

SUMMARIES

Franco Ruffini. *A pedagogic novel*

The author analyses the two books by Stanislavskij which are called in the Italian editions *La mia vita nell'arte* and *Il lavoro dell'attore*. Ruffini identifies the different writings which make up the two books, reconstructs the ways and occasions of their original drafting, records the story of their editions in different countries and languages, in order to be able to suggest and develop the hypothesis that there is a substantial parallelism in the content of the two texts which allows them to be read «laid one upon the other, through transparency». Then the autobiographical novel might be an earlier drafting – characterized by a «disorder» coming from life – of the more orderly and thoughtful materials of the following theoretical work. If laid one upon the other the two texts will compound one single, impressive witness of Stanislavskij's pedagogical work.

Domenica Landolfi. *A little Medicean theatre and the Accademia degli Incostanti in Florence in the early 17th century*

Through a detailed perusal of a plentiful crop of published and unpublished documents contained in the Florentine Biblioteca Nazionale and Archivio di Stato, the present original and scholarly contribution reconstructs the theatre events which occurred at the little theatre within Giovanni de' Medici's palace between 1611 and 1625 and were mainly produced by a society of young artists gathering in the so-called Accademia degli Incostanti.

Maria Ines Aliverti. «*Poésie fugitive*». *Mlle Dumesnil, Mlle Clairon and some questions pertaining to iconographical descriptions in literary works*

The present essay is part of book of the same author which is soon to be printed: *Poésie fugitive. Sull'attore dell'età di Voltaire*

(Bulzoni, Roma). The essay outlines the context of confrontation and theatrical debate which mark some of the poems dedicated to Clairon and Dumesnil, two actresses of the Comédie Française who were opposite in nature and acting technique. Having annotated and transcribed each line, the author lays down the historiographical and cultural problem of the occasional verse dedicated to actors, and re-establishes the implicit iconography contained in these verses as a real, highly valuable, indirect evidence.

Michele Baraldi. *The «Qabalà» and Antonin Artaud*

For Artaud the «science» of breath is a fundamental theme, being the basis of an actor's work. The «Qabalà» is described as the context in which Artaud *identified* the features of such a «science»; it offered him the words and the conceptual network which allowed him to articulate the elusive concreteness of the «affective athleticism». The present essay closes with the Qabalà being exploited as a key to interpret Artaud's homonymous article, and the author makes use of a personal and unusual style and conceptual planning aimed at respecting the density of the artaudian way of writing.

Frank Hoff. *Zeami the dramatist*

It is the text of a lecture delivered at the international meeting of the Eurasian theatre University on the theme «Performing techniques and historiography», which was held within the Sixth session of the ISTA (International School of Theatre Anthropology, Bologna, Italy, 28th June-18th July 1990). Hoff's investigation is of remarkable methodological importance since he aims at understanding Zeami's dramatic writings beginning from Zeami's own knowledge of theatre practises. Hoff brings out the writer's capacity to determine his writing process and the quality of the language he uses on the grounds of the expected relationship of the written text with the actor's movement and gesture, taking advantage of his special sensitivity coming from his perfect knowledge of the acting technique. So, Zeami's writing gets an inmost dynamic quality which fosters

all kinds of expressions from the actor, from the realistic descriptive expression to the most «abstract» one.

Ferdinando Taviani. *Cieslak pro-memoria*

Ryszard Cieslak died last June, and his death has gone almost unnoticed by the press. This writing goes back over the stages of the great actor's life in the theatre. A member of Jerzy Grotowski's Teatr Laboratorium and the unforgettable leading character in *The Constant Prince*, his «courage» and dedication always marked the quality of his work and life in the theatre. His last interview granted to an American reporter closes this memory.