

Lisanna Calvi

Of Flowers and Weeds. Veering Towards Comedy in Benjamin Victor's Adaptation of The Two Gentlemen of Verona (1762)

No record of performance of *The Two Gentlemen of Verona* during Shakespeare's lifetime exists and the play was apparently ignored by Restoration playwrights too; its first known staging is Benjamin Victor's adaptation, which premiered at Drury Lane Theatre in 1762. Victor presented the play as Shakespeare's, although announcing the introduction of a few «alterations and additions». These were meant primarily at straightening out the plot and at polishing up the script. Nevertheless, the «addition» of a few lines and short scenes throughout the play and some limited, but significant excisions, including Valentine's (in)famous offer of his fiancée to his friend, produce a rather momentous swerve of the play's conceptual route towards a more decidedly comedic track. Indeed, Victor's adaptation appears to match perfectly Northrop Frye's inclusion of *The Two Gentlemen* into the «drama of the green world» category, in which the «green world», typically a forest, is where conflicts are resolved and characters undergo some kind of metamorphosis, which bears in Victor an interestingly original and historically suggestive capacity.

Elena Zilotti

Carlo Coralli: from the scenes of amateurs to the Comédie Italienne

This paper traces Carlo Coralli's biographical and artistic path, from his training in the aristocratic circle of the “amateur” Francesco Albergati Capacelli to his recruitment in Paris at the Comédie Italienne as a substitute for the famous Harlequin Carlo Bertinazzi. After a presentation of Coralli's first acting experiences in Italy, the essay reconstructs his inclusion in the famous French *troupe* with his Parisian debut and presents some of his most significant performances.

Paola Degli Esposti

Walking the tightrope of life: contracts, salaries and financial aid for British performers (1800-1870)

Paola Degli Esposti's essay investigates some material conditions of the performer's life in Great Britain from 1800 to 1870 both in travelling companies and in London theatres. The precariousness of actors' salaries and the taxing conditions of contracts stand out as common features of the period. Most performers had no certainty of receiving their wages, which were usually rather low (higher-rank performers excepted), so much so that they usually relied on benefit performances as a – equally uncertain – means to compensate for their difficult financial situation. Such precarious living conditions led to the creation of a small number of Theatrical Funds which provided financial help to actors in need and annuities after their retirement. The General Theatrical Fund, founded in 1839, stands out as the most “catholic” institution of this kind, as, unlike similar funds restricted to a limited category of performers, it aimed at providing assistance to as large a number of actors as possible.

Marco Argentina

The Stepanov notation. First notes

The article explains the fundamental points of the human body movement notation system invented in 1891 by the dancer of the Mariinsky Theater in St. Petersburg, Vladimir Ivanovich Stepanov. It is a system through which, in a period between the end of the 1800s and the beginning of the 1900s, several ballets, sometimes real masterpieces, were transcribed, allowing us to reconstruct otherwise lost choreographies. Rather than on the cryptic manual, published in French by Stepanov himself, namely the *Alphabet des mouvements du corps humain* (1892), the analysis is carried out on the volume published a few years later by the choreographer of the Russian Imperial Theaters Alexander Alexeyevich Gorsky, *Table of signs for the recording of the movements of the human body* (1899).

Maria Rita Simone

From the Libation Bearers to the Delphiads. Gianfranco de Bosio and the University Theatre of Padua

The experience of the University Theatre of Padua, directed by Gianfranco de Bosio, began in 1946 and ended in 1953. The shows that mark, respectively, beginning and end are: Aeschylus' *Libation Bearers* and *A Man is a Man* by Bertolt Brecht. The University Theatre of Padua participates with the *Agamemnon* in the Delphiads (Verona, 1952), an International Festival of University Theatre freely inspired by the theatrical project of Sikelianos. The show is presented at the First International Festival of University Theatre of Parma two months after the debut of *A Man is a Man*. The essay examines the highlights of the Padua Theatre and the Delphiads experience, highlighting a continuity in the staging of Aeschylus' two texts: *Libation Bearers* and *Agamemnon*.

Donatella Orecchia

Carlo Quartucci, the magician child. Il lavoro teatrale (1969) and the meeting with Valeriano Gialli

On December 31st 2019 Carlo Quartucci died. With him disappears one of

the last protagonists of the Italian Research Theater. To remind him, the article focuses on a single episode, *Il lavoro teatrale* of 1969, through the testimony of Valeriano Gialli who was one of the actors of that show. to which Carlo Quartucci was particularly fond of. For Quartucci The theatrical work was many things together: the second collaboration with Jannis Kounellis, the return to the Venice Biennale after *Zip*, the advance of something that will happen completely only with *Camion*, his first real appearance as a director-stage servant; but above all, a gesture of great freedom of research.