

SUMMARIES

Giuliano Scabia. *But I insisted on my keeping flying a little longer. The second letter to Dorothea about the Devil and the Angel*

A poetical account of a theatre trip to Paris made by the author in 1987. That experience in the theatre comes to life in his narration which is not simply a descriptive account of his work; he speaks of it as part of his own life, and creates a cluster of images through which the account itself becomes a vision and theatre of poetry.

Fabio Mollica. *About Stanislavskij and the meaning of «pereživanie»*

Analysis of the semantic value of the Russian verb «pereživat» and substantive «pereživanie» as they are used by Stanislavskij. The author takes into account all the shades of meaning both terms have in the spoken language as well as in the Russian theatre culture and literary works. On these grounds he shows that the Italian terms «rivivere» and «reviviscenza», which have been adopted in the Italian studies on Stanislavskij, do not cover their manifold meanings. An essentially new image of Stanislavskij comes out, thus obliging any researcher hereafter to consider Stanislavskij's vocabulary with an enhanced philological attention.

Claudia di Luca. *Between «experimentation» and «professionalism» in the theatre: Pio Enea II Obizzi and the performances in the 17th century*

The seventeenth century stage has always been scarcely taken into consideration by the Italian historians, whose specialized interests were divided into three different and separate fields: theatre, literature and music. As a matter of fact, if we look above all at the action of the median figures – such as the noble «amateurs» versed in the stage but not yet quite leaning to an organizational professionalism – we realize that there is no real division in the practical manifestations

of the 17th century culture. The figure of Pio Enea Obizzi in the Po area (an important one for the theatrical choices of the time) is the right example linked as his action is with singers, architects and stage designers, professional actors etc., and placing itself as the organizational pivot of the stage business in its different aspects.

Franco Vazzoler. *The poet, the actress, the singer. Speaking of Chiabrera and the 17th century theatrical and musical life*

Through the sixteenth and seventeenth century controversies an opposition emerges between professional and amateur players, so clearly and so frequently as to mislead even the modern historiography. On the contrary, the mutual relation between the two categories seems to be rather different. The author examines the action and the writings of a man of letters as Chiabrera and of an actress as Isabella Andreini, placing them in their material context, and he shows the efforts the professional actors did to get in touch with the official culture as well as the efforts of the literary world to understand and absorb the other culture, thus acquiring a fresh awareness of the stage.

André Gide. *Advice to a young actress*

These pages by Gide were written in the summer 1942; they have been printed over and over again, but have scarcely attracted the attention of the critics. The «advice» Gide addressed to his natural daughter Catherine is a masterly dramaturgical reading of some texts by Racine, and shows his high quality as a theatre observer. We feel compelled to re-examine Gide's whole contribution to the theatre – not simply as a literary dramaturgical contribution but as the result of such a daily contact with the living practice in the theatre as we can see, for instance, from his letters or from the pages of his *Journal* or his relations with the theatre men and culture of his own time.