com/oedipus; as for the specific performance in Vicenza see https://www.tcvi.it/it/classici/spettacoli/2018/oedipus/; https://www.teatroolimpico.vicenza.it/it/eventi/evento.php/205194, and the video trailer: https://video.repubblica.it/spettacoli-e-cultura/l-oedipus-rex-di-robert-wilson-e-al-teatro-olimpico-di-vicenza-del-palladio/316110/316739 (all links last accessed on 3 January 2026).

31 On Romagnoli, and his contributions to the revival of Greek drama, see Troiani (2022) 121–122 and (2024).

tors, on stage, but they did not interact with each other. They stood, moved, and acted entirely separately on stage (as in De Bosio's version in 1997). These choreographed movements did not include the main two actors – Angela Winkler and Mariano Rigillo – who played all the other parts, while the chorus of seven young actors remained silent. Past and present faced each other, but their voices did not mix in a real dialogue.

THE LATEST SEASONS

As we have argued, in the first part of our paper, the Teatro Olimpico was created to give expression to the memories, aspirations, and political values of an oligarchy. The primary aim of the inaugural performance, and of the theatre itself, was self-celebration. In our opinion, the first production was a founding act and its legacy is still perpetuated today; moreover, since 1585, every director must confront the issues of a unique theatrical space (fragile, and difficult to use), but he/she must also face what we may compare to a 'ghost' that lives in this theatre, an embalmed Oedipus who has become a permanent fixture. So far, Vicenza 'suffers' its heritage, trying to maintain a delicate balance between reverential fear and a cultish devotion to the Classics (which has often prevailed in the Accademia Olimpica, an organisation sensitive to the weight of tradition and often hostile to innovation). The Academicians are still in charge of events, conferences, and cultural activities. The most conservative section of the audience, however, may remain a prisoner of the theatre, condemned to watch the same spectacle, forever, as if time had stopped. Elsewhere, other classical festivals have chosen the opposite path: to interpret ancient texts with a modern sensibility.

Like Oedipus, the Teatro Olimpico symbolically stands at a crossroads. It can either move towards the future, with new adaptations, and innovations, or it can become a museum of antiquity dedicated to their version of *Oedipus,* repeated ever since its foundation. Such is the destiny that Prague reserved for Mozart's *Don Juan*: 'condemned' to an infinite number of replicas in the same theatre that hosted its *première* in 1787. What will happen to our hero, the Vicenza Oedipus, now four centuries old? Should he remain forever locked inside the Teatro Olimpico? Or will he finally get out?

In our opinion, a quite significant answer to these questions comes from the latest artistic directors of the Classical Festival ("Spettacoli Classici") at the Teatro Olimpico. Ermanna Montanari and Marco Martinelli were appointed in Feb-

ruary 2024 for two years (2024 and 2025). They created two innovative, inclusive festival programmes, in the Teatro Olimpico as well as in other sites and theatres across Vicenza.[32] They marked a turning point in the history of the theatre and of the entire town, with their coherent concept and aims. They involved a great number of citizens as participants and spectators. Every event was fully booked soon after it went on sale. Significantly, the directors entitled both seasons "Coro" (Chorus), as shown in the poster designed by the Italian artist Igort (see Fig. 1).

The chorus has always been the focus of their theatrical practice, as demonstrated in their fifty-year-long career, in particular by the collaborative projects which involved them directly and therefore bore their personal signatures (see Treu 2024a). In 2024, their first *piece* in Vicenza was "Purgatorio dei Poeti" (see Fig. 2), a free adaptation of Dante's *Commedia,* directed by Martinelli and Montanari, which had already inspired their earlier projects (such as "Cantiere Dante" and Martinelli's movie *The sky over Kibera*).[33] Fifty non-professionals participants from Vicenza and the surrounding area, selected via a public call ("Chiamata pubblica") took part in a theatre workshop, under the supervision of the artistic directors and their crew, and then performed on stage at Teatro Astra on 14th October 2024. Another communal event based on a public call was "Festa Silenzio (Azione di improvvisazione creativa per una comunità di performer" ("Silence Feast: an impromptu action for a community of performers", see Figg. 3–5).[34]

Moreover, in 2024 and 2025, Martinelli created for the Teatro Olimpico two site-specific adaptations of Aristophanes' *Plutus* and *Lysistrata: Pluto – God of Gold* (2024, see Figg. 6–8) and *Lisistrata* (2025, see Figg. 9–11).

