



Dal Settecento al primo
Novecento

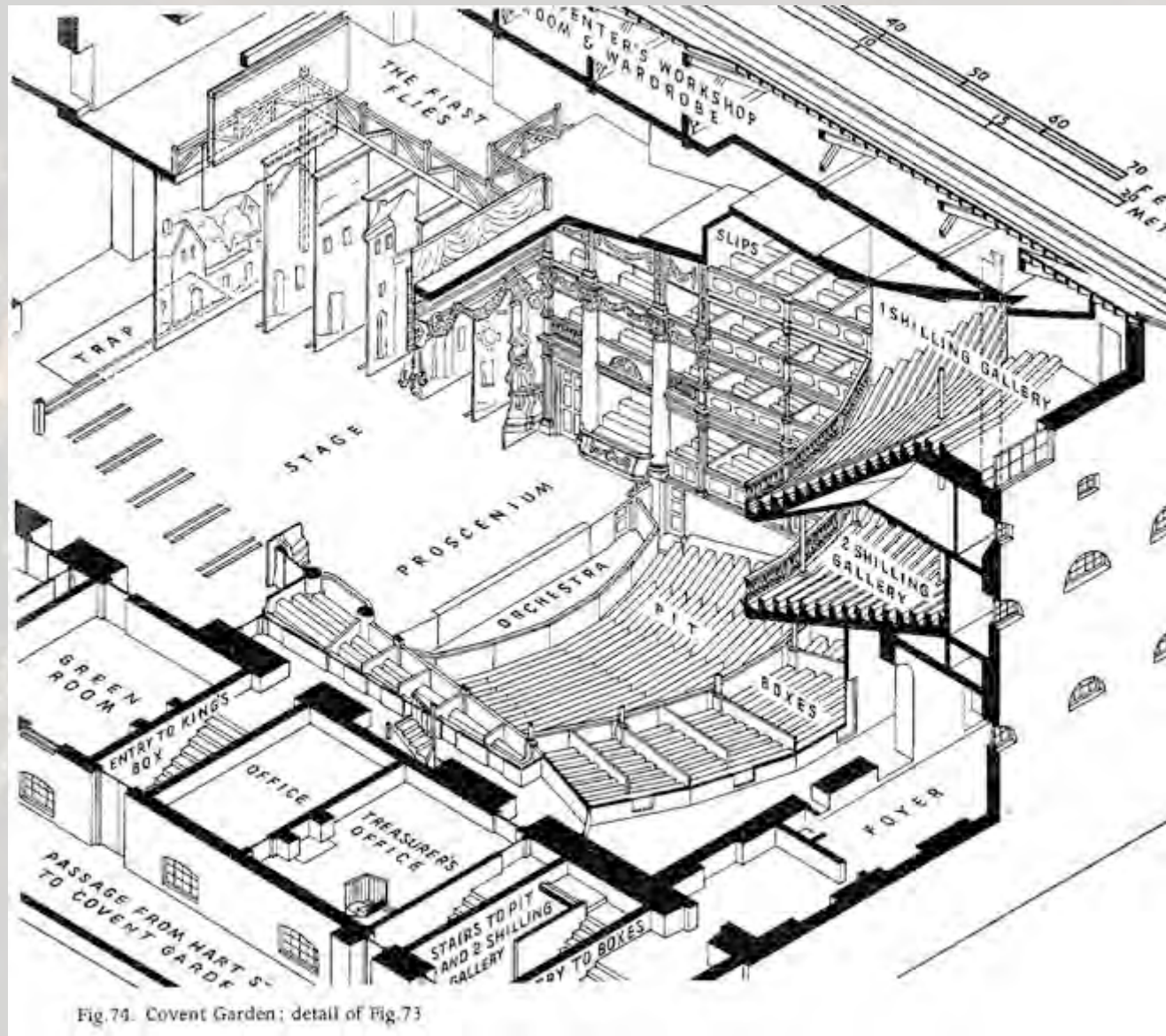


Fig. 74. Covent Garden; detail of Fig. 73

Covent Garden Theatre (1731-32)

