

# Contents

---

*Acknowledgments* vii

*Note on Terminology* ix

Introduction 3

- 1 Why the Theatre? The Role of the Stage in the Theoretical Debate Surrounding the Poetry and Poetics of the Neo-Avant-Garde 13
  - 1.1 A Bitter *aperitivo* 13
  - 1.2 A Knot of Theoretical and Practical Issues 18
  - 1.3 Contemporary Press Coverage 25
  - 1.4 Poetry and the Stage 33
  - 1.5 The Example of Pagliarani 48
  - 1.6 Sanguineti and the Theatre of the Neoavanguardia 70
  - 1.7 A "Manifesto minimo" for a Teatro dei Novissimi 76
  - 1.8 *Il Verri's inchiesta "Sul teatro"* 93
- 2 The Italian Stage in the 1960s 102
  - 2.1 Carmelo Bene 105
  - 2.2 Mario Ricci 110
  - 2.3 Carlo Quartucci 120
  - 2.4 Giuliano Scabia 127
  - 2.5 After 1965 135
  - 2.6 The Evolution of Quartucci's and Scabia's Theatre 141
  - 2.7 Brecht and "Brechtismo" 144
  - 2.8 Artaud and the Living Theatre 145
  - 2.9 The Convegno di Ivrea 148
  - 2.10 Pasolini and the "Teatro di Parola" 158

- 3 A Few Theoretical Notes on Breath and Text: Antonio Porta and Giuliano Scabia 161
  - 3.1 An Ambivalent Relation 161
  - 3.2 Reasons for Convergence and Divergence 164
  - 3.3 The Words of “corpo-voce”: Oral versus Written 168
  - 3.4 The Changing Status of the Text 181
  - 3.5 Giuliano Scabia: An Extreme, Exemplary Path 186
  - 3.6 Antonio Porta’s Hungry Verse 193
  - 3.7 The “Battle of Castelporziano” 209
- 4 An Introduction to Pagliarani’s Theatre 219
  - 4.1 Theatre as “Verification” 222
  - 4.2 Languages and Characters 231
  - 4.3 The Function of the Chorus 238
  - 4.4 *Exempla* Devoid of Moral 242
- 5 Collaborations and Convergences: Pagliarani, Giuliani, Celli, and Sanguineti 251
  - 5.1 Giuliani and “Il teatro dei Novissimi” 251
  - 5.2 *Pelle d’Asino*, according to Perrault 261
  - 5.3 *Grottesco per musica* 263
  - 5.4 The Play’s General Plan 265
  - 5.5 Act Two Manuscripts 267
  - 5.6 The Comparison with Giuliani’s *Povera Juliet* (“Poor Juliet”) 269
  - 5.7 The Rewriting of Jarry’s *Ubu Roi* 272
  - 5.8 *Ubu*’s Intertextuality 273
  - 5.9 *Ubu*’s Language: Interpretations and Puppets 277
  - 5.10 Jarry’s Reception in Italy 282
  - 5.11 Seneca, Nero, and the Land Surveyor K. 286
  - 5.12 The Rewriting of *Faust* by Pagliarani and Celli 290
  - 5.13 Conclusions 320

*Interviews*

- Interview with Valentina Valentini 323
- Interview with Pippo Di Marca 337
- Interview with Nanni Balestrini 349
- Interview with Giuliano Scabia 357

*Notes* 375

*Works Cited* 425

*Index* 441