

Ferdinando Taviani, *A theatre of voices in dark times*

Torquato Tasso's *Aminta* (1573) is similar in nature to music theatre: its characters are images of people but perhaps above all they are «voices» entrusted with the unfolding of various themes. The central theme is the dialectics between love and violence, a theme analysed in the laboratory of the pastorale, and experienced through the anguish of the dark ages of the wars of religion. In fact, from the 15th to the 17th century, imagination within the pastorale genre can be seen first against the background of a religious syncretism, then as an expression of the refusal to choose from one-sided and bloodthirsty ideologies.

Claudio Meldolesi, *Imagination versus marginalization. Italian experience of the theatre in the prisons*

Besides becoming a therapeutic means in the cases of total confinement, the prisoners' art, stimulated by group theatre, has succeeded in «finding itself», due to its science of the body-mind. For the time being this art can count on few masters, many participants and a growing culture. When shall we too have a leader, as Cluchey, the prisoner performer of Beckett's plays?

Stefano Geraci, *News concerning certain facts hushed up in Antonio Morrocchesi's memoirs*

Through Morrocchesi's writings, and the silence in his pages, the author reconstructs the vicissitudes of the Italian troupes between Jacobinism and reaction. The apparent gap between his recollections and the general background discloses the underestimated turmoils of the generation of actors who met Alfieri.

Bruna Filippi, *The theatre of the Jesuits in Rome in the 17th century*

The theatrical production in the Collegio Romano in the 17th century is here analysed from a double point of view: on the one hand, the Jesuit theatre, which had a strong pedagogical vocation, is studied among the educational processes of the Jesuit colleges; on the other hand, the focus is placed on the growth of a dramaturgical model and a performance structure of one of the most significant cultural experiences in Baroque Rome.

Fabrizio Cruciani, Clelia Falletti, Franco Ruffini, *Experimentation in Ferrara in the age of Ercole I and Ludovico Ariosto*

This essay includes a history of spectacle in Ferrara in the early Renaissance, by C. Falletti, and two more specific contributions, on the set of the «città ferrarese» (by F. Ruffini) and on Ariosto's dramaturgy (by F. Cruciani). It also supplies a chronology, a list of specific documents and a bibliography. Furthermore an article, which Ruffini had already published in 1987, is here re-printed. It deals with the specificity (the «third way») of the theatre in Ferrara in the Italian panorama in the late 15th century. The whole contribution shows the stage currently reached by studies on the Ferrarese theatre from Ercole I (1471) to Ariosto's death (1533).

Franco Ruffini, *Antonin Artaud's message*

The essay analyses the relations which bound Artaud to esoteric and traditional culture. In Paris, in the twenties and thirties, that culture was above all represented by René Guénon on the theoretical level and George Ivanovič Gurdjiev and his «Institute for the harmonious development of man» on the practical one. The essay is an early specific contribution on the network of biographies and ideals linking those personalities together.

Eugenio Barba, Marco De Marinis, *Two letters on the pre-expressive level of the actor, the mime and the relations between practice and theory*

A conversation by letter stimulated by two recent books: *The paper canoe* by E. Barba and *Mimo e teatro nel Novecento* by M. De Marinis. Some of the questions which are at the base of Theatre

Anthropology are tackled here. The central themes of the debate between E. Barba and M. De Marinis are above all the heritage of Etienne Decroux and the value of practical experience in the theatre for the theatrologist.

Gabriele Usberti, *On the rightness of an action*

In some contexts it is not possible or relevant, in order to judge the rightness of an action, to invoke the goodness of its aim or its conformity to universally valid rules. What makes an action right, in such cases? Maybe some features of its execution. Which ones? The author suggests that the essential feature is attention, a notion he tries to characterize by making appeal to ideas introduced by Grotowski in *the Performer*. The plausibility of such a characterization is then assessed in different cognitive domains.

Marco Caporali, *Chronicle of Kaosmos*

The author has followed the genesis and assembly of the performance *Kaosmos*, Odin Teatret's latest creation, at three different stages of its development. For the first stage, dating back to the spring of 1992, he reconstructs the actors' individual improvisations and their montage, which gave rise to the outline of the work. In the second stage, in the autumn, those improvisations confronted props and texts by Attila Jozsef, Andersen and Kafka. The third and last stage is analysed until the first performance in the spring of 1993.

Antonio Neiwiller, *Trilogy of the disquiet life*

The theatre artist who recently passed away discusses the project of his last theatre works.

Franco Perrelli, *August Strindberg, theatre critic*

The essay analyses the articles written by August Strindberg as theatre critic from 1873 to 1876; he has drawn a lively picture of the Swedish and French stages on which artists like Magda von Dolcke, Sarah Bernhardt and Porel were about to claim everyone's attention. They were working in the contested wake of the great

actors of the century, but foreseeing the realism of which Antoine was soon to become the champion.

Mirella Schino, *A note on Cenere. A continuous fragmented thread*

The author considers the problem of the only film by Eleonora Duse, *Cenere*, and of its semi-failure. The author perceives a method of working in the cinema that was sensed by Duse but did not totally mature; it was based on the composition of expressive fragments – neither narrative nor mimetic – a montage of culminating points held together through the continuity of music rather than by the coherence of the images.

Bernadette Majorana, *Two seventeenth century tracks: the pseudo-Segneri and the Celestial Theatre*

The relation between the sacred and the theatre is at the centre of the two hypotheses of research advanced by the author. The first hypothesis concerns the tradition of dramatic preaching in rural missions – a performative phenomenon that still needs an in-depth survey and is here studied starting from a manuscript attributed to the Jesuit Paolo Segneri. The second one is about the «holy actor», a concept suggested by the player G.B. Andreini in a technical, spiritual and social sense; the author shows that holiness was an ideal model purposely assumed by the actors while defining their identity in close dialectic relation to the religious culture of the time.

Roberto Ciancarelli, *Beginners' dramaturgy. News on a manuscript collection of pièces for the Roman stage of the 17th century*

A manuscript collection of 41 theatre works, kept in a Jesuit archive in Rome, is here made known for the first time. The collection includes works by often unknown and improvised authors, comedies and tragicomedies with stock characters, parodies of devotional dramas, adaptations, rewritings and plagiarisms from the French and Spanish theatres: a repertory destined to back the apprenticeship of the young *dilettanti* and be used in the limited and modest circles of the theatrical «conversations» in Rome.