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32 See respectively https://www.tcvi.it/it/classici/spettacoli/77-ciclo-di-spettacoli-classici/spettacoli-77-ciclo-classici/ and https://www.tcvi.it/it/classici/spettacoli/78-ciclo-di-spettacoli-classici/ (last accessed 3 January 2026).

33 The project "Cantiere Dante" (2017–2022) involved over 1000 citizens and won many awards: see https://www.teatrodellealbe.com/ita/contenuto.php?id=113 and https://www.tcvi.it/it/classici/spettacoli/77-ciclo-di-spettacoli-classici/spettacoli-77-ciclo-classici/purgatorio-dei-poeti/ (last accessed 2 January 2026).

34 The workshop, open to any kind of performers and musicians, coordinated by the composer Francesco Giomi, aimed at a final performance in Palladio's Basilica: see https://www.tcvi.it/it/classici/spettacoli/77-ciclo-di-spettacoli-classici/spettacoli-77-ciclo-classici/festa-silenzio/ (last accessed 2 January 2026).

Figure 1 Season poster by Igort, *Coro* ("Chorus"), 2024

Figure 2 *Purgatorio dei Poeti*

Figures 3–5 *Festa Silenzio*

Figures 6–8 *Pluto – God of Gold*

Figures 9–11 *Lisistrata*

They were part of a four-year collective project (called "Sogno di Volare"), co-produced with Ravenna Festival and Pompeii Archaeological Park, and previously staged in Pompeii and Ravenna.[35] Each production may be considered a sociological and pedagogical experiment, which combines different languages and cultures: the dialects of southern and northern Italy mix on stage, despite their aural differences, blended into a harmonious soundscape. Moreover, in order to fit each specific site and its audience, the original text by Aristophanes is continuously adapted and changed by Martinelli and his collaborators (Laura Redaelli, Valeria Pollice, Gianni Vastarella). In each site, including Vicenza, a local crew of children and young adults is selected via an open call, and trained in order to interact with the original chorus of young students from Pompeii and the surrounding areas. In Vicenza, Martinelli and his collaborators instructed the chorus to address the audience with local jokes and allusions to their town, and to the historical site of the performance (as the Aristophanic chorus did in ancient Athens). So, the Teatro Olimpico itself, with its peculiar spaces and features imbued the new versions of *Plutus* and *Lysistrata,* very different from those staged at Pompeii, in the open-air Teatro Grande ("Great Theatre") and in the Teatro Alighieri (Ravenna).[36]

The site-specific performances at the Teatro Olimpico were conceived in constant dialogue with the theatre, the statues and the wooden sets. In *Plutus* (a play about the unequal distribution of wealth), the voices of children and young adults from southern Italy, for the very first time, were heard in the historical heart of the northern region called Veneto. The present and past sponsors of the Teatro Olimpico were ideally watching the show. In *Lysistrata,* the façade and the wooden set are transformed into Athen's Acropolis 'occupied' by women with banners which strongly resembled those held – in the same days –

35 See Saturnino (2024) Di Martino (2024), Di Martino & Bartoletti & Refini (2024). De Marinis (2024), Treu (2024c, 299), https://www.tcvi.it/en/classici and teatrodellealbe.org, about the whole project and Martinelli's adaptations, respectively based on Aristophanes' *Birds, Acharnians, Plutus, Lysistrata. Lysistrata* was also staged at Piccolo Teatro Studio Melato (Milan) on 15 and 16 November 2025: see https://www.piccoloteatro.org/it/2025-2026/lisistrata (all websites accessed on 12 January 2026).

36 For a brief history of Teatro Alighieri (in the nineteenth century) see https://www.teatroalighieri.org/teatro/storia/ (last accessed 12 January 2026).

by thousands of demonstrators who 'occupied' Italy in massive strikes against Gaza war[37] (see figure 21).

