

SUMMARIES

THEATRE AND THE FEAST OF THE DEAD. *THE FOREFATHERS* BY MICKIEWICZ AND POLAND'S THEATRICAL TRADITION

Marina Fabbri, *Polish Theatre as a Ritual Place of the Restoration of the Myth. Romantic tradition and contemporary practice*

An introduction to the selection of texts on Polish theatre that focuses on an essay by L. Kolankiewicz about the romantic poem, *The Forefathers*, and explores several examples of contemporary theatrical practice in Poland that link up again with the theatrical ideas expressed by Mickiewicz.

Czesław Miłosz, «*The Forefathers*». *The Story of a Vision*

A brief summary of the plot and characters of Mickiewicz's poem by the 1980 winner of the Nobel Prize for Literature.

Adam Mickiewicz, *Lecture n. XVI. From the III Course of Slavic Literature held at the Collège de France, April 4, 1843*

The first Italian translation of Mickiewicz's famous *Lecture n. XVI* that took place in Paris in 1843 and which has since assumed the proportions of a «sacred text» for all of Twentieth Century Polish theatre.

Zbigniew Osiński, *Grotowski at the Collège de France. First Lecture, March 24, 1997*

An exceptional eyewitness account by the historian and biographer of Grotowski, Zbigniew Osiński, of the inaugural lecture given by Grotowski on taking up the Chair of Theatre Anthropology at the prestigious Collège de France. Grotowski was appointed to this position shortly before his death and was following in the footsteps of Mickiewicz who had taught at the Collège 150 years earlier.

Leszek Kolankiewicz, *The Forefathers. The Theatre of the Feast of the Dead*

In this chapter of his homonymous novel about the tradition of *The Forefathers* in Polish theatre, Kolankiewicz, one of Poland's foremost authorities on theatre anthropology, criticises traditional Polish teatrology and reiterates the urgent need for re-establishing this discipline by means of instruments and acquisitions from other humanistic sciences like anthropology, psychology, sociology and ethnography. The chapter in question examines the relationship between *The Forefathers* and some of the leading figures in Polish theatre of the last few decades such as Kantor, Grotowski, Swinarski and Staniewski. It also proposes the idea of a dramatic poem that gave rise to the creation of a National myth, which has been turned by the theatrical avant-garde into a rite, thus perpetuating the inter-generational bond and renewing the sense of the theatre as a place of acknowledgement of one's cultural heritage.

Notes on «Gardzienice» and Metamorphosis

A short biographical sketch of the «Gardzienice» theatre company founded by Włodzimierz Staniewski in 1977, that puts into practice the idea of an artisans' theatre which exists in a symbiotic relationship with the primordial elements of nature – especially the Earth – where song, considered here as being a «resonant gesture», is both the essential framework, and the beating heart of the actors' work. The conclusion contains a note by the director on the company's latest performance based on Apuleius's *The Golden Ass*.

The Metamorphosis of a Research. A Conversation with Włodzimierz Staniewski edited by Marina Fabbri

Notes on «Studium Teatralne» and Połnoc/Midnight

A short history of the genesis of the young theatrical company founded by Piotr Borowski, a musician who worked with the «Gardzienice» Company, and was also Grotowski's assistant at the Pontedera Workcenter. The piece ends with a note on direction from the last-but-one performance based on Mickiewicz's *The Forefathers*.

The Light Attention. A Conversation with Piotr Borowski edited by Marina Fabbri

Grzegorz Niziołek, *The Double and the Utopia. The Theatre of Krystian Lupa*

A former student of Swinarski's and an admirer of Kantor, Krystian Lupa is a prominent figure in Polish theatre. This extract from Niziołek's

homonymous book about Lupa's artistic career is a clear-headed analysis of the way in which Lupa moulds the material and duration of a performance through his work with the actors and the text, with the end result of the spectator seeing all the chaotic truth of a reality that is all too often hidden by our day-to-day perceptions.

A Chronological record of the plays directed by Krystian Lupa

IN TIME, OUT OF TIME. NEW HISTORY, NEW ERUDITION

Raimondo Guarino, *In Time, Out of Time*

A comparison between the awareness of the past in theatrical practice, and the rhythms and measures of time in contemporary historiography. The return of the dead in recent historical and anthropological studies (Ginzburg, Roach, Kolankiewicz, Agamben) seen as a metaphor of the discontinuity of tradition in theatre culture.

Mara Nerbano, «*Funus in Perusio*». *Art, Dramaturgy and Devotions in Times of Plague*

The analysis of the text of a Perugian *lauda* in the light of its practical aspects and its association with various forms of devotion permits an interpretation of the *lauda* as an *efficient verbal object*. This is also an opportunity to re-examine the text, given the homogeneous nature of its function, in relation to the processions and the iconography of the processional banners that were created as instruments of symbolic efficacy against the plague in the 15th Century.

Giorgia Boldrini, *The Vernacular Humanism of the Architectural Treatise by Antonio Averlino, «Il Filarete»*

The first architectural treatise written in the vernacular, in an interpretation aimed at highlighting its unique characteristics and complexity by means of instruments from different disciplines.

The sources, language, iconography and biography of the author.

