

SUMMARIES

Raimondo Guarino, *The presence of the gods*

The paper focuses on the presence of pagan gods in some 15th century performances in Italy. The survival of ancient myths in courtly and civic performances is linked to the organisation, settings and symbolic values and to the general process of comparison between the modern Renaissance cities and classical Rome. Examples are chosen from Padua (a joust in 1466), Pesaro (a wedding feast in 1475) and a Venetian performance about the founding of Athens in 1493. A large part is dedicated to the crucial importance of humanistic sources in preserving the memory of the performances.

Veronica Pari, *The triumphal entry of Borso d'Este in Reggio Emilia in 1453 and the imaginary triumphal entries of 15th century Ferrara*

The paper contains unpublished documents concerning Borso d'Este's triumphal entry into Reggio. This important event is studied as a crucial moment of the revival of the Roman *adventus* during the Italian Renaissance. Some of its symbolic values are connected to the iconography of the decoration of the Schifanoia Palace, which dates from the same period.

N.D. Volkov, *Meyerhold* (ed. by Marina Baglioni and Barbara Gabriele)

The biography published by N.D. Volkov, *Life, Opinions and Works of V.E. Meyerhold*, in Russia in 1929, is still one of the main sources for Meyerhold's work, especially due to the materials, letters and documents that Meyerhold himself gave to the author. This paper consists of two fragments of special interest: the first concerns the years 1895-98 when Meyerhold studied at university and underwent theatre training at the newly founded Moscow Art Theatre; the second concerns the creation of the Studio Theatre in 1905, at the Moscow Art Theatre.

Franco Ruffini, *Stanislavsky and the «theatre laboratory»*

The aim of the article is to define the nature of «theatre laboratory». The author traces its development from the First Studio, founded by Stanislavsky in 1912, and examines the theatre laboratory as an «extreme phenomenon». Certain «leaps» appear: from class-company to theatre community, from director to spiritual guide, from the created product to the creative state. The theatre laboratory may be defined as a *theatre community which, under the guidance of a spiritual guide, strives to make the creative state become second nature*. On the basis of this definition, Stanislavsky's books and the Studios he created on musical themes, can also be seen as laboratories.

Mirella Schino, *The Red Queen's race. Objections and proposals to the problem «Theatre Laboratory»*

It is often said that in the Studios, schools and Laboratories of the first half of the 20th century, an «alternative theatre» may be perceived, a new theatre similar to that which in the second half of the century breaks free from the hegemonic theatre system. But Studios, workshops, schools or theatre communities are conceived of and founded as *satellites*, i.e., institutions created to develop a interdependent and contrasting relationship with the central body. The invention of Studios, and often that of schools, in the first decades of the 20th century, was also the creation of an internal antagonist, able to give life to a sort of complex balance between the order of the new theatre institutions and the disorder of continuous experimentation.

Ferdinando Taviani, *Amateurity*

The revolutions accomplished in European 20th century theatre can be more clearly understood if the two ways the theatre was organised are taken into account. On the one hand there were the professional companies and on the other the amateur societies. Some insights are provided to examine the dynamic relationship between the two «hemispheres» of the theatre, that in many ways are also opposites. The author starts out from the work by Osanai Kaoru on «dilemma», and some ideas on the concept of «Eurasian Theatre» as well as the problem of the use of the comparative method in the history of theatre.

Maki Isaka Morinaga, *Osanai Kaoru's Dilemma*

In Tokyo in 1909, Osanai Kaoru staged Ibsen's *John Gabriel Borkman*, thereby launching the Japanese modern theatre *shingeki*, or New theatre. However, many of Kaoru's actors came from Kabuki, the «old Theatre».

The implications of a new art theatre performed by traditional actors has not been thoroughly analysed up to now. What were Osanai's «contradictory» ideas about «professional amateurism»? How did modernity cause epistemological tensions in modern Japanese theatre?

Gioia Ottaviani, *«Difference» and «Reflectivity»: Osanai Kaoru and the «shingeki» movement*

In this article, the cultural and artistic panorama which gave rise to the movement of «new theatre» in Japan at the beginning of the 20th century and in particular, the figure of Osanai Kaoru are examined. Osanai's action cannot be seen simply as reform, but as a veritable anthropological work of knowledge and discovery of the theatre, which is effected through the involvement of cultural differences.

Jonah Salz, *Questioning authority through comic disorder: the metaphor of «mixed marriages» in post-war Kyogen experiments*

The author, an expert on Kyogen who collaborated in stagings of Kyogen and Noh, recounts the movement to reform Kyogen in the years following the end of World War II. This reform was carried out by a family that was not at the forefront of theatre, the Shigeyama from Kyoto. Forced to entice a new public, this family tore itself away from the dependency and bondage of Kyogen to Noh theatre, and proposed Kyogen as an autonomous art form, using bold experimentation and adopting foreign texts or themes taken from popular tales. The experiment, which proved successful and gave rise to the «Kyogen boom» provoked the reaction of the traditional Kyogen families who rejected the novelty and defined it as scandalous, and who even wanted to «expel» the Shigeyama from their system.

Annet Henneman, *If this be theatre*

Atypical and bold actress and director, formed in the «paratre» environment created by Grotowski, Annet Henneman reflects on her choices, on the encounters and changes in her life and in the way she thinks of theatre. Her tale traces the routes and the shifts of a whole subterranean theatre population.

Franco Ruffini, *Grotowski: memory and discontinuity*

The article examines the points in Grotowski's work which have been a major focus of study in Italy. These are: the book *Towards a Poor Theatre*, the performance *The Constant Prince* (the film version), the shift from Sta-

nislavsky. «Lapses of memory» emerge in each of these. The book does not cover actor training for the period 1963-65, which is focused on the work with Cieslak for the *Constant Prince*; and the same discontinuity may be found in the performance, due to the alternative nature of Cieslak's performance. The shift from Stanislavsky may be seen as one from teaching to transmission: as the assumption of a world apart, as condition and substance of the possibility of transmitting what Grotowski calls «the interior process».

Claudio Meldolesi, *Our 19th century actors as human beings similar to human beings. In particular, on the relations between those «negative romantics», «great actors» and «artists»*

This article arises from the necessity to put in better focus what the author had written in no. 17. He maintains that the age of the Great Actor – in its deepest sense – may be compared to that of the Commedia dell'Arte as a long-lasting model of acting techniques. Apart from this, however, it is qualified by the hurried developments of the history of the time, which may therefore – in anticipation of a possible debate to confirm or reject them – be distinguished into phases that can each be named thus: of the romantic-negative actor, of the great actor, of the artist actor. This last phase, created by Eleonora Duse, can still co-habit with the art of the director, and even enhance it.

Ferdinando Taviani, *The new Don Giovanni. Silvia Carandini and Luciano Mariti's book on G.B. Andreini's «Il Convitato di Pietra»*

A very important work for the history of studies on the Commedia dell'Arte and the myth of Don Giovanni in the European theatre is here examined and discussed. The authors of the book, Silvia Carandini and Luciano Mariti, publish Giovan Battista Andreini's *Convitato di Pietra* (1651) hitherto unpublished. The critical edition of this text, a late work by the greatest 17th century Italian dramatist, author, actor, director of companies and spectacular performances, is accompanied by two detailed historical and critical chapters. This work is entitled *Don Giovanni or the extreme adventure in the theatre*. Some important new facts emerge from Carandini and Mariti's work, where Andreini's text is seen as a sort of «gymnasium» for training the theatrical gaze.