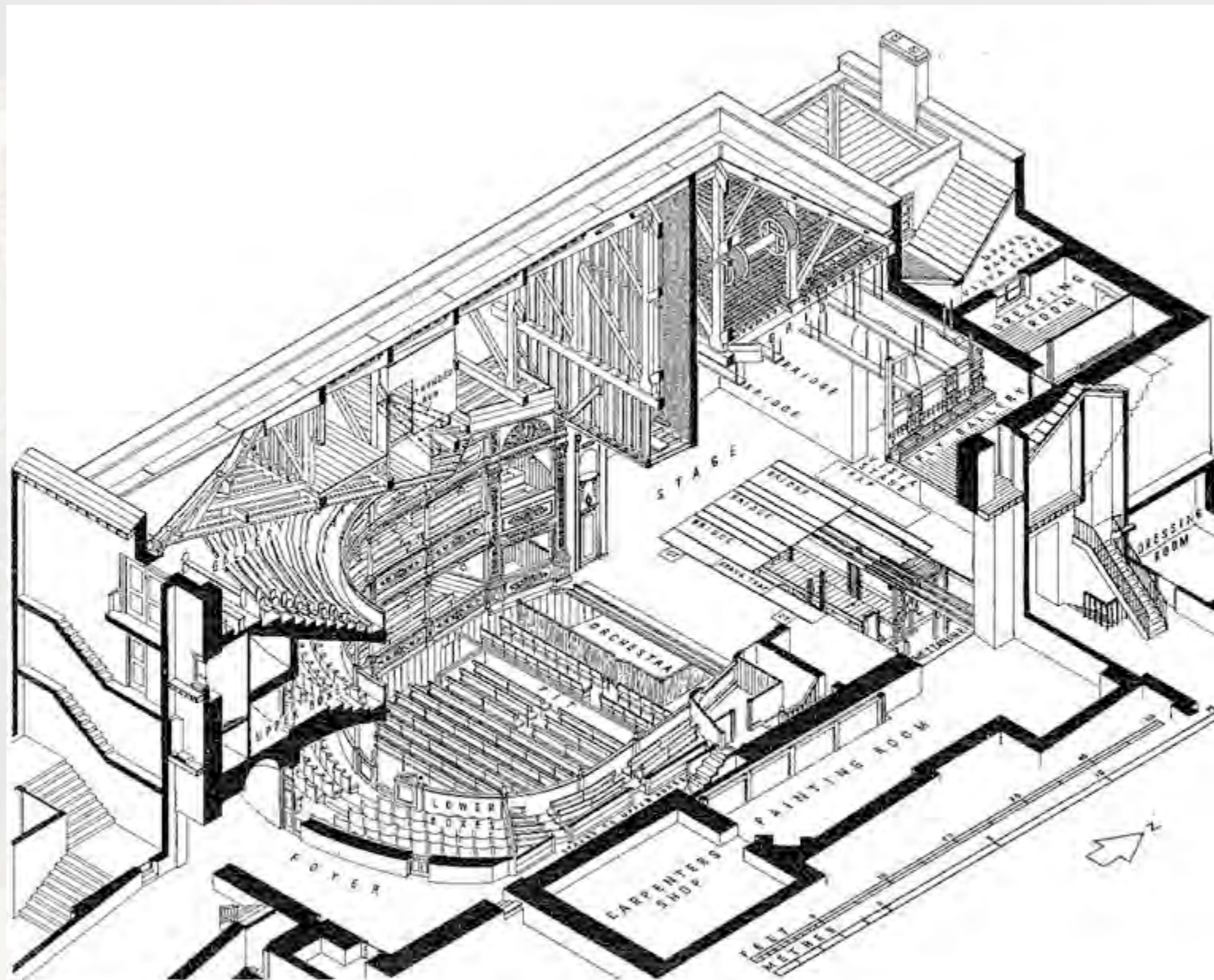


Fig.76. The Theatre Royal, Bristol, Thomas Paty, 1764–66: scale reconstruction