Francesca Bortoletti, *Texts of Pavan Literature: A Critical Examination of an Idea of Theatre*

This essay proposes a critical re-examination of the interpretations that, from Emilio Lovarini to Marisa Milani, have underpinned the literary and theatrical continuity of texts written in the Pavan dialect – with reference to

the student world of 15th Century Padua – and the dramaturgy of Ruzante. It questions the context and spectacular dimensions with reference to those texts, as well as the continuity of the *Mariazi*, as an original form of Venetian theatre, from Francesco di Vannozzo to Ruzante's *Betia*.

Claudio Meldolesi and Alessandra Meldolesi, *On the Arts of Theatre and Cooking*

This joint essay is based on the affinities of ephemeral and profound character between culinary and theatrical practices. It probes into the techniques, symbols, biographies and the network of values that are so tightly bound to the culture of the body and the pleasure, both on the table and the stage.

Ferdinando Taviani, *20th Century Theatre: Self-evidences*

The essay identifies and examines several factors that helped establish 20th Century theatre. The advent of cinema, direction and the performance as a work of art, the gradual disappearance of the central role of the live performance in the entertainment world, awareness of the points of intersection with social realities and concepts of identity, the separation between the actor's and the audience's point of views, the increasing number of contexts and minor traditions, the grants economy and theatres without a homeland. The «constellation» of realities and choices that permit theatre to survive today encourages a re-examination of the values and fundamental concepts of theatrical historiography as well as the awareness of the «complex geography» of theatre in our time.

Mirella Schino, *The Dramaturgy of Elusion*

How is it that dispensing with the text has occasionally been seen as the sign of some special merit in the theatre? Not just because this appears to be a refusal of «traditional» theatre, but also because it allows an investigation of the deep-rooted homologies that exist between written dramaturgy and the dramaturgy-in-action that takes place on the stage. Consequently, the examples of underlying similarities that exist between the methods used by theatre writers, and those adopted by actors and directors are especially interesting. This is particularly true in the case of the so-called «dramatic residue»: the apparently incongruous fragments of earlier versions or interpretations that some authors leave in their texts, without worrying in the least about the level of confusion they may thus be generating. This anomaly plays an important role when seen in the light of the actors' characteristics and their working requirements. It is an important example of the principles (which are not always conscious) characterising the art of writing for

the theatre, which go beyond the barriers that appear to separate the act of writing from dramaturgy-in-action.

Franco Ruffini, *Paradox and the Culture of the Theatre. In Praise of Alessandro d'Amico*

We publish Franco Ruffini's tribute to Alessandro d'Amico on the occasion of the conferment of an honorary degree on the latter. Alessandro d'Amico is the editor-in-chief of the first four volumes of the *Enciclopedia dello Spettacolo* that was the brainchild and creation of his father Silvio, and is also the founder of the Actor's Museum and Library of Genoa, as well as the editor of the critical edition of Pirandello's *Maschere Nude*. The portrait of a leading cultural figure in Twentieth Century Italian theatre.

Francesca Bracci, *Memory, Identity, Knowledge and Interviews from the Social Centres*

Investigations, thoughts and suggestions for an analysis of the phenomenon of theatrical activity in the Italian social centres of the Nineties.

MATERIALS AND REVIEW ESSAYS

Fabrizio Crisafulli, *What is the Theatre of Places?*

The author, a director and visual artist, analyses the concept of what he defines as the «Theatre of places» in the light of his personal hands-on experience. This type of research starts from the premise that the location is not the place where works that have been prepared elsewhere are «staged», but is rather a fundamental structural element of theatrical creativity itself, not only in its visual and spatial aspects, but also as far as texts, actions, rhythms and sounds are concerned. In this context the site is also understood to be the «text». At present when physical spaces, and the relations that take place within them have been weakened by the advent of new forms of communication such as virtual reality or the Internet, the urgent need for a «Theatre of places» is evident. These new methods of communication are extremely pertinent elements of transformation, and the activities taking place in these sites lead to a new balance between the local and the global.

Rita Zambon, *Ipse dixit: Pietro Metastasio and Early 19th Century Dance Theatre*

Between the late 18th and early 19th centuries, choreographers of the Italian School considered Pietro Metastasio to be a very important guide

and reference point for their ideas and theories. This article analyses the relationship of the most representative member of this school, Salvatore Vignò, with the theoretical and dramatic works of the poet.

Annamaria Mastracci, *«The Nibelung's Ring» by Ronconi and Pizzi: Florence 1979-1981*

By means of a painstaking analysis of Ronconi and Pizzi's presentation of Wagner's Tetralogy in Florence between 1979 and 1981, this article attempts an investigation of the relationship between the director of musical theatre, and the verbal text of Wagner's work. In this complex relationship, the director's analysis of the sources of the verbal text provide new and unexpected solutions for staging the scenes. Having closely examined the broader problems concerning the direction of musical theatre, this essay concentrates on a few specific issues concerning the staging of the Tetralogy that even today may be said to present a clean break from the «traditional» way of interpreting Wagnerian opera.

Raimondo Guarino, *History of the Book, History of Theatre. Shakespearean Studies*

Recent contributions from history of the book and history of reading are contrasted to the studies of Elizabethan dramaturgy and the recurring questions of Shakespearean philology and criticism.