

## BODY THOUGHT

Ann Daly, *Isadora Duncan and the distinction of dance*

Following the methods of sociological inquiry elaborated by Pierre Bourdieu, the author identifies «strategies of distinction» used by Duncan to raise the level of dance of her time from a simple entertainment to Art and Culture and shows how her efforts complied with the yearning of the cultured, white, well-to-do classes to attain cultural superiority and identity.

Veronica Melis, *François Delsarte: fragments from a master's teaching*

From the examination of well known and unpublished documents existing in Paris, curious, intense traits of Delsarte's artistic personality emerge, as well as his methods of teaching. The essay also provides information about public demonstrations in his school.

Susanne Franco, *Gymnastics and expressive body. The Bode Method*

Rudolf Bode (1881-1971), who trained with E. Jaques-Dalcroze, questioned certain of his master's rythmical principles, and created his own competitive method of «expressive gymnastics». His method, which is analized in this paper, attracted the interest of S. Eisenstein and S. Tretiakov. This fact demonstrates the affinities with the research on the work of the actor carried out by his Russian contemporary, Meyerhold.

Julia Varley, *Sanjukta dances for the Gods*

The author, one of Odin Teatret's members, commemorates the artistic and didactic work of the great Indian dancer Sanjukta Panigrahi, who recently passed away. Through a collage of autobiographic ex-

tracts by the great dancer, and Varley's personal memories, the monumental importance of an artist whose art knew no frontiers, is traced.

Clara Sinibaldi, *The Spiritual Body. On the trail of contemporary sacred dance*

In recent years, the Catholic Church has reawakened its interest in the body and its involvement in prayer, from liturgical gestures to sacred dance. The paper identifies and explores the key events marking this new trend from the seventies up to the present day, both in the field of religion as well as within a lay framework.

Marco De Marinis, *Rebuilding the body. Work on oneself and research on physical actions within and outside 20th century theatre*

This is an introductory approach to certain methods of work on the body which are examined within their theatrical context: from Meyerhold's «Biomechanics» to Decroux's «Corporal mime», from Gurdjieff's «Movements» to Steiner's «Eurythmics».

#### OF WRITING AND STAGE

Claudio Meldolesi, *From the Nob play «Taniko» to «Der Jasager, der Neinsager». Focus on the Dramaturgie of the author and the frontiers of «Die Dreigroschenoper» and «Godot»*

Paths and processes followed by a few contemporary authors in the dramaturgical reelaborations of texts of the past.

Livia Di Lella, *Dramaturgy and scenic space in Jacques Copeau's «The Brothers Karamazoff»*

From the analysis of dialogues and didascalies in Copeau's reduction of *The Brothers Karamazoff*, indications concerning *mise-en-scène* and revealing oppositions and spatial structures emerge clearly and consistently. This is a clear indication of the fact that he was acutely aware of the intimate relationship between text and scene, which later led him to his architectural experiments at the Vieux Colombier.

Concetta D'Angeli, *The establishment of power in «Le Balcon» by Jean Genet*

Celebration of the images of power and the role of the public as actor in the play by Genet analysed as a theatrical metaphor.

Laura Mariani, *Who is Miriam Rooth? Henry James' «The tragic Muse»*

On the publication of the Italian edition of James' novel, a glance at the actress who is also the principal character and on the critical hypothesis surrounding the ideal model that inspired her creator: the figures of Sarah Siddons and Julia Bartet arise in James' fantasy between Sarah Bernhardt and Rachel.

Marianne Ufer, *Frank Wedekind and modernity. Recent critical contributions to the author's work*

Summary of the papers on Wedekind's theatrical works at the Congress held in Dresden from the 27th to the 30th October 1994; papers by H. Vinçon, J.C. Pankau, D. Kafitz, Y. Gothart Mix, H.-P. Bayerdörfer, R. Kieser, H.-J. Irmer.

KNOWLEDGE AND PRACTICAL ARTS: BETWEEN THE MIDDLE AGES AND THE MODERN AGE

Raimondo Guarino, *Humanistic historiography and Renaissance theatre*

By focusing on descriptions of Quattrocento triumphs and pageantry in Naples, Reggio and Venice, the author proposes a survey of the humanistic historiography, considered as an agent of change in the perception of public life and spectacle in Italian Renaissance.

Mara Nerbano, *Material Culture and the theatre of the Confraternities in Umbria*

The methods of staging dramatic lauds in the Middle Ages are here dealt as a complex historiographic problem. Through the comparative analysis of the register of «loans» of the Confraternity of St Augustine – the integral text is printed here for the first time – and unpublished inventories of contemporary confraternities with theatre scripts and other documents, new interpretative possibilities on the theatrical qualities of the performances in the Umbrian confraternities appear.

#### PARERGA

Piergiorgio Giacché, *Consuming theatre*

Shifts and uncertainties in the role of the spectator/consumer in the contemporary theatre, hesitating between complicity in communication and reciprocal cooperation.

*New theatres, new eloquence* (with a note by R. Guarino)

Self-definition and sense of history as can be drawn from the writings of young emerging groups in Italian theatre today.

Eugenio Barba, *Pirandello's earrings*

Speech delivered by Barba on the occasion of the conferment of the «Luigi Pirandello» International Prize for career.