

SUMMARIES

SAGGI

GIUSEPPE ADAMI

Sham Fights and Mock Sieges: An Enduring Antiquity in the Medieval and Pre-modern Representation of War

The article examines the centuries-old relationships between the world of war and the world of spectacle. It analyses different examples of sham fights and mock sieges, which belong both to Roman times as well as the medieval and pre-modern periods. The aim of this analysis is to show how over the course of time these military events remained essentially unchanged, being tied by common organisational and ideological threads. The ritualised exhibition of war in the ancient and late ancient world is thus reflected in the ethos of the medieval 'bellatores', remaining almost entirely the same up to the emergence of the better known examples of the gentleman soldier and the official of pre-modern armies. The festive and spectacular aspects of such performances consolidated the military world's resilience to change, surviving the countless transformations that might have questioned its identity.

Keywords: Representation of War, Early Modern Court Festivals, Martial Spectacles, Sham Fights, Mock Sieges.

EMANUELE COLOMBO

Conversioni religiose in Calderón de la Barca: 'El gran príncipe de Fez' (1669)

El gran príncipe de Fez (1669), one of the less studied works by the great playwright Calderón de la Barca, deals with the theme of religious conversions in the Early Modern Mediterranean through the story of Muhammad el-Attaz, prince of Fez, who converted to Christianity and entered the Society of Jesus. The play, whose genesis, fortune and sources are thoroughly examined, discloses Calderón's vision of the exchanges between the Christian and Muslim Worlds in the Mediterranean. Moreover, some passages clearly show the playwright's connections with the Society of Jesus, which allow him to interpret the complex phenomenon of conversions with a profoundly religious sensibility, placing it in the political context of the Seventeenth-Century Spain.

Keywords: Calderón de la Barca, *El gran príncipe de Fez*, Muhammad el-Attaz.

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LAURA PEJA

'Elettra' abbandonata: quando Giovanni Testori incontrò Franco Parenti

The essay deals with the study of an unpublished dramatic text by Giovanni Testori, *Elettra*, of which there is a manuscript and two different typed versions, but which the playwright himself let fall into oblivion. Alongside the illustration of the text and its placement in the broad context of contemporary rewritings of the classical myth, the essay proposes a hypothesis of dating to the spring-summer 1970 and widens the perspective to theatrical Italy (in Europe) of the period. This, for the purpose to enlighten the author's creative work and its development, also made up of breaks, turning points and second thoughts, but consistent in its path towards a theatre that is both popular and 'visceral', centred on the concreteness of an actor's body (as always for the great playwrights of history). A creative itinerary that, perhaps a bit surprisingly, is very much in tune with the theatrical and more widely cultural context of the period, with echoes, intersections and suggestions by Artaud, Brook, Grotowski, Pasolini.

Keywords: Giovanni Testori, *Elettra*, Twentieth century Italian theatre, Popular theatre, Rewriting of the classics, *Amleto*.

DOCUMENTI E TESTIMONIANZE

LORENA VALLIERI

La festa della Porchetta a Bologna: nuove prospettive di indagine (i)

The essay reconstructs some episodes of the Feast of the Porchetta. A civic event of long history that, at least from the end of the Sixteenth Century, used different artistic, literary, musical and spectacular typologies to convey the ambitions of the Senatorial aristocracy of Felsina. It was also a highlight of the ephemeral state and allowed Bologna to be assigned its rightful place among the European capitals of the spectacle of the Ancient Regime. An extensive unpublished documentation preserved at the Archivio di Stato di Bologna, including two contracts for the construction of theatres and workshops for the fairs of 1627 and 1702, and an iconography of 1697, testify to an unexpected organizational punctuality.

Keywords: Bologna, Festa della Porchetta, Alessandro Saratelli, Alessandro dal Fiume.

RICERCHE IN CORSO

FRANCESCA SIMONCINI

Una coppia d'arte dello spettacolo italiano del Novecento: Rina Morelli e Paolo Stoppa

The section is devoted to the biographical profiles of Rina Morelli (1908-1976) and Paolo Stoppa (1906-1988).

Keywords: Biography, Actors, Repertory, Performance.

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LEONARDO SPINELLI
Elvira (detta Rina) Morelli

Born into a family of actors, Rina Morelli had a reserved and shy nature. Endowed with an instinctive interpretative sensibility and a refined stylistic prowess, she imposed herself as an internationally renowned theatre actress. Her professional liaison with director Luchino Visconti, for whom she was a point of reference, defines one of the most significant moments of post-World War II Italian theatre. Her talent allowed her to effortlessly perform for the different means of expression, from cinema to television, to radio to voice overs.

