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Simona Brunetti

The Impossible Integration into the Italian Peninsula of La nonne sanglante (1835)

This article focuses on Bourgeois and Mallian's *La nonne sanglante*, a very successful French *mélodrame* staged for the first time in Paris in 1835 at La Porte Saint-Martin Theatre, and on the possible reasons why the subject did not encounter the pre-unification Italian theatrical prose market. Since Cammarano's adaptation – made for Donizetti's *Maria de Rudenz* (1838) – avoids almost every religious reference, this essay suggests that the absence of an Italian prose translation of *La nonne sanglante* during Nineteenth century could be due to at least two unacceptable aspects to the Italian public: on the one hand, the highly critical and anticlerical vision of religious orders and, on the other hand, the fearful pleasure of blood, supernatural and horror that oozes from almost every scene of the text.

Eloisa Perone

How to Build Heaven on Stage. The Theatre Reform of Georg Fuchs in the Staging of Goethe's Faust

In May 1908 the *Künstlertheater* in Munich first opened its doors to the public. The new theatre had just been built according to the structural ideas of the German publicist and theatre theorist Georg Fuchs (1868-1949) and the first play to be represented on the new stage – Goethe's *Faust* – had been chosen by the dramatist in order to represent the profound reform he wished for the theatre (later summarized in his famous *Revolution in the Theatre*). Thanks to the critiques of the time and Fuchs's own writings, it is possible to partly reconstruct the staging of the play, and to gain a privileged insight into the practical transposition of Fuchs's theatre reform, as well as into a time in which theatre seems to be on the brink of a profound renewal while being yet strongly attached to its recent past.

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Armando Petrini

Outside the Box. Notes about the Theatre and the First World War

The essay offers an analysis of Italian theatre's situation during the years of the First World War. The discontinuity caused by the outbreak of the conflict has important consequences not only in terms of language and style, but also of organization: in this period comes the "grottesco", the first plays by Pirandello, the phenomenon of stardom, the outbreak of the controversy about theatrical trust, the new relationship between theatre and cinema. At the end of the war Italian scene has changed significantly, so much so that the war period can be properly understood as "foundational" for the Italian theatre.

Roberto Alonge

Unmitigated Pigs. A note about Scàmpolo by Dario Niccodemi

The paper examines *Scàmpolo*, an old text written in 1915 by Dario Niccodemi, which became very popular in Italy, a country of unmitigated fools, but also of unmitigated pigs, according to Roberto Alonge. In fact, the scholar underlines that *Scàmpolo* is a story of pedophile instincts of three men (forty, fifty and sixty years old), who covet a love affair with a sixteen-year-old girl. But Roberto Alonge points out that Italian critics of the 20th century disguised the troublesome truth of *Scàmpolo*, interpreting the text as an innocent exaltation of a popular soundness personified by a nice streetwise girl living on the streets of Rome.

Fabrizio Fiaschini

The Sad Passions and the (Removed) Legacy of Educational Theatre

The essay examines the phenomenon of educational theatre in the Sixties, focalizing his relationships with the school, with particular attention to the connection between process and product and to the aesthetic dimension. In this perspective, the essay will focus on the removed legacy of educational theatre and on the developments of the relationships between theatre and school in the following decades until now, trying to show how some principles of that particular experience have a new role in our contemporary world, marked by risk of individualism, by the distrust in public institutions and by the absence of desire. A kind of uneasiness that Miguel Benasayag calls "the era of sad passions" and Massimo Recalcati, referring to the school, defines Narcissus School.

Gerda Baumbach

Crossing Borders: Studies about History of Theatres. The Case of Leipzig as an Example of a Methodological Perspective

In German theatre studies (*Theaterwissenschaft*), the History of Theatre is generally considered a less important field. Initially, *Theaterwissenschaft* was identified almost completely with the History of the Theatre, but only as a mere reconstruction of representations of the past. For that reason, it was considered a positivist discipline, whose task was collection and aggregation of data. Both an attitude of stubbornness, which considered the eighteenth century as a starting point of historical reflection on the theatre, and a consequent identification of theatre as drama were among the peculiarities of *Theaterwissenschaft*. Rudolf Münz (1931-2008), one of the most important scholar in theatre studies, believed that a radical change of mentality was necessary. The historical research from

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Leipzig, in its present configuration, derives from that radical change of mentality. One of its methodological principles is the cognitive tool of *Theatergefüge*, which this paper will gradually illustrate through the context of its creation processes and its applications. For the following reflection, the social and historical relations connected to the city of Leipzig during the XVIII century will be a case study, in order to explain the connection between theatre concept and methodology and the way this connection appeared.

Ivan Pupo

The Theatre in the Shadow of Fascism

The paper examines two books about Italian theater during fascism. The first book, written by Pietro Cavallo, analyses some scripts of the theatrical censorship Collection at the Central Archives of the State in Rome; the second book, written by Ilona Fried, talks about the Convention on the dramatic theater, held in Rome in October 1934, in the light of unpublished documents.