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ABSTRACTS

Cuando Suiza colaboraba con el genio español

In 1939, between the end of the Spanish Civil War and the beginning of the Second World War, Geneva was hosting a great exhibition of paintings from the Spanish Prado Museum. Mayte Garcíaa-Julliard Nombela reconstructs the political development and the power struggles which led to this mayor event and analyzes its ideological implications.

Catarsis y público en El público *(1935),* Guillermo Tell tiene los ojos tristes *(1955) y* El concierto de San Ovidio *(1962).*

Catharsis is one of the defining moments of tragedy. Analyzing texts by García Lorca, Sastre, and Buero Vallejo, Christophe Herzog proposes a new approach to this central phenomenon of theatrical communication, drawing on an image derived from quantum theory: the encounter between materia and its antimateria producing light.

La construcción del sujeto moderno

This text tries to show how the subject of Modernity was elaborated at the light of the emergence of capitalism and the Enlightment, using Locke's *An Essay concerning Human Understanding*, and two well known novels in XVIIIth Century England, Daniel Defoe's *Robinson Crusoe*, and Samuel Richardson's *Pamela*. From semiotics, and philosophy to politics, Giulia Colaizzi argues in favour of a model of analysis able to historise both production and reception of literary artifacts.