Keywords: Biography, Actors, Repertory, Performance.

LEONARDO SPINELLI
Paolo Stoppa

Paolo Stoppa was one of the most complete and representative actors of Italian 20th century theatre, able to combine the personality of the ‘mattatore’ with the rigour required by modern theatrical direction. His collaboration with Luchino Visconti and Rina Morelli defines one of the most intense moments in the history of Italian theatre. Active in the cinematic scene for over half a century and partaking in nearly two hundred films, from the mid-Sixties he gave a decisive impulse to the development of the budding consumer show business.

Keywords: Biography, Actors, Repertory, Performance.

INDIZI DI PERCORSO E PROGETTI

CARLOTTA POSTH
Le rôle du comique dans trois moralités polémiques au temps des guerres de religion (milieu du 16^{ème} siècle)

In the 16th century, the social and political upheavals brought about by the Reformation also resonated on the French scene. This article analyses three ‘polemical’ morality plays as influential vectors of «threat communication» in the context of the French Wars of Religion. Catholic theatre is nowadays less known and less studied than the many ‘Protestant’ plays that polemicized against the Roman Church. By analysing three anti-Protestant plays, this contribution aims to put into perspective the Catholic response to the growing influence of reformist currents in the city of Rouen in the mid-16th century. *L’Eglise et le Commun* builds a threatening scenario of an elusive enemy in its own ranks while *Hérésie, Simonie, Force, Scandale, Procès et l’Eglise* and *Le Maître d’Ecole* show and condemn in a more concrete way the actions of the denominational opponent. Surprisingly, some of the plays contain many comic

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elements, while laughter does not seem, at first glance, to be the appropriate response to a threat. The article aims to highlight the functions of laughter in the «threat communication» of the anti-protestant morality plays.

Keywords: Morality play, Threat, Laughter, Reformation, 16th century.

CATERINA PAGNINI

Henry Stuart 'The Rising Sun of England': The Creation of a Prince of Wales (June 1610)

In 1603, at the death of Elisabeth I, the succession of James I Stuart to the throne of England marks the beginning of a new policy of openness for the kingdom, admirably pursued by the first-born Henry. The heir to the throne summarizes the far-sighted political visions of his father and the European Renaissance model of the court of Denmark filtered by his mother, Anna of Oldenburg, coming to conceive a magnificent project of political and cultural renewal inspired by the Medici court of Florence. In June 1610, at the age of fourteen, the «Rising Sun of England» officially appeared to the Capital of the kingdom, the English court and the European ambassadors on the occasion of its investiture as Prince of Wales, that strategic dynastic moment that allows him 'to stage' his precise political project through the wise work of the court poet Ben Jonson. A grand cycle of celebrations that includes chivalrous disside, naval battles, fireworks and that reaches its ideological climax in the representation of a masque set up by Inigo Jones. A consistent ideological and iconological programme aimed at announcing at the European courts the coming of the English Renaissance, directly inspired by the political and cultural tradition of the Florentine court of the Medici; a 'European dream' of wide-ranging, too soon shattered by Henry's untimely death but which, even in the brevity of its unfolding, has traced the way towards new and unprecedented perspectives.

Keywords: Henry Stuart, James I Stuart, Anna of Denmark, Inigo Jones, Ben Jonson, English masque, Court spectacle.

CARMELA SAVIANO

La Sezione teatrale del Museo nazionale di San Martino: storia delle trasformazioni di «una perfetta e perenne memoria di comici sommi e carissimi a Napoli»

The essay analyzes the history, from its origins to the present day, of the Theatre Section of the National Museum of San Martino, emphasizing the relationships between the staging choices made over the years, and the articulated events of the Neapolitan theatrical life. The survey, carried out through an unprecedented comparison between the sources and the documents collected, preserved and carefully ordered in the Institute's Historical Archive in over one hundred and fifty years, constitutes a contribution to the knowledge of a museum reality that still awaits an overall museo-

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graphic and museological revision. Born at the behest of Vittorio Spinazzola around the end of the 19th century, the 'empathic' space dedicated to the Neapolitan theatre in the city museum since the third decade of the Twentieth Century has undergone a gradual process of marginalization generated by aesthetic logics. Only in recent years, while still awaiting a decisive relaunch in terms of local development and active participation of citizens, it has been brought to the attention of the public, thanks to the opening of new viable perspectives towards the enhancement of the museum's theatrical heritage.

Keyword: Naples, The National Museum of San Martino, The Neapolitan Theater, Museology, Documents.