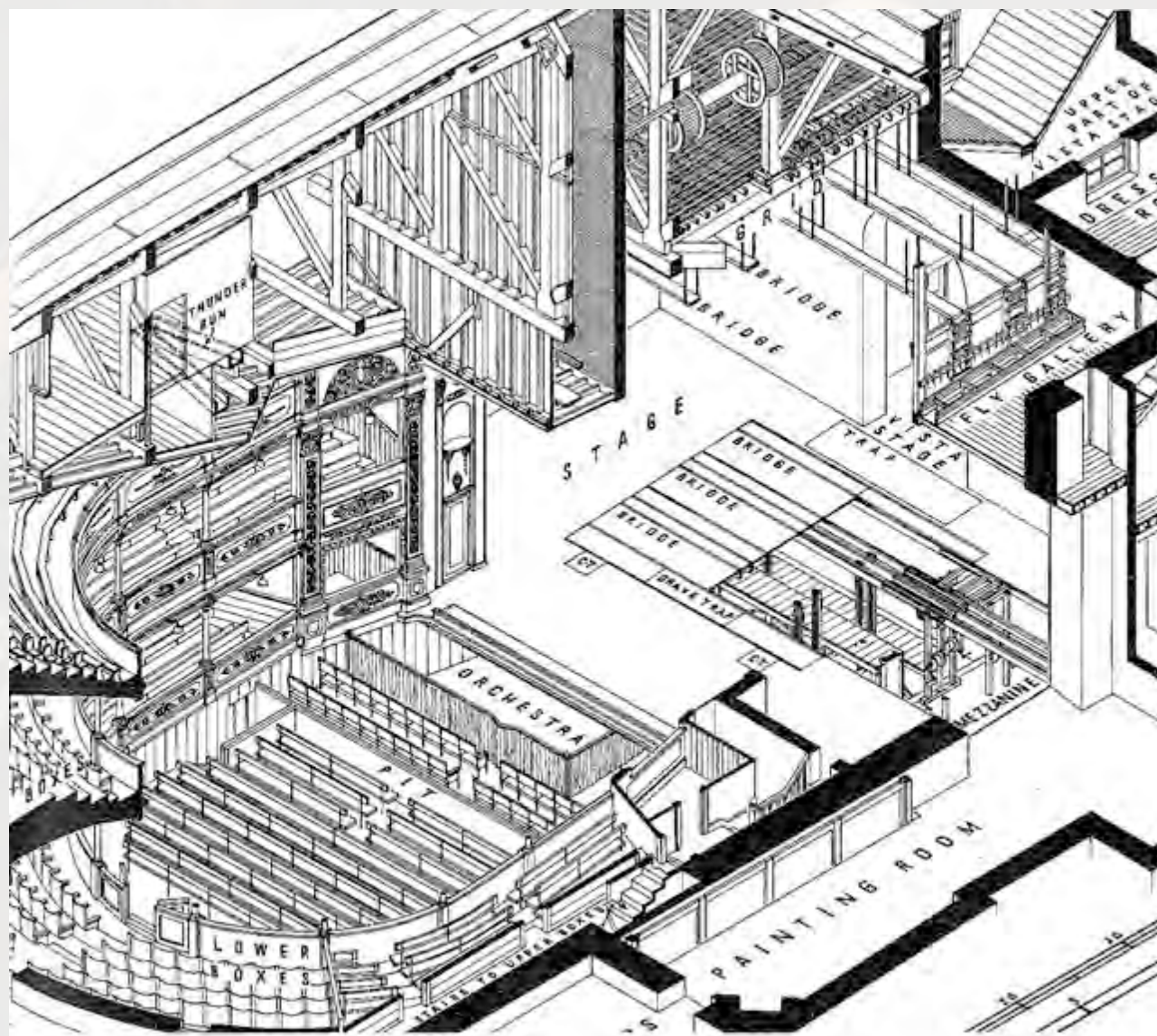
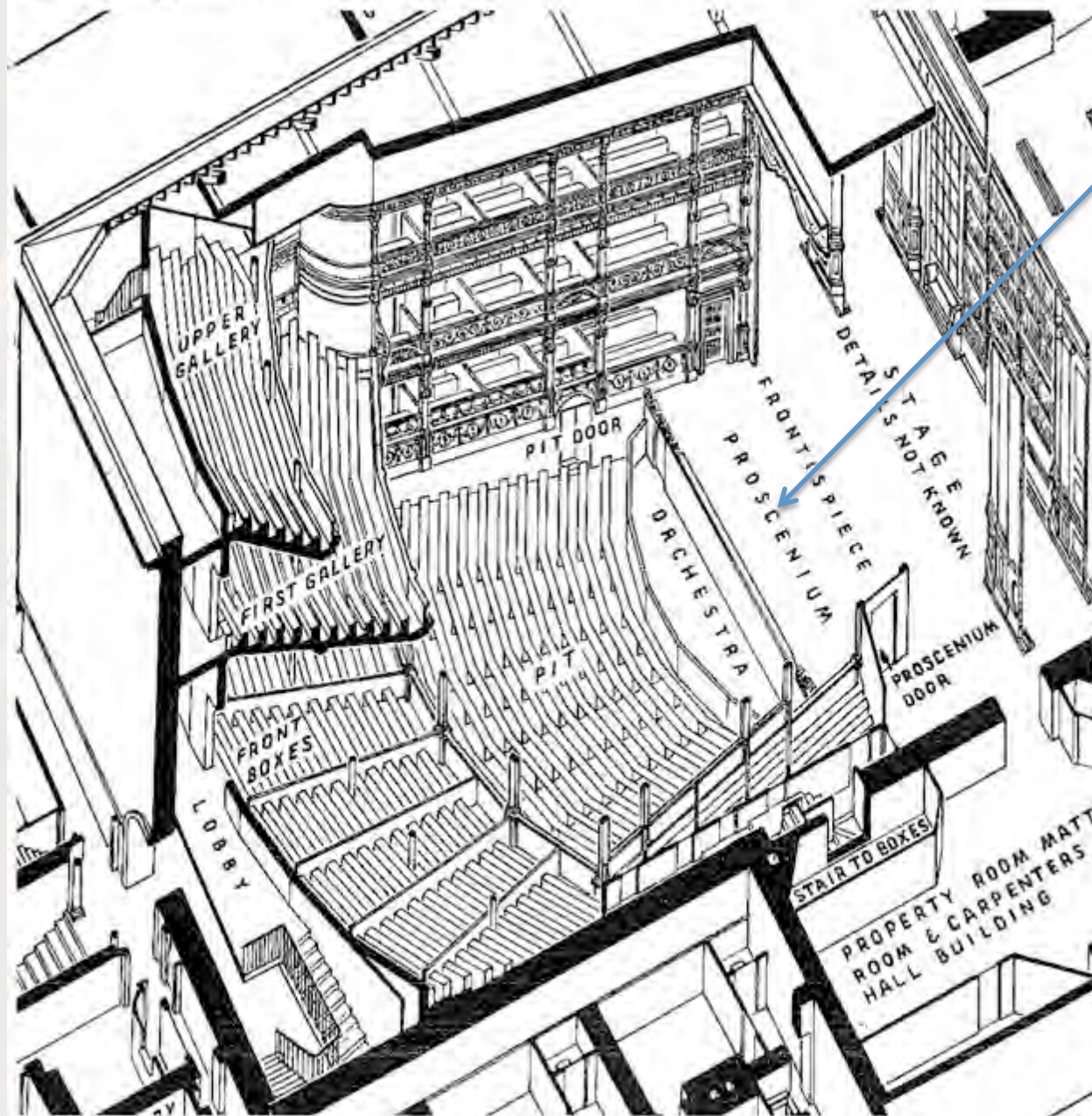
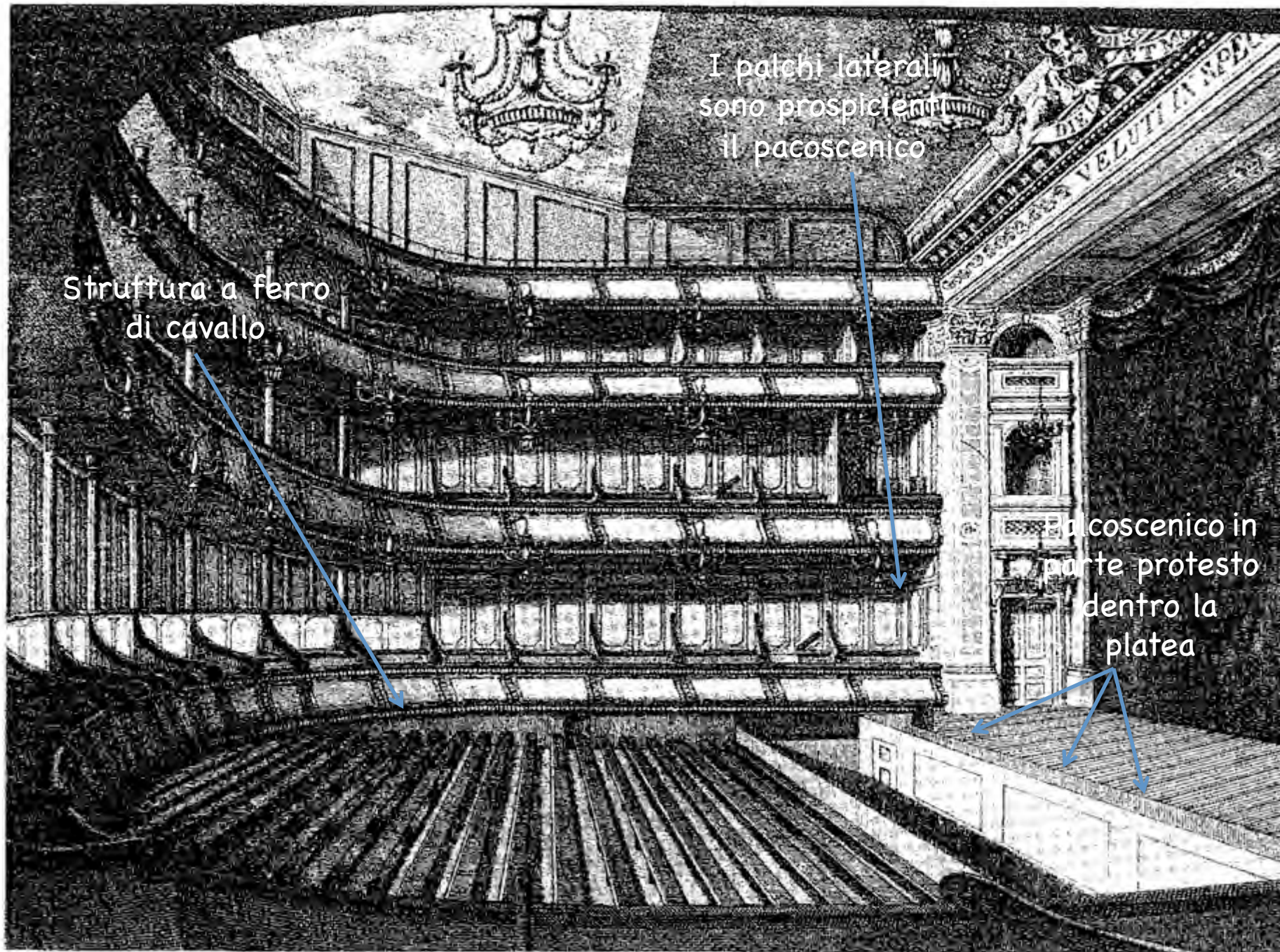