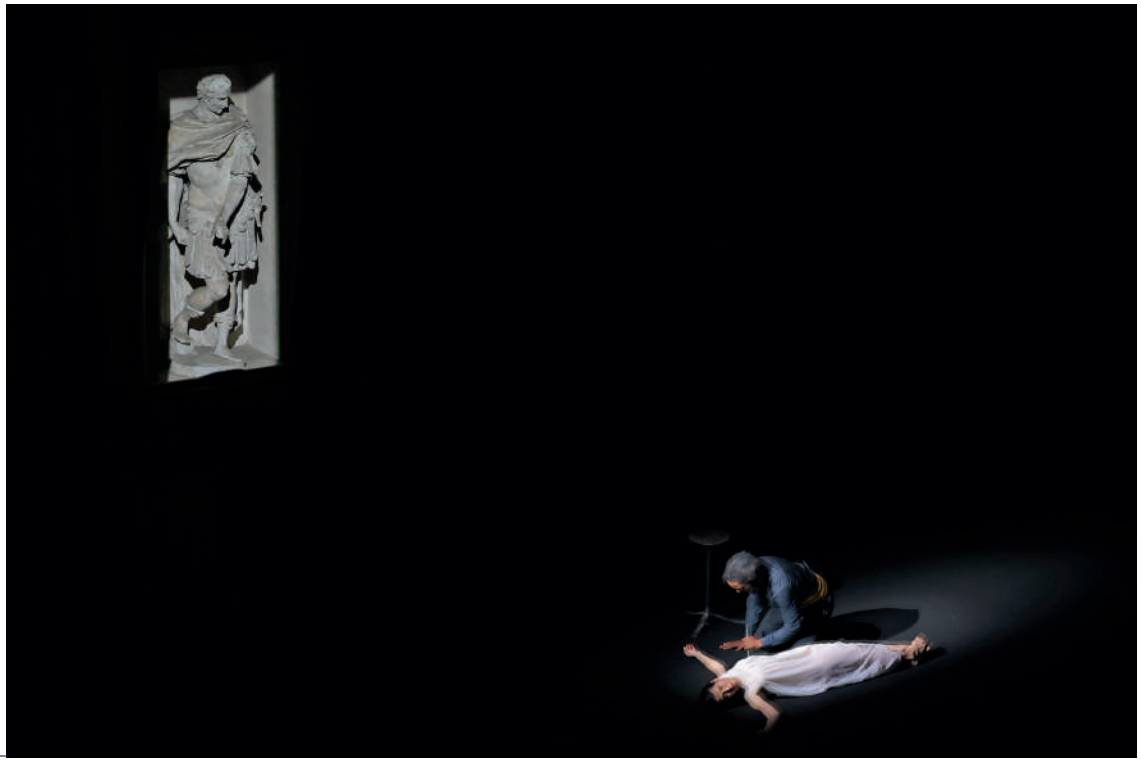
In the context of Vicenza and specifically of the Teatro Olimpico, each adaptation aims at bringing Aristophanes "back to life" (in Martinelli's words), at putting him not only on stage ("mise en scène"), but "into life" ("messa in vita"). Both productions were transformed several times, by changing performers, sites and audiences. In the Teatro Olimpico, all too often viewed as a monument to the city's prosperity, and a 'museum of antiquity', Martinelli's adaptations become "an explosive mix", to be handled with care. The project is not yet concluded and still deserves further research: a survey on spectators, for instance, should take into consideration their feedback after the performance, and their understanding of the languages and dialects used in each site-specific production.

