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Sommario/riassunto	Amadei-Pulice examines the conflict between Lope's dramatic formula (comedia) and the new polytechnic formula that in the hands of Calderon merged dramatic poetry with visual and auditory effects (comedia de teatro). The author places the Spanish baroque theater within the wider context of a revolution in the theory of representation, signs, and meanings that took place at the beginning of the seventeenth century and marked the appearance of a new dramatic style: the stile rappresentativo. Special attention is given to the techniques and applications of perspectival scenery, stagecraft, optics