



Abstracts

Manlio Marinelli

The Visual Code in Athenian Tragic Performing Composition: Between Poetry and Material Staging

The tragical poets were used to composing both the verbal and the performing text. This article is going to examine the sources which deal with this item. Going through Platon's *Republic*, Aristotle's *Poetics*, some of Aristophane's comedies and the ancient *Scolia* the author aims to reveal the tragical way of composing, in which the poets were involved both as writers and as *metteur en scène*.

Giuseppe Leone

Shakespearean Ékphrasis. Hermione: A Living Masterpiece

Reality/appearance dichotomy can be considered one of Shakespeare's most celebrated *topoi*. This paper aims at exploring this conceptual opposition analyzing the statue of Hermione presented in *The Winter's Tale*. Through the ékphrastic lines uttered by Leontes, Perdita and Paulina the statue is described in detail. Yet, as a matter of fact, the sculpture "carved" by Giulio Romano is an extraordinary falsehood: a representation within the representation. In truth, the statue of Hermione is nothing but Hermione in the flesh; her body is not a lifeless *objet d'art*, but is a motionless shape performing as a statue. In so doing, the Queen, the original mould, pretends to represent her own image. She transforms her body into an imitation, into a false likeness. Thus, once again in the Shakespearean canon, seeming and being, deceit and truth, appearance and reality are thoroughly entwined.

Arianna Frattali

If the Queen Falls in Love: Didone abbandonata by Pietro Metastasio

Didone abbandonata was Metastasio's first drama for music. It was performed in Naples in 1724 and subsequently replicated and modified for the most famous Italian theaters. This drama was born from an artistic collaboration and the close personal

relationship between the poet and singer Marianna Benti Bulgarelli but soon crosses the representative contest for which it was thought, becoming a canonical encounter for many musicians down to the first half of nineteenth century. This scientific essay reconstructs the complex and twofold editorial and theatrical adventure of the first Metastasio's drama and analyzes the implications of the dramatic text that gives new light to the myth of Virgil Carthaginian queen of theatrical context of seventeenth century.

Lucia Daniela Salamone

«My mouth is an altar / where your kiss is God!». *A Modern Enchantment of Love in Puccini's Manon Lescaut*

Manon Lescaut, Giacomo Puccini's third troubled opera, was often mistreated by critics. Nevertheless, if stripped of the influence of Puccini's greatest works and of those of other authors on the same subject, the interpretation of *Manon Lescaut* reveals unexpected boldness and affinity with the innovations of Wagner and the twentieth-century theatrical language. The last act symbolically embodies these aspects and this is why we have also paid attention to the way in which it was played theatrically.

Fabrizio Fiaschini

Process vs Product? A Retrospective View on the Relationships between Theatre, School and Theatrical Animation

The paper aims to analyze the relationship between process and product in the context of the relationships between theater and school, focusing especially on the season of the Sixties, marked by the phenomenon of the "animazione teatrale", which was distinguished by the novelty and originality of the approaches. In this context, attention will be highlighted on the dimension of the process, understood as a privileged place for the development of creativity and maturity of individuals and groups, often at odds with the product, intended as goods imposed by the system and the ruling class. Finally, we will focus on the synthesis between process and product conceived from the "animazione teatrale" in the theatrical concept of "drammatizzazione".

Gerda Baumbach

Crossing Borders: Studies about History of Theatres. The Case of Leipzig as an Example of a Methodological Perspective

In German theatre studies (*Theaterwissenschaft*), the History of Theatre is generally considered a less important field. Initially, *Theaterwissenschaft* was identified almost completely with the History of the Theatre, but only as a mere reconstruction of representations of the past. For that reason, it was considered a positivist discipline, whose task was collection and aggregation of data. Both an attitude of stubbornness, which considered the eighteenth century as a starting point of historical reflection on the theatre, and a consequent identification of theatre as drama were among the peculiarities of *Theaterwissenschaft*. Rudolf Münz (1931-2008), one of the most important scholar in theatre studies, believed that a radical change of mentality was necessary. The historical research from Leipzig, in its present configuration, derives from that radical change of mentality. One of its methodological principles is the cognitive tool of *Theatergefüge*, which this paper will

gradually illustrate through the context of its creation processes and its applications. For the following reflection, the social and historical relations connected to the city of Leipzig during the XVIII century will be a case study, in order to explain the connection between theatre concept and methodology and the way this connection appeared.

Roberto Alonge

Six Characters in Search of an Author Staged by Gabriele Lavia, a Gifted Director-Dramaturg

This article examines the production by Gabriele Lavia, *Six Characters in Search of an Author*, written by Luigi Pirandello. Lavia refuses the metatheatrical approach and prefers to penetrate the plot of the text, which offers us – according to Lavia – a subversive mix of dangerous subjects (incest, paedophilia, exhibitionism and perversions typical of a cuckolded husband). Alonge's analysis exalts the great originality of Lavia's creation and underlines that Lavia pierces the text as an acute Pirandellian philologist, mixing in his script some different editions of the text (the last edition of 1925, the first of 1921, and even the second edition of 1923).