Another interesting case-study, where a sort of "symbiosis" between the historical site and the living bodies took place, was provided by another production which travelled from its original location (the Greek theatre of Epidaurus, where its summer *première* took place) to Vicenza. The Greek director Theodoros Terzopoulos, invited by Montanari and Martinelli, staged here his personal version of Aeschylus' *Oresteia.* Thirty years after the last production he directed in the Teatro Olimpico (*Antigone,* 1994), he created a site-specific, communal performance in modern Greek, focused on the chorus of twenty performers, moving together as a single body. They dominated the stage, interacted with the actors, and with the theatrical space. The living energy of their bodies contrasted sharply with the sixteenth-century theatre, particularly the portraits of the former members of the Accademia Olimpica. This contrast, and the violence evoked by the whole show, had an effective power and caused strong emotions in the audience. Fear, for instance, was a Leitmotiv since the prologue of the *Agamemnon,* reinforced by the chorus and Clytemnestra, and later by Cassandra with her prophecy and death. The climax was reached in the third drama, the *Eumenides*: in Terzopoulos' production, the chorus members surrounded and attacked Orestes during his trial; Athena not only menaced the Erinyes, but used her weapons against them, forcing them to surrender by violent means. In the final scene, sounds of shooting and bombs falling were heard, while a voiceover

37 See https://www.bbc.com/news/articles/cy8rdd5dzvro and https://www.labornotes.org/2025/10/millions-italians-join-general-strike-gaza (all sites accessed on 9 January 2026).


laddove sgozzano, maltrattano i
minorenni, tolgono lo sperma per far
scomparire la stirpe.

Figures 12 and 13 *Oresteia*



Figures 14–16 *Il canto di Edipo*

listed the increasing number of victims of current wars, leaving the spectators paralysed, like the statues that surrounded them (see Fig. 12–13).[38]

In the same season (2024) a third, site-specific production should be briefly mentioned, as an 'eternal return' to Oedipus, first owner of the Teatro Olimpico: *Il canto di Edipo* ("Oedipus's Song") by Alessandro Serra (Fig. 14–16).

This was a free adaptation based on Sophocles' Theban tragedies and other important texts in the history of the Teatro Olimpico. This production, too, was specifically designed for this theatre. The actors were trained to interact closely with its distinctive space. The text was translated into an archaic dialect called "grecanico", a 'greekish' language once spoken in small pockets in Southern Italy and Sicily that were formerly part of Magna Graecia (Italian spectators could not understand it without subtitles). By using this dialect and composing lyric 'songs' about Oedipus, Serra wanted to activate feelings and memories in the modern audience comparable to – in his words – those which were originally connected with the name of 'Oedipus' in Ancient Greece.[39]

Montanari and Martinelli also invited other artists, performers, singers and musicians to join them: Meredith Monk and John Hollenbeck were special guests for a unique performance of "Duet Behavior 2024" (on May 1), as an *Avant première* of their first Festival. Evelina Rosselli performed *SdisOrè* (modern version of *Oresteia* by the late Italian poet Giovanni Testori) using masks and puppets (Fig. 17–18).[40]

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38 See Barone (2024), Tentorio (2024), Treu (2024b) and Ugolini (2024).

39 See Serra's foreword on the festival website: https://www.tcvi.it/en/classici/spettacoli/77-ciclo-di-spettacoli-classici/spettacoli-77-ciclo-classici/il-canto-di-edipo/. Also, in Martinelli's *Lysistrata* (see above) few songs composed by Vincenzo Sparagna (author of the original score) were sung by the female chorus in the same dialect ("grecanico"): https://www.tcvi.it/it/classici/spettacoli/78-ciclo-di-spettacoli-classici/spettacoli-78-ciclo-classici/lisistrata/ (all sites accessed 10 January 2026).

40 The title *SdisOrè* poetically evokes an "anti-Orestes". The text is a free adaptation of ancient sources about Orestes – from the *Oresteia* to Euripides' tragedies *Elektra* and *Orestes* – written by the Italian playwright Giovanni Testori (see Treu 2024d and giovannitestori.it, last accessed 10 January 2026). His poetic language is partly based on his dialect (from the Northern area of Milan) partly on brand new terms that he invented with creative sensibility. He wrote several dramas inspired by historical or mythical figures, whose stories were transformed into an imaginary, itinerant show of a wandering actor (named "Scarrozzante"). Evelina Rosselli played all the roles by changing her voice and transforming herself with masks and puppets. See https://www.tcvi.it/it/classici/spettacoli/77-ciclo-di-spettacoli-classici/spettacoli-77-ciclo-classici/sdisore/ (last accessed 8 January 2026).

