

Alessandro Pontremoli

«... del pigliar la Dama per condurla al ballo con leggiadria». Dance and Relational Construction of Noble Masculinity in the Ancient Régime

Between 15th and 17th centuries in Europe we are witnessing a process of progressive change in the conception of power and in the image of the prince. This passage is the result of the assumption by the nobles of a new paradigm of behaviors, no longer dictated solely by nature, but conforming to a “second nature”, the result of educational processes inspired by the renewed humanistic ideology of the formation of man of power. In this context, dance, as it appears in particular in dance treatises between the 15th and 17th centuries, contributes, with other social practices, to building, in relational terms, a new form of masculinity in power. The essay will show how at the beginning of the modern age, dance, guided, among other things, by precepts oriented to gender identity, was a powerful instrument of incorporation of values in guiding the male figure first from the Romance idea of knight to that of humanist prince; in a second moment towards a masculinity marked by the *gagliardezza* trait vs *leggiadria* trait.

Valentina Garavaglia

Notes on the Theatrical Skirmishes between Pietro Chiari and Carlo Goldoni, with the Contribution of Some Epistles from Placido Bordini to Canon Lodovico Ricci

Drawing in part on some letters from Placido Bordini, addressed to Canon Lodovico Ricci and presently in the archives of the Morcelli-Reposi library, in Chiari (Brescia), previously known only in part, and also on the conclusions of the studies published on the subject to date, this paper contributes to the study of the history of theater referring to the first years of the 1760s, the setting of a virulent diatribe, with Carlo Gozzi, Gasparo Gozzi and the Accademici Granelleschi on one side and Carlo Goldoni and Pietro Chiari on the other, leading to the two playwrights' leaving Venice, for Paris and Brescia, respectively.

Stefania Onesti

«Un ballo senza ballo». Salvatore Viganò and the “coreodramma”

From an historiographical point of view, Salvatore Viganò could be considered as a figure of transition and his works represent an innovative junction between the Eighteenth-century pantomime ballet and the Romantic ballet. In the *Commentarii della vita e delle opere coreodrammatiche di Salvatore Viganò e della coreografia e de' corepei*, published in 1838, the biographer Carlo Ritorni coined a new term – “coreodramma” – in order to underline the uniqueness of Viganò’s choreographic art. Nevertheless, what does the term “coreodramma” effectively mean? The aim of this paper is to investigate and problematize this issue, by questioning the meaning of the neologism and the reasons of its creation by Ritorni.

Maria Chiara Provenzano

The Puppet and the Face. About a Rosso di San Secondo’s Passion

In addition to the lack of an updated bibliography, a complete biography of Pier Maria Rosso di San Secondo is still missing though in his literary work the “crime” of autobiography is flagrant, even in works on which it was thought that we had not anything to add, such as *Marionette, che passione!* staged in 1918. Where do these characters with mournful passions come from? We know that the drama is based on the tale *Acqueruggiola* (1916) but, between forgotten articles and archival papers, some pieces have been found that allow to restore the original color of human events synthesized in dramaturgy.

Roberto Alonge

A Macho Myth. Notes in the Margins of Some “The Master Builder” Productions

Roberto Alonge takes his cue from three editions of *The Master Builder* by Ibsen (Beppe Navello’s 1999 show, that of 2018 at the Teatro Vertigo in Livorno, the 2019 show by Umberto Orsini) for a long reflection on a disturbing text by the Norwegian playwright. In fact Ibsen is the singer of women’s rights, as evidenced by his famous text *A Doll’s House*, but the Hilde of *The Master Builder* reveals the murky psychology of a woman who dreams of being kidnapped and taken by force from the man who abused her when she was a 12-13 year old girl. In conclusion Alonge shares the opinion of Jon Fosse, according to which Ibsen is “the blackest and most demonic author one can meet”.

Roberto Alonge

Roberto Tessari, a Master of a University of the Past

Roberto Alonge remembers a pupil of a great Italianist Giovanni Getto, Roberto Tessari, who became one of the founding fathers of the History of Theatre discipline, one of the world’s leading specialists in the *Commedia dell’Arte*, but capable of dominating multiple sectors of theatrical culture (from Greek dramaturgy to that of the eighteenth century, from that of the twentieth century to the problems of anthropological theatre). Alonge draws the portrait of a discreet and reserved scholar to whom the Italian University – always not very attentive to the quality and originality of its studies – has little generously recognized merits and honours.