

## SUMMARIES

Fabrizio Cruciani, *Problems relating to Theatre Historiography*

This issue is reproposing a text, which can be termed 'path-making' by one of the co-founders of this review, Fabrizio Cruciani, who passed away recently. It is a methodological proposal for a historiography which dialectically places theatre within history as «the venue of possibilities», where its contingent existence and the «durability» of the civilisation it produces generate relationships within culture and within society. The multiple nature of the object of study brings about an analogous multiplicity intrinsic to theatre historiography, as a result of which the scholar finds himself continually enjoined to demolish and reassemble his categories, revealing substantially dialectic thought patterns.

Gerardo Guccini, *The poetics of the scorpion: Chatterton/Dorval*

The genesis of *Chatterton* by Alfred de Vigny (1835). The author examines the problems inherent to the original transformations of the original staging, and the effect of Marie Dorval's performance.

Adelina Suber, *Two of G.Ch. Lichtenberg's «Letters from England»*

Leading physicist of the age of illuminism, the German Lichtenberg was also polygraph. The two letters published here (which anticipate the complete Italian edition – De Rubeis, Rome) describe the performances of Shakespearean roles by Garrick and other English actors, drawing from them philosophical reflections on theatre.

Stefano Geraci, *Scenes from Ermete Zacconi's «invisible laboratory» (part one)*

This essay outlines some stages of the theatrical work of the great Italian actor Ermete Zacconi between the end of the 19th Century and the beginning of the 20th. Son of the trade, Zacconi inherited the autodidactic approaches and the skills of the nineteenth century – managing however to create an original culture onto which he grafted a continuous research into his own psychophysical potential as an actor in relationship to the demands of Realism when playing such complex characters as Oswald in Ibsen's *Ghosts*.

Paola Ventrone, *Theatre by Florentine groups in the time of the early Medicis*

This essay is lifted out of the author's Ph. D. thesis (imminently to be published): *Theatre practice and theory in Florence between the 15th and the 16th Century, I: the theatre set-up in 15th Century Florence*. The essay assesses the intricate existence and the social and theatrical functions of the lay Devotional Confraternities which were entrusted with the organisation of the Festivities – those Confraternities of which every Florentine Citizen was a member, very much out of a sense of moral and civic duty. The analyses of the complex ceremonial pageants of the confraternities brings to light a sort of stratigraphy of Florentine group dynamics, as well as a synoptic picture of various forms of spectacle in 15th Century Florence.

Raimondo Guarino, *The nature of monkeys*

Written for a public «Debate on the nature of theatre» (Cesena, November, 1989), this contribution employs the tools of philosophy to investigate the relationship between nature and artifice in the 'transcendent' reality of theatre.

*The library of the «Enciclopedia dello Spettacolo» in the University of Lecce: a short history of a library fund*

The history of the «Fondo d'Amico», set up in the 50's/60's by the editors of the «Enciclopedia dello Spettacolo», presenting also the recently published catalogue.

Mirella Schino, *Near and Far. Notes for a study of the Pontedera Theatre*

Reflections on problems of critical analysis which face the historian who chooses to study an anomalous group which researches into contemporary theatre-making.

*Congratulations, Giovanni Macchia*

All those involved in «Teatro e Storia» wish to declare their indebtedness and their gratitude to the renowned specialist in French studies and Theatre historian, Giovanni Macchia, on the occasion of his eightieth birthday.