Figures 17 and 18 *SdisOrè*

Figure 19 *Elettra*

Figure 20 *Moltitudine*

Figures 21–23 *Notte delle voci*

Figures 24 and 25 *Baccanti*

Serena Sinigaglia directed a minimal, but effective adaptation of Hofmannsthal's *Elektra*, with two talented actresses (Arianna Scommegna and Federica Rosellini; Fig. 19).

The singer and musician Giovanni Lindo Ferretti performed his creation *Moltitudine* ("Multitude"; Fig. 20).

Ermanna Montanari directed a collective ceremony called "Notte delle Voci" ("Night of Voices"; Figg. 21–23) which involved international guests (artists, poets, writers, singers, musicians and painters), performing poems, music and live painting (by Stefano Ricci).[41]

In 2025, the trend was confirmed by the national premieres of two site-specific performances, freely inspired by ancient myths: first, the opera *Il novello Perseo* (*The new Perseus*) by Salvatore Sciarrino, a brand-new version of the previous opera *Perseo e Andromeda,* by the same composer, which mixed electronic music with sounds played live by an orchestra. Secondly, an original version of Euripides's *Bacchae* by Anagoor, a well-known Italian company (based in a town near Vicenza, founded in 2000 as a "a collective laboratory between theatre, performing art, philosophy and hypermedia scene").[42] The ancient tragedy was freely adapted and played by young pupils attending the drama school of Teatro Verdi (Padua). The actors and the chorus occupied the whole space of the Teatro Olimpico, from the scene to the audience seats, while Pentheus challenged Dionysus. This production too, like those cited by Terzopoulos and Serra, radically changed the ancient text, in order to involve the whole audience in a mysterious, fascinating, collective rite (Figg. 24–25).

In conclusion, both seasons created by Montanari and Martinelli in Vicenza (2024–2025) were based on their personal view of a 'community theatre': they transformed the entire city – not only the Teatro Olimpico – and they involved a large number of citizens in their productions. In our opinion, such an innovative approach marked a turning point in the history of Vicenza. Over the centuries, the Teatro Olimpico has become a living monument for posterity. And yet, some directors aimed at bringing it back to its main function as a theatre and a venue for a community. The municipality of Vicenza has just chosen a new artistic director for the next season: the Teatro Olimpico, like Oedipus, is at a crossroads.

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41 For the concept of this special event see the festival website: https://www.tcvi.it/it/classici/spettacoli/77-ciclo-di-spettacoli-classici/spettacoli-77-ciclo-classici/notte-delle-voci-1/ (last accessed 8 January 2026).

42 See anagoor.com (last accessed 12 January 2026) and Manzella (2025).

We invite critics, spectators, scholars and practitioners to keep paying attention to this peculiar case-study in the history of modern theatre.

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FIGURES

Source: Festival Spettacoli Classici, Teatro Olimpico (Vicenza) and Ravenna Teatro/Teatro delle Albe, Ravenna (Italy).

Fi n. 1
Poster by Igort: "Coro", 77th Classical Festival – Teatro Olimpico (Vicenza), 2024.

Fi n. 2
Purgatorio dei Poeti – Martinelli/Montanari
Ph by Roberto De Biasio

Fi n. 3–5
Festa Silenzio – Giomi
Ph.by Roberto De Biasio

Fi n. 6–8
Pluto. God of Gold – Martinelli
Ph by Roberto De Biasio

Fi n. 9–11
Lisistrata – Martinelli
Ph by Roberto De Biasio

Fi n. 12–14
Oresteia – Terzopoulos
Ph by Daniel Bertacche

Fi n. 15 and 16
Il canto di Edipo – Serra
Ph by Roberto De Biasio

Fi n. 17 and 18
SdisOrè – Rosselli
Ph by Roberto De Biasio

Fi n. 19
Elettra – Sinigaglia
Ph by Roberto De Biasio

Fi n. 20
Moltitudine – Ferretti
Ph by Roberto De Biasio

Fi n. 21–23
Notte delle Voci – Montanari
Ph by Roberto De Biasio

Fi n. 24 and 25
Baccanti – Anagoor
Ph by Roberto De Biasio

Martina Treu
IULM University
Via Carlo Bo 1
20143 MILAN
ITALY
Email martina.treu@iulm.it

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