Fig. 79. The Theatre Royal, Bristol: detail of Fig. 76

Fig.84. Drury Lane, 1775: detail of Fig.83



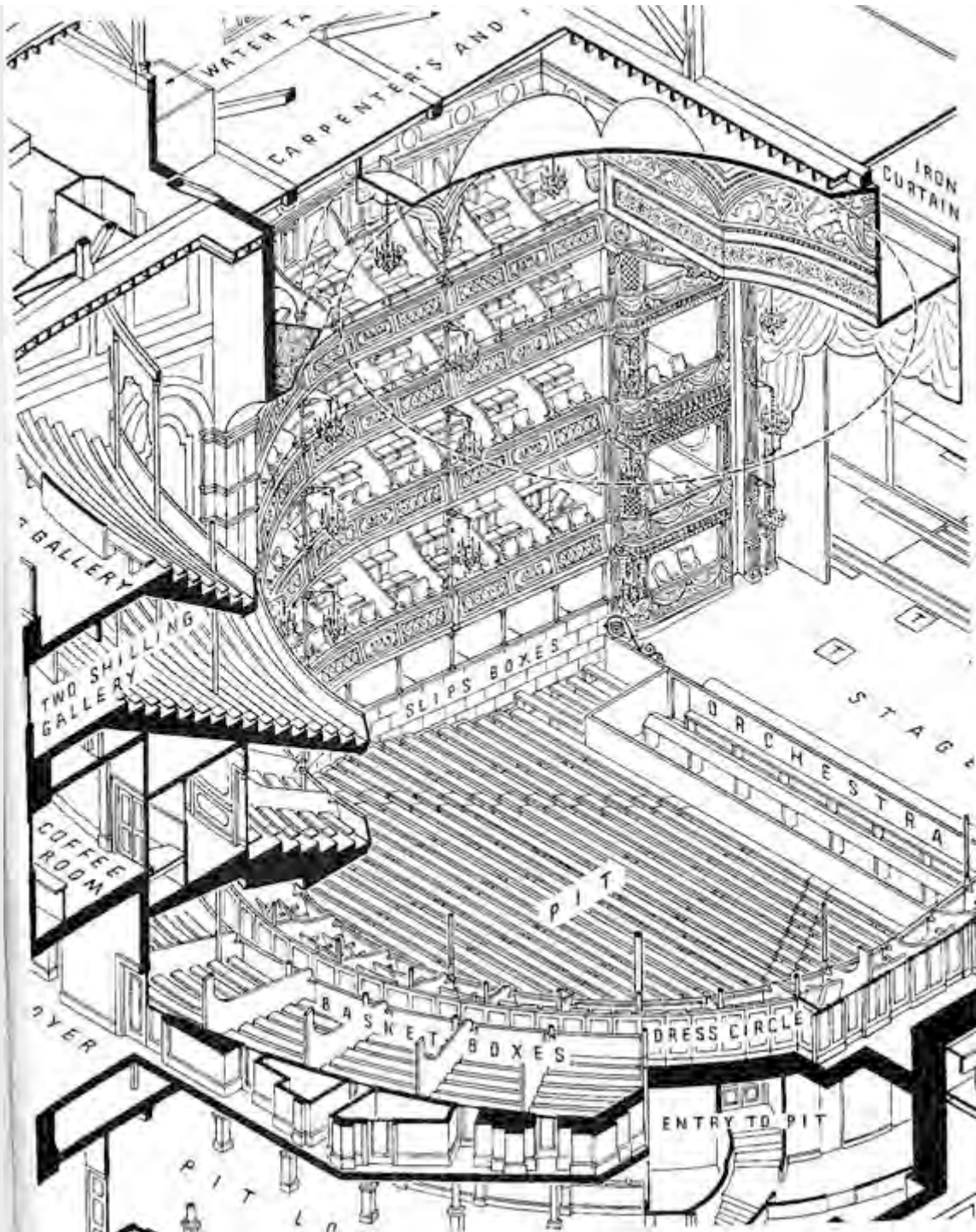


Struttura a ferro
di cavallo

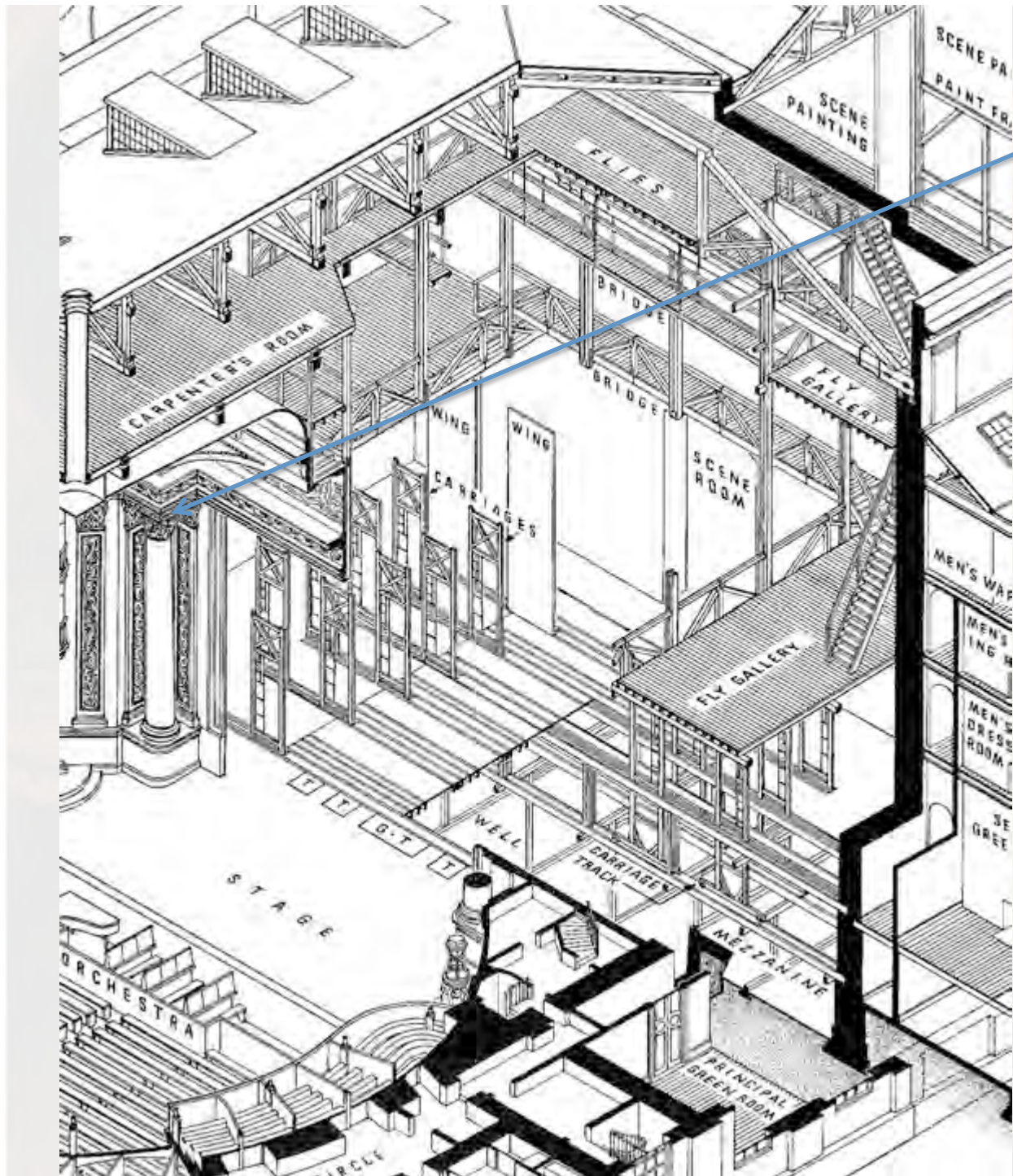
I palchi laterali
sono prospicienti
il palcoscenico

