

Caterina Pagnini

*Lights on the courtly spectacle among the Northern Seas: Anna of Denmark from Copenhagen to the throne of Scotland (1574-1590)*

The essay is part of a research project that aims to extend to the Nordic dynasties the historiographic acquisitions achieved in the study of the spectacle in the European court. Anna of Oldenburg, daughter of King Frederick II of Denmark and Norway, and sister of Christian IV, received since childhood a princely education that made her one of the most appealing candidates in the swirling circle of dynastic marriages. Before becoming, at the age of fourteen, engaged and then married to James VI Stuart, next Queen of Scotland and England, she had the chance to verify the political value of ceremonies in a refined renaissance court. The cultural substratum, feeded by the attentive education received in particular by her mother Sofia of Mecklenburg-Gustrow and supported by the presence of many spectacular-dynastic events, made Anna perfectly capable of creating a syncretic court once she rose to the throne. The research at the base of this study represents the first piece of a wider investigation that aims to highlight the queen's role as a patron-sovereign, until now better known as the founder of the Jacobean masque.

Franco Piperno

*Families of singers and opera buffa troupes in Goldoni's years*

Opera buffa started during the 1740s as a structural extension of the comic intermezzo tradition of the preceding decades, from which it inherited the production system based on long lasting troupes of male and female singers. They often married and their children sometimes later joined their parents' activity and company. This net of parental relations among buffo singers had important consequences, since singing and acting styles were passed down from parents to children from the era of Pergolesi to that of Mozart and beyond. This production efficiency favoured ample dissemination of the buffo repertoire but also produced resistance to stylistic changes which caused the extinction of the opera buffa tradition during the first half the 19<sup>th</sup> Century.

Armando Petrini  
*Ruggeri and Hamlet, between Theatre and Cinema (1915-1917)*

The essay examines the relationship between Ruggero Ruggeri and *Hamlet*. During the years of the First World War, in the period of his full artistic maturity, Ruggeri created a theatrical edition of the Shakespearean text (1915) and then a film (1917). The analysis of the two moments makes it possible to focus on some characteristics of Ruggeri's artistic career and to highlight the "foundational" character of this period in the history of Italian theatre.

Fabio Tolledi  
*Brecht e Benjamin: character and personage*

Walter Benjamin had an assiduous relationship with Bertolt Brecht, especially during the latter's exile in Svendborg in Denmark from 1933 to 1938. The importance of Brecht figure for Benjamin is widely attested. This influence has created several problems for Benjamin. From Adorno to Scholem the criticism towards this relationship was very heavy, fed by a strongly negative judgment against Brecht. The increasing radicalism of their positions gradually led, over the years, to a strong isolation in their respective fields for both Brecht and Benjamin. The attention to the world of children is a common element which ties the work of Brecht and Benjamin. Benjamin came into contact with Brecht thanks to his Latvian assistant director and actress Asja Lacis. For Asja Lacis Benjamin drew up in 1928 the *Program for a proletarian theater of children*, which can be considered one of the bases for Brecht's revolutionary practice of theatre. Certainly Benjamin has influenced the development of Brecht's drama theory, especially the concept of the non-tragic hero in the context of the epic scene.

Margherita Piroto  
*Towards an hypothesis of a critical edition of the dance performance starting from the choreographic scores of Hanya Holm and City Nocturne*

There are no models of a critical edition of the dance performance, nor manuals of philology that address the problems inherent in their fulfillment, contrary to what is observed in literature or music. Consequently, every time that one wants to re-perform a play of the past that has no video-records and that has not already been reconstructed according to philological intentions, studies must start from scratch, or nearly so. Margherita Piroto offers here a first experiment of a possible model, taking *City Nocturne* by Hanya Holm (1936) as a sample, which will hopefully serve to set up a more articulated and elastic structure of a critical edition of the dance performance in the future.

Franco Perrelli  
*A correspondence of Eligio Possenti (1960-1966)*

This essay considers the unpublished correspondence between two important Italian theatrical critics, Eligio Possenti and Lucio Ridenti, editor of "Il Dramma". The background is the Italian theatre of the first half of the Sixties. Possenti and Ridenti discuss the debated achievement of directing in Italy and the clash between public theatres, academy actors and lasting traditional concepts of dramaturgy and acting.

Margherita Pastore

*Dan Jemmet's La Grande Magie at the Comédie-Française: magic tricks, artifices and lies*

In this essay, Margherita Pastore analyzes the direction of Eduardo de Filippo's *La grande magia* realized in 2009 at the Comédie-Française by the british theatre director Dan Jemmet. This direction revisites the neapolitan playwright's theatrical universe and, by the use of metatheatre, proposes at the same time an interpretation of the play consistent with Eduardo's desire to establish a link between stage and audience in addition to a show impregnated with the history itself of theatre.