

Mariagabriella Cambiagli

Mission Crevette: La dame de chez Maxim on the Italian stages between 19th and 20th century

At the end of the 19th century, Italian stages were dominated by a very popular form of French comedy, which audiences and managers called *pochade*. One of the most interesting examples of this genre is *La dame de chez Maxim*, staged for the first time in Italy in the Autumn 1899 with a large success of audience, while critics are almost unanimous in saying it was not a good text. The essay explores the different approaches to the play by Italian companies, starting from the analysis of the Feydeau script, translated into Italian by Giovanni Pozza, in order to explain the charming success of the main character Crevette, that was role-played by several actress, but became unforgettable in Dina Galli's performance, since her first appearance in the Virgilio Talli's Company in 1900.

Leonardo Mancini

Luigi Rasi from declamation to melodrama

The essay focuses on the music and theatre performances led by Luigi Rasi, Director of the "Regia Scuola di Recitazione di Firenze" (Royal School of Acting of Florence since 1882 to 1918. Actor, writer, historian of theatre and teacher of declamation, Rasi brought on stage several melodramas, from Bürger's *Lenore* to Schumann's *Manfred*. In collaboration with the "Regio Istituto Musicale di Firenze" (Royal Music Institute of Florence) and in dialogue with different European intellectuals (among others, Arnaldo Bonaventura, Edward Dent, Edgardo Maddalena) Rasi researched a new relationship between music and declamation, a field of experimentation which would have later found a larger fortune also in Italy.

Elena Randi

Fokine, Nižinskij, Nižinskaja between performance and Weltanschauung

Elena Randi analyses and compares four masterpieces of the Ballets Russes: *Petruška* by Fokine (1911), *L'Après-midi d'un faune* (1912) and *Le Sacre du Printemps* (1913) by Nižinskij and *Les Noces* by Bronislava Nižinskaja (1923), observing that some of their themes correspond. But while in the former three works a belief in the existence of an ideal age or at least of an original perfect art still transpires, in Bronislava Nižinskaja's *Les Noces* such belief in the ideal seems to evaporate, a sense of resignation rather emerging. Between them lay the First World War and the Russian Revolution – the latter, enthusiastically welcomed by many at start, disappointed many supporters later on.

Ivan Pupo

Living statues in a place of delight (and martyrdom).

The actor on the pirandellian scene

The essay analyzes the image of the statue in some pirandellian texts, in particular in an essay on Eleonora Duse and in two *pièces* of the 'Marta cycle', *Diana e la Tuda* and *Trovarsi*, following now the path from the statue to the flesh, now the reverse path from the flesh to the statue. Particular attention is also paid to the Donata Genzi's modalities of acting in the finale of *Trovarsi*.

Roberto Alonge

Saving Private Bordin

Roberto Alonge reviewed the book of Anglani, *Che cos'è questa crisi? Divagazioni sul teatro di Goldoni e sui suoi interpreti*, which is a large volume of over 500 pages. It is a very long digression, written in a light and sympathetic tone, full of irony. It is, in practice, a pamphlet, however anomalous. In the final part of his review Alonge dwells on one of the many Goldoni scholars of which speaks the book of Anglani: Michele Bordin which is an italianist scholar of value, a pupil of Giorgio Padoan, that only the cruelty (and blindness) of the Italian University can leave confined to teaching in high schools.