

Sonia Bellavia

*From Schröder to Gotter. Considerations on the Practice of the German Stage during the Sturm und Drang Period*

Between 1777 and 1778, the great German actor Friedrich Ludwig Schröder is at the end of his first direction of the Amburg-Theatre, which began in 1771. During that period, the actor shared correspondence with Friedrich Gotter, a playwright that was at the time the main representative of the French taste; a taste that Schröder as *stürmer* wanted to overcome. Reading the letters is clear that the great actor wanted at all costs to persuade the author to join his theatre productions; apparently to build a *repertoire* that could be a medium between the need of a renewal and the due respect for the French tradition still loved by the audience of the time. The analysis of the letters that Schröder wrote to Gotter sheds light on a less known but not at all minor episode of the German theatre history, while Germany itself is in the process to achieve the cultural leadership in Europe.

Stefania Onesti

*Dancers and their Contracts: A Sampling from the Italian Pantomime Ballet*

A comparison between various series of archive documents, *inter alia* contracts issued for the Teatro San Carlo at Naples between 1781-1782, and those issued for the 1791 Carnival season at Padua's Teatro Nuovo, allows one to put forward hypotheses about ballet dancers' contractual terms in Italy in the second half of Eighteenth Century. Analysis of the documents also reveals heretofore little-explored features of the Italian pantomime ballet, notably rehearsal periods, the breakdown of roles and duties between soloist and *ensemble*, the respective earnings of dancer and choreographer and in some cases, detailed instructions to the dancers concerning stage-props, costumes and accessories. Taken together, these features tend to support the view that in ballet pantomime performance, ensuring that the various elements formed a harmonious whole was in fact a priority.

Simonetta de Filippis

*Experimentalism and Ideology in D.H. Lawrence's Theatre*

D.H. Lawrence's theatre production can be referred to different dramatic models. In his early works (1906-1913) the two groups of the "colliery plays" and the comedies *The Merry-Go-Round*, *The Married Man* and *The Fight for Barbara* present evident similarities as to setting and characters from a mining community, as well as to family and emotional conflicts. However, the dramatic discourse of the first group is structured in a way openly reminiscent of Chekhov's theatre, reproducing forms of everyday life; in the second group the naturalist elements are combined both with typical aspects of the "comedy of manners" and Shakespeare's romantic comedies. After World War I Lawrence resumed his interest in writing plays with *Touch and Go* (1918), moving towards a new form of theatre, partly anticipating Bertolt Brecht's expressionist theories. In 1925, taking inspiration from the Bible, he wrote his last play, *David*, where he develops the epic form further. An investigation of both the ideological dimension and the dramatic treatment of Lawrence's play is offered in the present essay.

Franco Perrelli

*Ingmar Bergman and Tradition*

The paper recalls the relationship of Ingmar Bergman with the Swedish theatrical tradition, in particular August Strindberg and Olof Molander. In this context, Bergman can reduce the influence of Stanislavskij and Reinhardt on the national scene, establishing an original orientation that should not be confused with his artistic achievements in the cinematographic field.

Roberta Ferraresi

*"Theatrology under Pressure". Towards an History of Refoundation of Theatre Studies in Italy*

The paper analyses the deep renewal occurred in Italian Theatre Studies between the '60s and the mid-'80s that allowed the establishment of a new academic discipline, focusing in particular on the modification of its object of study: from drama to performance, and then to theatre conceived as a complex set of socio-cultural processes. The phenomenon is investigated also connecting it on the one hand with the transformations of both contemporary performing arts and humanities, and on the other hand with its historical "precedents". In this way the creation of Italian Theatre Studies emerges as a process of refoundation of the field, that furthermore seems to have continued also in the following decades and whose imprinting is maybe one of the strongest legacy of our tradition of study.

Roberto Alonge

*Pirandello Pirandello Pirandello (Gleijeses, Dini, Scimone/Sframeli)*

Roberto Alonge's contribution takes note of the fact that Pirandello's dramaturgy constitutes a fixed point in the programmes of Italian theatres. Three Pirandello shows examined: *Il piacere dell'onestà* [*The pleasure of honesty*], *Così è (se vi pare)* [*Thus is (if you like)*] and *Sei personaggi in cerca d'autore* [*Six characters in search of an author*]. *The*

*pleasure of honesty* is a good product, built on the acting skill of the first actor, Geppy Gleijeses. The second performance, directed by Filippo Dini, has the ambition to attempt new interpretative keys of a well-known text. For some traits Dini confesses his debt to the famous edition of Massimo Castri which, at the moment, remains the most convincing testimony of an original reading of the text, based on the hypothesis that the incest between father and daughter is the secret hidden in the depths of comedy. Finally the *Six characters* of Spiro Scimone and Francesco Sframeli, presented with the title *Six*, are a very interesting example of theatre adaptation. Pirandello's famous comedy is trimmed, reduced to a performance of just over an hour, and in many places it also undergoes a rewriting operation, often personal but never random and free, because the two theatre actors from Messina are valuable artists.

Mattia Mantovani  
*The Close Remoteness of Two Giants*

The review examines the book *On Ibsen and Strindberg. The Reversed Telescope* of Franco Perrelli. The author brings together the Norwegian and the Swedish writer, two giants of the modern theatre, to demonstrate that there is a good link between Ibsen and Strindberg, at the point that not only it is possible to understand Ibsen through Strindberg, but even the opposite: the two authors are quite far, but even close to each other. Two giants of the modern theatre, Ibsen and Strindberg, but also two different well known continents still unexplored or however full of suggestions in a way in which their works, even after one century, are still a fundamental instrument to be aware of the obstacles of a reality always more difficult and undefinable.