Palcoscenico in
parte proteso
dentro la
platea

Fig.89. Covent Garden: the auditorium, 1794

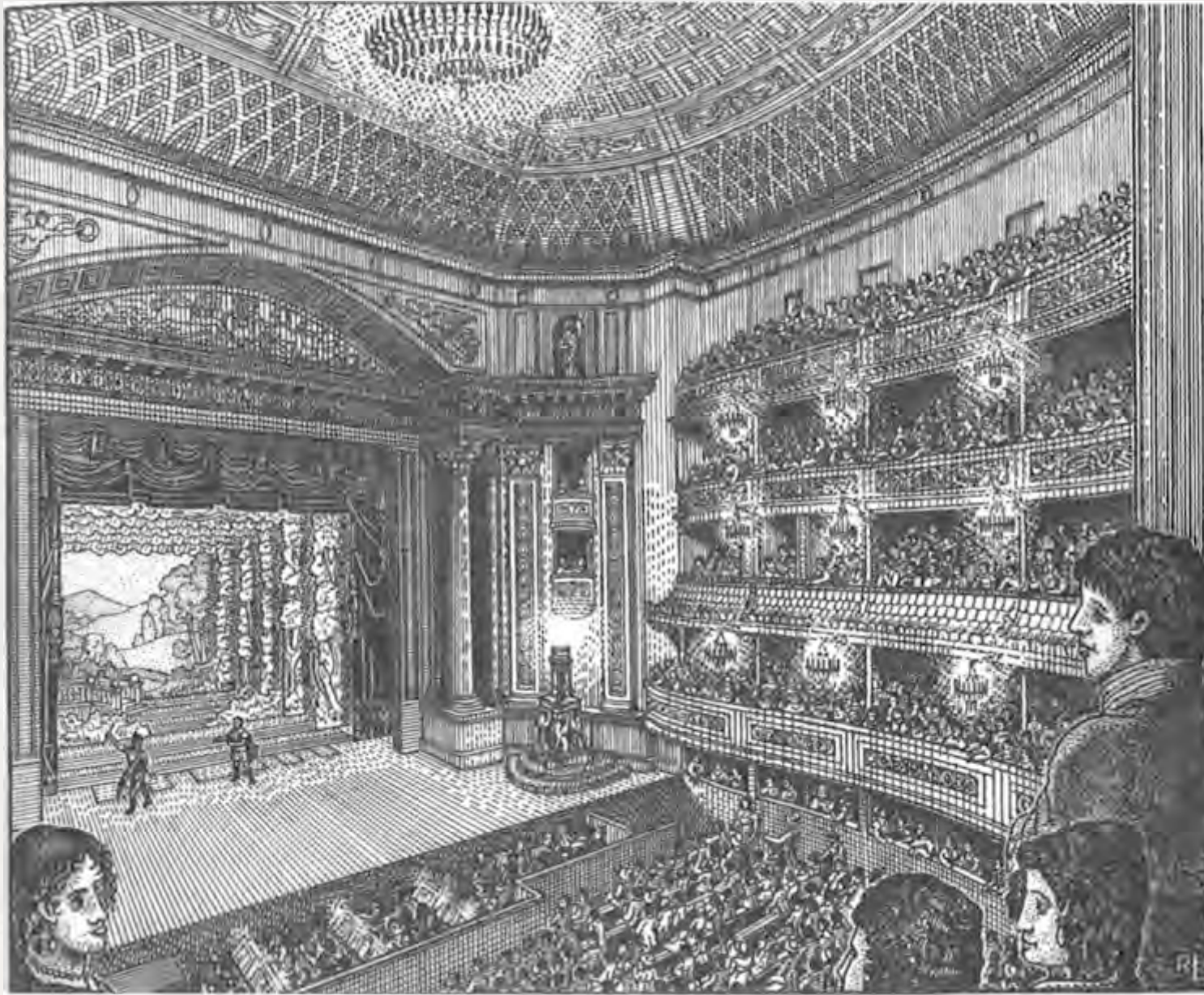


Drury Lane Theatre
(1794)



Arco di proscenio

Drury Lane
Theatre (1812)



Drury Lane Theatre (1812)

