

SUMMARIES

Konstantin Stanislavskij, *The director's score for the opera «Rigoletto»* (with a note by Alessio Bergamo and Gerardo Guccini)

The plan for directing *Rigoletto* was the last done by Stanislavskij. He was dead when the opera was first performed on March, 14th, 1939. Reading those notes we acknowledge how independent Stanislavskij's creative work was from the textual structure of the opera, and how significant are the ideological features added on by the director. Rigoletto's rebellion is changed into the «jesters' rebellion», and the hints to the duke's tyranny are emphasized. So the attention is focussed on the conflict between artist and power, a problem that had apparently greatly interested Stanislavskij for several years. The spectacularity of the performance seems to refer to the model of the *grand opéra*, very popular in Russia at the end of the 19th c., as well as to the contemporary Romantic theatre, with particular reference to the art of the great actors.

Franco Ruffini, *Precision and the body-mind. On the value of the theatre*

Starting from Artaud's statement that «theatre isn't an art», the author intends to analyse the actor's work on the ground of its «ethic value» rather than «aesthetic quality». Following Stanislavskij, who saw the truth in the acrobat's action because «he risked his life», the author analyses four possible patterns of an actor's growth from a state of unawareness to the top of «precision» and «control» of his part: that is being able to *repeat it creatively*. Beyond that level there is an «active precision» corresponding to a further level of watch in one's attention, that allows the actor to improvise within his score without betraying it. That is the «body-

mind» condition: when one's body does not follow or anticipate one's mind, but is (with) mind.

Mara Nerbano, *Orvieto's «Laudario»: space in the drama, real spaces and figurative context*

The author analyses the dramatic texts included in the *Laudario* from Orvieto (a collection made out in 1405). She intends to investigate the forms and techniques of staging dramas in the Middle Ages, rather than focus on textual philology as the historical studies have traditionally done. She starts from a careful examination of the virtual space implicit in the dramatic texts and goes so far to suggest a hypothesis of reconstruction of a performance mainly grounded on a definition of the *mansions*. Thus, the virtual space of the drama is confronted with the objective space of the «theatre» of the performance which the author identifies with Saint Giovenale's Church in Orvieto. The structural features of that building direct the hypotheses about the forms of its being enjoyed as a theatre place. Moreover the author singles out an interesting relationship between those dramatic texts and the structural as well as decorative elements of the possible place of performance.

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

After his performance in *Ghosts*, Ermete Zacconi's artistic prestige was consecrated by the official culture. The Socialist-inspired intellectuals belonging to the positivist current openly turned out his supporters from the pages of the major Italian cultural journals, as «Nuova Antologia» or «Vita Moderna». The supporting public of the great actor was mostly made up by young people and intellectuals who saw in him a cultural rather than a theatrical phenomenon. And Zacconi entered the restless ideological debate of those years launching an intellectual challenge through the extremism of his interpretations; however a challenge bound not to be accepted. And such was the meaning of his nonrelationship with Edmondo de Amicis.

Marco Martinelli, *The twenty two accidents of Mor Arlecchino*

The author, a director and playwright, reports the process of re-writing the *canovaccio* by Goldoni recently staged by the Teatro delle Albe-Ravenna Teatro. Such a work allowed an unusual confrontation with the tradition, and the «Harlequinesque calvary» loaded itself with new meanings through the introduction of a black Harlequin: hungry and a foreigner as his forefathers from Bergamo, but escaping from the South of the world in search of a new Venice in the rich West.

Grazia Felli, *The Living Theatre in the Third Avenue (with a note by Cristina Valenti)*

After having spent a long period of study with the Living Theatre in New York, in this essay the author narrates the most recent events concerning that group: their coming back to USA in 1983, Julian Beck's death, the new performances, and the re-opening of a theatre in the Third Avenue. A reasoned survey of the USA press, that appear to be respectful towards the past and annoyed by the present of the Living Theatre, makes a counterpoint to a description of the surroundings in which the manifold activities of the group take place: their playhouse, their house-archives, their street interventions, and social commitment.

Claudio Meldolesi, *On theatre meeting the sciences of psyche. Some considerations*

The author examines the history of the relationships between theatre culture and psychoanalytic culture: a history of exchanges characterized by an intense articulation but that would give rise to some suspicion. This essay distinguishes four stages in which the relationship between theatre and psychoanalysis, even if by fits and starts, proved capable of various and interesting combinations. From the 19th c., the century of the great actor, to the men of letters who were Freud's contemporaries, from Artaud to the Actors' Studio, to

Grotowski, Barba and the Living Theatre, theatre has put transculturality as a base for its becoming, «that shall be the more intense, the more intense and rich the flowing of culture shall be» inside it.

Roberta De Thomasis, *Theatre and psychoanalysis as the two arms of a U-shaped tube*

The author investigates the interrelationships and similarities existing between stage representations and psychic representations. Theatre images and psyche images meet sometimes and blend on a personal stage to the point of attaining, as it happens in a U-tube manometer, a state of equilibrium and tension: a dialogue in a performance made by one's personal characters.