

Anna Scannapieco

*Two or Three Things I Know about Him (On the Plays of the Fumoso, «pellegrino Ingegno de la Congrega de' Rozzi»)*

The present study offers a synthetic overview of some of the key insights that emerged from the first critical commented edition of the plays of the 16<sup>th</sup>-century Rozzi Congregation (Congrega dei Rozzi). The edition focused on the corpus of the Congregation's chief exponent, Salvestro, the paper-manufacturer, called *Il Fumoso*. That work not only provided fundamental methodological indications regarding the philological analysis of dramatic works, but also suggested the possibility of becoming acquainted with a dramatic art quite different from the kind of "theatre we have in mind". The approach involved suspending any hermeneutic pre-judgement, by relying on a painstaking consideration of those witnesses that – albeit reticent – have handed down to us the otherness and richness of that culture.

Carlo Titomanlio

*Mephistopheles' Magic Tricks. Stage Effects for Gounod's Faust*

On March 19, 1859, *Faust* by Charles Gounod was staged for the first time at the Théâtre Lyrique in Paris. The welcome was warm, but subsequent changes to the score, together with some ingenious promotional ideas, soon made a resounding success, so much so that, ten years after its debut, the staging at the Paris Opéra consecrated *Faust* among the masterpieces of the French musical theatre. The scenic design contributed to the approval consistently, being set by a team of well-known artists, according to the custom of the greatest Parisian theaters and making skilful use of current technical devices and stage effects. This paper aims to focus on the astonishing traps and tricks with which Mephistopheles works out to convince Faust to sell his soul. Afterwards, a comparison with the most recent and debated production of Gounod's opera in Paris will be proposed (by Jean-Louis Martinoty in 2011), trying to analyze its distinctive scenic ideas.

Armando Petrini

*The Actor and the Allegory. Some Reflection around Ejzenštejn, Benjamin, Bazin, Brecht*

The essay addresses the important theoretical question of the relationship between actor and character in film and theatrical acting through Benjamin's distinction between symbol and allegory, also reflecting on the topic of Sergej Ejzenštejn, André Bazin and Bertolt Brecht.

Elena Randi

*Petruška, 1911. Fragmentation and Unity*

Elena Randi explores the first staging of the ballet *Petruška* (Ballets Russes, Paris 1911, choreography by Fokine, scene design and costumes by Benois, music by Stravinskij). Mainly through the analysis of the characters' actions and of the *décor*, the author demonstrates that the little theatre in which a large part of the story takes place represents an ideal microcosm, a space of harmony as well as of ideal performance where dance, music and picture merge; at the same time, it would be a metaphor of Eden. When one of the three beings living in the little theatre allows himself to be led by passions (by subjectivity), harmony is destroyed: Man plunges into the modern era, the age of conflict and dis-order, the age of the loss of original Unity.

Irene De Angelis

*By the Bog of Cats* by Marina Carr: Tragedy of Self-Knowledge

After an experimental period strongly influenced by Samuel Beckett, between the late 1980s and the early 1990s Marina Carr emerged with the «Midlands trilogy» *The Mai* (1994), *Portia Coughlan* (1996) and *By the Bog of Cats* (1998) as one of the most potent and talented Irish women dramatists, competing with celebrated male playwrights, such as Frank McGuinness, Brian Friel, Martin McDonagh, Dermot Bolger, Conor McPherson, Sebastian Barry, and Enda Walsh. This essay will shed light on the last play of the trilogy, *By the Bog of Cats*, tragedy of a «settled Traveller» which Patrick Lonergan has rightly defined as «Carr's masterpiece».

Alessandro Pontremoli

*Problems of Dance Dramaturgy*

In dance, we are beginning to talk about dramaturgy from the end of the Nineties of the Twentieth Century, when Pina Bausch began to regularly make use of the collaboration of the dramaturg Raimund Hoghe. Unlike the theatrical tradition, within which the dramaturg has a role of mediator between stage and audience in the form of literary adviser of the director, the dramaturgy of dance inaugurates new processes closer to the post-dramatic theater and performance and influenced by postmodern dance studies. First, the essay investigates the effects and the feelings caused by the interaction between all the material involved in the composition of a danced performance and perceptive and cognitive ability of the spectators; secondly the essay explores the power relations that are established among the different actors of dance production (dancers, choreographers, curators, dramaturgs).

Franco Perrelli

*Marcello Mastroianni and Peter Brook*

The essay, focusing on the relationship between Marcello Mastroianni and Peter Brook (1984), also analyzes the relationship of the Italian actor with his theatrical and cinematographic vocation, in relation to the historical situations of Italian theatre.

Anna Barsotti

*Odissea A/R by Emma Dante. Reactivation of myth in two movements*

With the reworking of the initial and final episodes of the homeric *Odyssey* (Telemachy-*outward* and *Odysseus-return*), *Odissea A/R* by Emma Dante may be included among those dramatization works that try to reactivate a source of the past, whether dramatic or not, with all the meanings that allow it to be transmuted over time. By comparing the drama with the *Odyssey*, which for the Palermitan writer and stage director represents a way to “go back to her own origin”, but also with the different scripts that anticipate the printed edition (Glifo Edizioni, Palermo 2016), the essay analyzes the dramatic design and the peculiar language used by the artist, oscillating between different registers: *high*, when descending from Homer, more often *low*, and in dialect. It also opens up speculations about the performance, aiming to point out the considerable traces included in the written page, that rouse the reader's imagination.

Roberto Alonge

*Una delle ultime sere di carnevale* by Beppe Navello

The essay examines the last production of Beppe Navello, *Una delle ultime sere di carnevale* by Carlo Goldoni. In his famous staging of 1968 Luigi Squarzina interpreted the play as a metaphor of difficulties of *mise-en-scène* in the years of the birth of the public theatre in Italy. Navello, on the contrary, explores the play in its own autonomous structure, as a network of interesting characters for themselves, focusing on the clash between men and women.