

## SUMMARIES

Gerardo Guerrieri, *Some letters about Einaudi's «Collezione di teatro» (with a note by S.Geraci)*

Now published for the first time, these letters from Guerrieri's Archives are about the planning of the famous collection of theatre texts, that was to be edited by G.Guerrieri and Paolo Grassi from 1953. The letters tell us of the troubles and hindrances that faced Guerrieri, who aimed – by means of the Collection – at creating a new and superior theatre culture. He had, however, to contend with his publishers' aim to make of it a mirror in which the «common readers'» current tastes were reflected. The focus is on the Italian theatre culture in the 1950s, and the unsuccessful endeavours to make of the theatre a true culture.

Fabrizio Cruciani, *The theatre deeply-rooted in our minds: notes to an architect*

The space for the theatre has today to take account of a divorce between theatres – buildings for dramatic spectacles – and theatre people who escape from these buildings: theatre culture needs a «theatre space». The *forma mentis* that forms our way of thinking about theatre space has its roots in the «teatro all'italiana» which was a living organism, a space qualified as being a field of inner tensions and a cultural idea. The middle-class/Wagnerian reduction of this living organism to a mere frontal opposition between stage and auditorium was at odds with the dilated spaces for spectacles created by the 19th century Romantic culture; this conflict is carried to extremes in the new theatre of the 20th century. The scholarly and historical investigation into theatre needs and forms leads the author to infer that today the buildings for performances are contrasted by the need to create a true «home», that of the theatre people.

Raimondo Guarino, *Torelli in Venice. The «ingegnere teatrale» between scene-design and sets*

The purpose of this essay is to start a real and global enquiry into Giacomo Torelli's work and personality. Accordingly, the author investigates Torelli's work in Venice and compares it with both the heritage of stage design and the original features of Venetian spectacle and of the Opera. What emerges through the study of Torelli's inventions, is the complex role of the inventor of the scene, the «ingegnere teatrale» who produces images and machines, theatrical spaces and sets. In this article the author opens new areas of discussion in relation to the work of the «ingegnere teatrale» inside the space of the theatre.

Bent Holm, *The «Copenhagen» Fossard Collection*

A musician and a librarian of music at the Court of Louis XIV, and a collector of prints, Fossard conceived the gigantic project to publish an encyclopedia of images, coming from different sources and whose main subject were «fête» and «spectacle» in the broadest sense. The author traces the history of the making of the «Copenhagen» Fossard which originated from the splitting of Fossard's huge print collection after his death. The author analyses some images of the Italian Comedians from that Collection and cleverly outlines the particular ties that bind up both Carnival symbolism and sovereigns' triumphs with the independent life of the character/type/mask of the Commedia dell'Arte beyond the specific performances. B.Holm asks unusual questions to his documents in order to clarify, e.g., the difference between the sense we attribute to the theatrical images when separated from their contexts and re-arranged according to subject, and the intertwined meanings they may have had in their original context, when they were mingled with documents of different kinds.

Mirella Schino, *The time just before. Loose thoughts in «The Castle of Holstebro»*

In the margin of Julia Varley's work for «The Castle of Holstebro» (her performance directed by Eugenio Barba), M.Schino puts down in writing those impressions – which she names loose thoughts – that are produced in the mind before orderly thought, half-way between personal incommunicable experience and critical objective thought. They are notes on learning to watch a performance, day after day, until one is allowed to see, beyond the chain of actions, the stratifying of manifold layers that make up the complexity and thickness of the actress's action. Such effort of «seeing again» enables the onlooker to pass the threshold where the memory of the performer's life and art is unveiled and a dramaturgy comes to life.

Beppe Chierichetti and Renzo Vescovi, *Ēkalōchanam*

The authors, respectively an actor and the director of the Teatro Tascabile of Bergamo, present a critical account of the Ēkalōchanam, of which they were witnesses during their stay in India. Ēkalōchanam is a technique which has now become a myth that only a few great actors are able to perform. It allows them to represent simultaneously two different or opposite passions with the two parts of their faces. This image is the supreme embodiment of the idea of the actor as not merely the performer of the action in the first person, but as the very field of action; not a character, but the seat of the characters, a living stage.

Bruna Filippi, *The «reason» of the gesture and stage technique in the Middle Ages, by Jean-Claude Schmitt*

It is a review of Schmitt's book, *La raison du geste dans l'Occident medieval* (Gallimard 1990). Schmitt discovers and investigates the «reason» of a large range of postures, attitudes, and special gestures that the Medieval civilization was able to produce, think

of, and discipline. The elements that mostly concern a theatre scholar are here brought to light: the social and philosophical context of gesture in the Middle Ages; the relationships between «right gesture» and theatrical gesture; social gesture and theatre gesture as antithetical and complementary realities at the same time.

Clemente Napolitano, *«Prometheus» project: how much theatre weighs*

This writing is the testimony of the manager of a young theatre group, describing the political and financial difficulties by which a theatre group is confronted in Italy today. It is an example warning us of the need to reflect on the present political tendency in this country with regard to the theatre, both at a general level and within different regional realities.

Ferdinando Taviani, *All the boars said yes*

The author reads Natalia Ginzburg's dramatic pieces again after her recent death. Her pieces are essentially dialogues, and seem to neglect acting and spectacle, performers and directors. They make use of a familiar conversational style that borders on idle chatter, totally disregarding the action: Ginzburg seems to resort to the bold art of omission that urges actors and actresses to create freely their own actions on stage. In their very inadequacy to the theatre of the present time, her plays seem to reveal an unknown possible theatre and can be considered as one of the «wasted inventions of the Italian theatre».