

# CONTENTS

PREFACE	
by Víctor Sánchez Sánchez	xi
ACKNOWLEDGMENTS	xiii
ABBREVIATIONS	xiv
INTRODUCTION	xv
Music, Identity and Change	xx
Research Questions	xxiii
National Identity, History and Emotions	xxiv
The Challenge of Sources for an Original Archive Research	xxvi
CHAPTER 1	
ITALIAN UNIFICATION	1
1.1 Restoration and its Discontents	22
The Independence of South America and the Uprisings in Italy	25
The Revolutions of 1830s in Europe and the Rise of National Movements	31
The Revolutions of 1830s in Central Italy	35
1.2 Rising again: The Canon and Mazzini's Young Italy	39
1.3 The 'Moderates' and Neo-Guelphism	51
1.4 'A 48' of Constitutions, Barricades, Republics and Wars	54
1.5 Towards Unification: A New Season of Conscription and the <i>Risorgimento</i> 's Supporters	67

CHAPTER 2	
THE <i>RISORGIMENTO</i> MOVEMENT IN MILAN	79
2.1 Origins of the Movement	79
2.2 Economic Development in Milan	92
Rich Agriculture and the Accumulation of Capital	93
Industrialisation and Social Structure in Restoration Milan	96
2.3 Bourgeois Revolution and Development of the Middle Classes in Milan	101
The Return of Habsburg	104
2.4 The Romantic Movement: Cultural Arm of the <i>Risorgimento</i>	110
From Romantic Thought to Political Action: Mazzini	111
CHAPTER 3	
THE IDEA OF ITALY: OPERA AND GENDERED ROLES FOR THE <i>RISORGIMENTO</i> MOVEMENT	115
The Sacrifice of the Hero as Exempla	119
3.1 Wearing the Uniform: Operatic Heroes and Heroines and Shifts in Gender Representations	124
3.2 Sleeping Beauties, the Oriental Other and <i>L'Italiana</i>	141
3.3 Moralisation of Female Singers	150
3.4 <i>Norma</i> : Motherland and Fatherland	155
3.5 The Body of Italy: Genealogy of the Idea of Italy	160
CHAPTER 4	
LA SCALA: A CIVIC HEGEMONIC SPACE	167
4.1 Opera Conceptualised as Popular Culture	168
4.2 Opera as a Popular Production	174
The System of Management at La Scala: Impresarios and Aristocrats	177
4.3. La Scala as Enjoyment	189
4.4 La Scala as a Structured Hegemonic Venue	194
Habsburg Hegemony at La Scala and Lighting as Cultural Policy as Display	204
La Scala as a Means of Control: Enforcing Hegemony?	211

CHAPTER 5	
THE STRUGGLE OF THE <i>RISORGIMENTO</i> AT LA SCALA	215
5.1 Romantic Struggle: <i>Il Conciliatore</i> versus <i>Biblioteca Italiana</i>	216
The Conspiracy of 1821 and Public Mourning at La Scala	219
5.2 Conflicts on the Stage	221
The Struggle of Patriotic Duty and Love at La Scala	222
Confrontations on Political Performances: ‘Arie da Belisario’	229
5.3 Intensification of Control: Central Chandelier and Entrance	252
The Central Light	252
Regulating Access to La Scala	258
5.4 Barricades at La Scala	261
5.5 La Scala as a Crucible for Struggles	267
CHAPTER 6	
CONCLUDING REFLECTIONS ON THE ROLE OF LA SCALA DURING THE <i>RISORGIMENTO</i>	269
6.1 Why did the Musical Culture at La Scala Assume a Distinctive Political Role in the Development of the <i>Risorgimento</i> ?	270
6.2 How did the Conditions of Austrian Domination in Milan Contribute to the Development of a Distinctive Italian Political Identity?	274
6.3 Concluding Reflections and further Developments	278
The Reception of Opera during the <i>Risorgimento</i> as a Whole Way of Life	278
The Operatic Discourse of the <i>Risorgimento</i> and the Study of Nationalism	280
Gramsci, the Theory of Hegemony and the Interpretation of the <i>Risorgimento</i>	282
BIBLIOGRAPHY	285
INDEX OF NAMES	311