

TWENTIETH CENTURY

Claudio Meldolesi, *That strange theatre which Artist Actors created at the times of the «Regia», and which regenerated the historical Avant-garde and the Popular at the same time. By way of an editorial (with a Note in four points, by Franco Ruffini)*

Meldolesi launches the second decade of «Teatro e Storia» with a debate on two crucial knots, or better two dialectic couples, in 20th century theatre history: on the one hand the great contexts of the Directors' Theatre and the Popular, and on the other hand the two key issues raised in our century still current today: the artist Actor (with the examples of Eleonora Duse and Antonin Artaud) and the historical Avant-garde. In the *Note in four points*, Ruffini mentions the anniversary of Artaud's death and the ten years of life of «Teatro e Storia».

Rolande Ibrahim-Delguste, *Everyone has created their own Artaud*

This is an interview with M.me Prevel, Jacques Prevel's widow. Jacques Prevel was a friend of Artaud's and the author of memoirs, *En Compagnie d'Antonin Artaud*, from which three adaptations have lately been made for the screen. The interview offers an intense and meaningful testimony of the friendship between the poet Prevel and Artaud, who by that time was ravaged by illness.

Nicola Savarese, *Artaud watches the Balinese theatre at the 1931 International Colonial Exhibition in Paris*

The author examines Artaud's particular «encounter» with Bali, commenting on and documenting it through the original programmes of the Balinese shows attended by Artaud and a rich selection of reviews and essays written for that event that very year 1931 or shortly after, by journalists, critics and theatre people. Finally, the author offers Artaud's famous review as published in the «Nouvelle Revue Française» on the 1st of October 1931, setting it as an example of the difference between *seeing* and *looking* – between Artaud's visions and his contemporaries' views.

Béatrice Picon-Vallin, *The actor's work in Meyerhold*

This collection of studies and materials was assembled for «Teatro e Storia» by the leading Western specialist on Meyerhold. This dossier illustrates all Meyerhold's pedagogical and research work on the actor. Although biomechanics plays a primary role, importance was given to improvisation (using Commedia dell'Arte techniques) and music, particularly with regard to the organization of rhythm and time. Music is the apex of Meyerhold's research on the work of the actor.

Alexander Ivanovic Levsin, *Eisenstein's mise-en-scène of The Wise Man at the Proletkult Theatre*

This article bears direct witness to one of the most important theatrical performances of the early 20th century. Based on a comedy by Ostrovsky, the performance was staged by Eisenstein in 1923, as the culminating point of his short intense spell as theatre director. The actor Levsin, who took part, provides a clear description of the director's working methods, and illustrates the principles laid down by Eisenstein in his *The Montage of Attractions* (published as a guide to the performance). These principles are examined both with regard to their theoretical value, and to their practical effectiveness.

Roberta Gandolfi, *Women's culture and theatre research at the beginning of the 20th century. Edy Craig's Pioneer Players*

The forgotten history of the Pioneer Players, the play-producing society founded in London in 1911 by Edy Craig (Gordon's sister), is given as an important and original chapter of European theatre research at the beginning of the 20th century. The study explores the artistic and political aims that characterized the Society and its stagings and led it to become the platform for the blossoming women's culture, from the suffragette years to the end of World War I. The analysis of certain performances reveals the workshop quality of the Pioneer Players; Edy Craig's group worked intensely on «dramaturgy» and on the creative exploration of the new art of directing.

THEATRES OF YORE

Sergio Costola, *Story of a Pilgrimage: between the sacred and the profane in the cultural life of Ferrara during the times of Ercole I of Este*

The 1476 performance of *Sancto Jacopo* in Ferrara was the first of a triptych that took eleven years to unfold: the performance itself, which is both a vow and an omen for the birth of the heir to the duchy; the Nativity produced a few months later; and Ercole's attempt to go on a pilgrimage to Compostela in 1487 in order to fulfil his vow. The article examines a private affair transformed into a public concern enacted in the piazza, as well as a play, *The Miracle of the Three Pilgrims* which is given new significance by the very fact that it is presented at the Este Court.

Roberto Cuppone, *Maurice Sand's dream for the theatre*

Nohant, the Sands' country residence between 1846 and 1863, was a true theatre laboratory that composed, produced and documented a type of Commedia dell'Arte, characterized by features which were immediately passed on to encyclopaedias, popular prints, almanachs, literature. This fever of activity led to the historically unfounded claim that the Sands had invented the genetic theatrical myth of the Commedia dell'Arte themselves. The paper examines the work of Maurice Sand, author of *Masques et Bouffons*, who was an actor, scenographer, chronicler and author of 43 canvases, for the most part inedited. All Sand's work aimed at resuscitating the Commedia dell'Arte: *this was his dream for the theatre.*

Stefano Geraci, *The opposite of courage. Edoardo Ferravilla among the artists, rebels, and theatres of his time*

Edoardo Ferravilla, the great actor of Milanese theatre in dialect at the end of the 19th century, defines his characters as the «opposite of courage». After his death, his works were compared to Carlo Porta's great poetry. The author recounts how the tragicomic images of Ferravilla's characters — derived from the metamorphosis of the types of the mid-19th century theatres in dialect — are interwoven with the political plans and artistic aspirations of the rebel writers who surrounded and admired him.

TAKING SIDES

Ron Jenkins, *Ridiculing Racism in South Africa*

The author discusses the type of South African theatre which participates in the struggle against apartheid by means of laughter, a subversive laughter raised against injustice and violence. The most popular comedies of the 80s and 90s use laughter to show racism's hypocrisies and ask for real social change. Through a sort of carnival reversal, subversive laughter is like the birth cry of democracy in the tumultuous landscape of contemporary South Africa.

Julia Varley, *Drops of Rap. Conversation with Patricia Ariza of La Candelaria Theatre*

A deep search into the sense of the theatre for theatre doers, in an interview granted by an actress of the Colombian Theatre La Candelaria to an actress of the Danish Odin Teatret.

Jacques Lassalle, *Praise of mastery in the darkness*

Lassalle, a director and a teacher for actors, handles the still unresolved problem of pedagogy and knowledge transmission by adopting an unconventional approach. He tries to formulate his ideas which are born of experience, and in order to express himself in light terms he resorts to quotations from some artists he loves best, and comments upon them.