



Abstracts

Manlio Marinelli

Performer Body in Oration Pro Saltatoribus by Libanius

Libanius *Pro Saltatoribus* can be seen as a remarkable source dealing with the Body Laws which ruled ancient Performers. This article analyzes and aims at highlighting the Performer's gestures, training and Body strategies in the way Libanius describes them to the reader. According to him, both actors' mind and soul are not perverted by the rules of their physical performances. Henceforth, the Platonic and Aristotelian theory, which dated back to V and VI centuries, is rejected; at the same time the one growing up in the theatre milieu is strongly asserted. This treatise is an exhaustive source which goes deeply into the study of ancient theatre, of Performer acting and of playing.

Ivan Pupo

Delicate Consciences to the Microscope. New Hypotheses on Svevo

The essay examines the protagonists' "delicate consciences" in three pièces of Svevo – *Inferiorità*, *Un marito*, *La rigenerazione* – in order to uncover the secret background of these consciences and the "monsters" who inhabit it. The essay also delves into a scandalous episode present in *Coscienza di Zeno* and extended in *La rigenerazione*. In the essay the author documents with new observations the opening of the svevian theatre to the powerful influence of Ibsen and Strindberg.

Arianna Frattali

Revisiting the Classics in the Cinema-Scope: Vittorio Gassman's Italian Popular Theatre

As of the 1957-1958 biennium, Vittorio Gassman starts a moment of retrospective reflection on its activities, but also of constant action in different fields, such as theater, cinema and television. In this period matures the idea that lead to the birth of the Italian Popular Theatre on April 3, 1959: a traveling theater that involves and educates the

public through a repertoire accessible to all and culturally also raised. The intent of the artistic project is to awaken the ritual matrix and pedagogical of live performance, making re-aggregation tool, and sharing. This essay reconstructs the activity and the repertoire highlighting the main news of TPI in the theater scene of the Sixties.

Isabella Innamorati

Metatheatricality and Direction in Eduardo's Ogni anno punto e da capo

In *Ogni anno punto e da capo* wrote and directed, but not recited, by Eduardo in 1971, you can get much more significant implications than the tone of the show – a fun reinvention of the revue of the Thirties – could let believe at first. The show stands, in fact, as the peak of an intense season of exchanges and collaborations between Eduardo and the Piccolo Teatro of Milan, also promoted by the interest of Eduardo for modern prerogatives of the role of director. Making use of critical and documentary evidence of the period, the contribution reconstructs the show by Eduardo, focusing on his own directing perspective, characterized by metatheatricality and autobiography, towards a regeneration of national dramaturgy by the lifeblood of the Neapolitan theater tradition.

Roberto Alonge

The Cherry Orchard Staged by Valter Malosti

This article examines the production by Valter Malosti, *The Cherry Orchard*, written by Čechov. Malosti refuses the taste for topicality that pushed Ostermeier, last year, to stage Čechov's *The Seagull* in modern dress, changing the words of the text. This traditional and very faithful production, faces the great čechovian subjects (time's and death' fascination) but that doesn't prevent an original approach according the artistic choice of a director as Malosti, usually inclined to Avant-gard theatrical inventions.