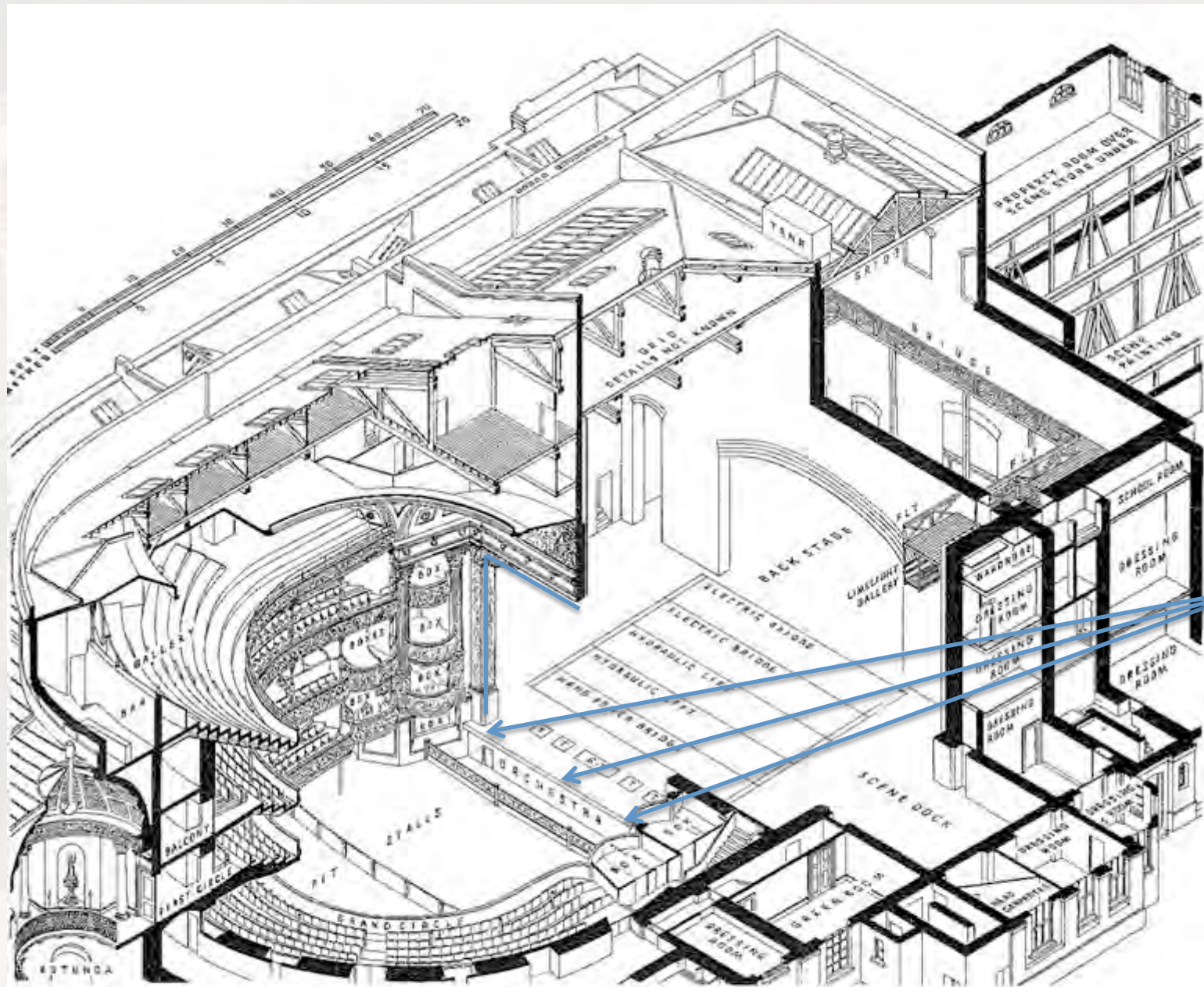
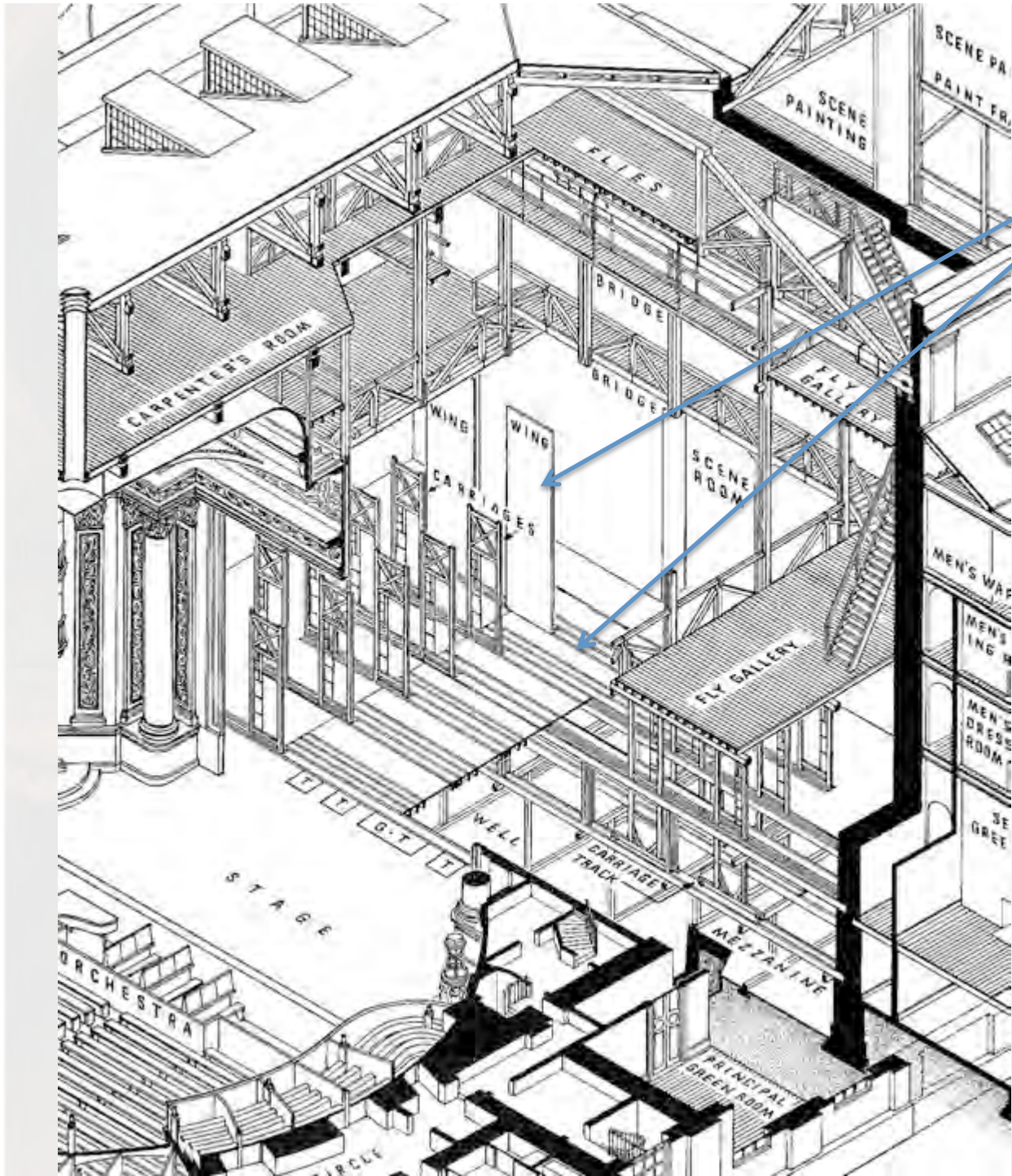
