



Giuseppe Giacosa was born in Colletterto Parella (Turin) on the 21<sup>st</sup> of October 1847 and from a very young age he nurtured a passion for the theatre. The authentic vocations of Giuseppe appeared to be unequivocal, as on the 16<sup>th</sup> of October 1872, at Turin's Teatro Carignano, the Bellotti-Bon company staged his "proverb" *A san die leca cenere non gli fidar farina*, followed by *Non dir quattro se non l'hai nel sacco* and, in the same year, the literary paper «La nuova antologia» published the text of *Una partita a scacchi* (A game of chess).

Giacosa's productive activity continued intensely and, besides Turin, his works debuted in the main Italian cities. Of all the titles produced, those that achieved the greatest fame were those set in the medieval period: *Una partita a scacchi*, *Il trionfo d'amore*, *Il fratello d'armi*, and *Il conte rosso*.

Between 1883 and 1886 he was a member of the Permanent Ministerial Commission for Musical and Dramatic Art.

In 1884 he collaborated in the study and design of the Borgo Medioevale of Turin.

In 1885 he was assigned a post teaching History and Literature applied to the arts at the Accademia di Belle Arti in Turin.

In 1886 he published *Novelle e paesi valdostani*. This was followed by the debuts of new theatrical works, such as *La zampa del gatto*, *La sirena*, *Rea a discrezione*, *La tarta rivoluta*, and *Tristi amori*.

In 1891, he completed the historical drama in five acts *La dame de Chailant*, destined to the most applauded actress in Europe, Sarah Bernhardt. Not wishing to upset his friend Duse, he prepared an Italian version of the drama for her, which went on stage at the Teatro Carignano on the 14<sup>th</sup> of October. But Pin, as he was known, was not there: he was already in America where, on the 2<sup>nd</sup> of December, *La dame* debuted at the Standard Theatre in New York.

During his two months in America, Giacosa had the opportunity to visit places and discover customs which he made sure to describe, initially in articles and later in the book entitled *Impressioni d'America* (1898).

Giacosa, who had previously collaborated on the revision of the libretto of *Manon Lescaut* for Giacomo Puccini, began working with Luigi Illica in May 1893 on the development of the libretto for *La Bohème*, completed in December 1895.

On the 26<sup>th</sup> of February 1894, at the Teatro Nuovo in Verona, the comedy *Diritti dell'anima* was performed for the first time, by the Zaccotti-Pilotto-Sciarra company.

In December 1897, the book *Castelli valdostani e amavesani* was published.

Also with Illica, at the beginning of 1896 he began working on the libretto of *Tosca*. The opera made its debut on the 14<sup>th</sup> of January 1900.

On the 31<sup>st</sup> of January 1900 Giacosa's second great masterpiece, the comedy *Game le foglie*, was performed for the first time at the Teatro Manzoni in Milan, by the Tina di Lorenzo-Flavio company.

At the end of 1900 Giacosa became editor of «La lettura» the monthly cultural magazine of «Il corriere della sera».

The third libretto for Puccini, written in partnership with Illica, was *Madam Butterfly*.

On the 25<sup>th</sup> of November 1904, Giacosa's last dramatic work, the comedy in three acts, *Il più forte*, made its debut at the Teatro Allievi in Turin, staged by the Gramatica-Talli-Calabresi company.

On the 2<sup>nd</sup> of September 1906, after months of painful illness, he died of a heart attack in the house where he was born, in Colletterto Parella.

