



Abstracts

Luigi Allegri

The power of the gaze and the gaze of the power

The article briefly focuses on a topic like the power of the gaze and on the kind of domination it is able to create. To heighten this relation we will refer to different works and different periods in the history of theatre. We will analyze such a theme in Ibsen's *Casa di bambola*, Pirandello's *Così è (se vi pare)*, as well as in some medieval texts (for instance the extraordinary XIII century text *La visione di Thurkill*) and in the spatial structure of the "teatro all'italiana". The same topic is also detectable in Kleist's striking essay on puppet theatre, and – at another level – in Wedekind's *Lulu*, where the complexity of the gazes' system works like a tool for domination and the "reversal of the gaze" mechanism emphasizes the new power relations.

Guido Baldi

Sogno d'un tramonto d'autunno: decadence and fire

The essay connects the one-act play with *Il fuoco*, born in the same years, pointing out both theme consonances and differences: in the first place, the absence in the play of the superhumanly ideologization of decadence as an urge to the infinite strenghtening of heroic energies and to the artistic creation, which are the core of the novel. At the same time, fire, which in the novel is the symbol of the superhumanly tension of the hero, in the *pièce* is only the projection of destructive drives of the main character, Gradeniga, against her "double", the young rival. The cause of these differences can be seen in the fact that the novel, which has a more complex structure, is supposed to carry out the proposal of the superhumanly message, whereas the one-act play is given a minor responsibility, and consequently is free from ideological juxtapositions.

Anna Barsotti

Cost and free in Eduardo De Filippo's plays:

Non ti pago, Filumena Marturano, L'arte della commedia

The theme of cost and free runs through Eduardo De Filippo's plays as one of the red threads it is woven with, with different fineness and weaves but always semantically pregnant. The three aforesaid plays belong to three different stages in Eduardo De Filippo's intensive career as a playwright – *Non ti pago!* (1940), *Filumena Marturano* (1946), *L'arte della commedia* (1961) –, from the “Cantata dei giorni pari” to the “Cantata dei giorni dispari”. So, they also offer an opportunity to explore the dimensions of a theme that, under the (not negligible) cloak of a financial transaction, embodies anthropological, ethical and symbolical values: from the title line in *Non ti pago* (“I won't pay you”), hinting at the typical Neapolitan dream-trading custom that is the lottery, to the climaxing line in *Filumena* (“Children are not for sale”), which expresses the universal feel of a Medea the other way around, through to the prepaid expulsion order, which is decorously turned down by Campese, the actor-manager who engages the short-sighted Authority (both ancient and modern) in a fight by “coups de theatre” that create havoc and call for the endorsement not just of the art of *comedy*, but of the very value of culture as well.

Paolo Bosisio

Between the script and the performance:

some notes about a new critical edition of Gozzi's Re cervo

In 2003, the Swiss scholar Fabio Soldini discovered a big amount of unknown manuscripts, mostly unpublished, by Gasparo and Carlo Gozzi: for such reason I felt the urgency to prepare a new critical edition of *Re cervo*, since previous one, brought out by me several years ago, had been necessarily based only on the witnesses at that time known. Through the comparative analysis of all the manuscripts now available, I was able to go back up to the script probably used by Antonio Sacchi for the 1762's performance and to some of the previous drafts of the scenic tale. I was also able to document the different writing's modalities of the dramatist directly working for the stage and the one of the man of letters revising his own text for the printing.

Siro Ferrone

Female types in Commedia dell'Arte

The presence of the female characters is the main feature of the professional theatre during the 16th and 17th centuries. Some of the actress built their fame through the uninhibited use of their body, some others through literature and painting.

Fernando Gioviale

«*Ce vieillard m'a maudit! – Quel vecchio maledivami!*».

Verdi and Piave for Hugo (with a translation sample)

Through a comparative analysis of *Le Roi s'amuse* (1832), by Victor Hugo, and *Rigoletto* (1851), by Giuseppe Verdi and Francesco Maria Piave, this essay takes into consideration the artistic relations between “romantic drama” and “melodrama”, paying also attention to the national function exerted by the work of Verdi and Hugo. Whereas

Le Roi s'amuse is read with renewed interest (a translation sample of rhymed verses is provided, too), Piave's libretto is read to explore its inner "faith" in *drame* and in that *grotesque* which keeps playing a pivotal role in Hugo's poetics.

Gigi Livio

Re-reading Pirandello: Il giuoco delle parti

The author, in this essay, intend to analyze Pirandello's *Il giuoco delle parti* with those exegetical instruments that have as main focus to spot, in the work of art, allegorical cruces and situations. These instruments have been used for the first time by Walter Benjamin, especially in *Ursprung des deutschen Trauerspiels*, and then developed in Italy by Romano Luperini. The egg metaphor, already appearing in the first act, allows the author of this essay, who considers it strongly allegorical, to go through the pirandellian play, its characters, its situations, with the aim of pulling out its revolutionary strenght, aimed not only to theater but to the whole world of art contemporaneous with him.

Sara Mamone

The story of Judith from Bethulia to Florence

This essay is inspired by one of Roberto Alonge's former works and it deals about the successful path of Judith's myth, from the essential biblical episode to its triumphant presence on the baroque scene, both theatrical, melodramatic and pictorial: that Passion that leads the widow of Betulia to identify with Christ, without depriving her of the most human meanings and passions (felt or caused). The nether theme aims directly at one of the basic issue in the culture of the Humanism and the Renaissance but, more specifically, of the Baroque and its counter-reformist meanings: the issue regarding the compatibility between the ancient biblical and pagan inventions with the statements of the Christianity (and the allowance of its eventual fantasies). Florence between the Republic and the Princedom represents the privileged gaze to evaluate the incredible versatility of this myth in the arts.

Franco Perrelli

Helene Raff and Henrik Ibsen

This biographical essay, starting from the recent publication of two books by Helene Raff, *Joachim Raff: Portrait of a Life* (1925) and *Leaves from life's Tree* (1938), clarifies the very hidden affair between the young painter Helene Raff and the aged Henrik Ibsen, who regarded her as "youth personified". The essay is an attempt to detect all the psychological implications of this relationship from an aesthetic viewpoint, hypothesizing that some traits of the character of the musician Joachim Raff, Helene's father, may have passed into the figure of Solness, the master builder.

Roberto Tessari

Five kinds mouse-traps. Images, voice and imagination in the mises en abyme of the baroque theatre

The essay analyzes the forms of mise en abyme and dumb-show adopted in different culture of European theatre in the course of the first part of the seventeenth cen-

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tury. Discusses the following texts and performances: *Hamlet*, *A midsummer night's dream*, *Pericles*, *Prince of Tyre* of Shakespeare; *El Retablo de las Maravillas* of Cervantes; *Li due Covielli* and *Fontana di Trevi* of Gian Lorenzo Bernini. Inside of these works, the analysis concerns especially the phenomena of relations between evocative force of the word and artifice of the visual scene.