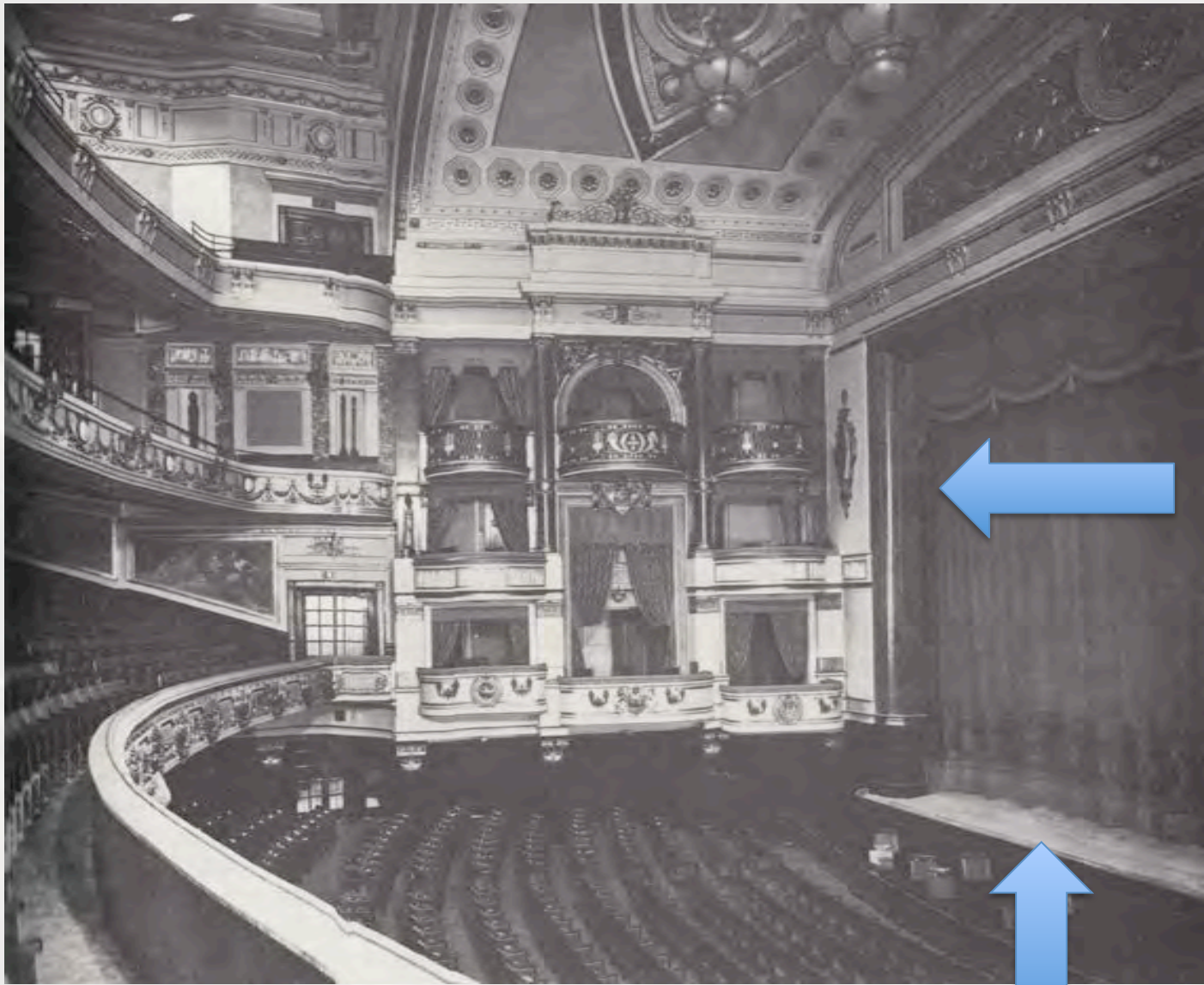


Fig.178. The Theatre Royal, Drury Lane, P. E. Pilditch, 1904: scale reconstruction based on drawings and photographs in the G.L.C. collection





Drury Lane Theatre, London - 1921-22

Così William Archer (1856 - 1924), critico letterario e teatrale, amico di George Bernard Shaw, parla della strutturazione in atti del dramma, nel suo *Play-Making: A Manual of Craftmanship* (pubblicato nel 1912):

It is a grave error, then, to suppose that the act is a mere division of convenience, imposed by the limited power of attention of the human mind, or by the need of the human body for occasional refreshment. A play with a well-marked, well-balanced act-structure is a higher artistic organism than a play with no act-structure, just as a vertebrate animal is higher than a mollusc. In every crisis of real life [...] there is a rhythm of rise, progress, culmination and solution. [...]

We have seen that a play consists, or ought to consist, of a great crisis, worked out through a series of minor crises. [...] It must be remembered, however, that the standard of verisimilitude naturally and properly varies with the seriousness of the theme under treatment. Improbabilities are admissible in light comedy, and still more in farce, which would wreck the fortunes of a drama purporting to present a sober and faithful picture of real life. Acts, then, mark the time-stages in the development of a given crisis; and each act ought to embody a minor crisis of its own, with a culmination and a temporary solution. [...]

The act-division positively enhances the amount of pleasurable emotion through which the audience passes. Each act ought to stimulate and temporarily satisfy an interest of its own, while definitely advancing the main action.