

SUMMARIES

Ferdinando Taviani, *Three Notes*

A continuing methodological speculation on the phenomenology of a «theatrical mind», as a historiographic resource. Outlooks on the professional acting companies, starting with the Commedia dell'Arte, regarded as a system which was capable both of self-adjusting and of creating its own standards; the flair for commerce and a *forma mentis* indebted to music provide new working theories of dramatic composition and performance. From the 16th to the 20th century, the «theatrical mind» allows to come to terms with two both complete and self-contained theatre processes: a project theatre (Court or Academy theatres) and an organic one (Commedia dell'Arte).

Piergiorgio Giacchè, *Cultural Anthropology and Theatrical Culture*

The issues arising from a convergence of anthropology and theatre: on one hand, the phenomenon of contemporary theatre and its «permanence»; on the other hand, rich and complex interrelations going from theatre to cultural anthropology, up to a performer's culture and to anthropological theatre. «Theatre Anthropology» as the field of a research based on the autonomy and specificity of theatre. In the appendix: some notes from a theatre anthropological enquiry about the «spectator's identity» which was being carried on during the ISTA 1987 in Salento.

Mirella Schino, *On the «Backwardness» of the Italian Theatre*

The ambiguity of the notion of «backwardness» in relation to the anomaly of the Italian theatre, to its struggle on directorship and against the «Great Actor» and the strolling companies. Actually, a change in the Italian theatre occurs when its «tradition» has already died away; some examples emphasizing how the structure of a company in itself is undermined, and not only the productive organisation.

Claudio Meldolesi, *Theatre as the Art of Seducing. Italian Experiences in the 18th Century France*

The «Théâtre Italien», its comedians and fortunes, after its closing and during its 18th century existence. Professional community of immigrated and their tendency to withdraw into their own theatre. The reasons for its turning into an opera house. Folly and pleasure in the art of Lelio, Silvia, Carlin: modes and problems of a real history of the performers' art.

Svetlana K. Bušueva, *Ernesto Rossi and the Russian Theatre*

An enquiry — conducted through the mutually affecting interrelations between the Italian actor Ernesto Rossi and the Russian theatre — about the turning of both of them towards Realism in the 1880s. Centrality of the interpretation of Shakespeare as «poet of reality» beyond any romantic standards. Including a note on Adelaide Ristori in Russia. With preliminary remarks by Ferdinando Taviani.

Chan Ying-chieh (called «Skylark Kai», 1889-1970), *How I first learned to play from the actor Kai Chiao T'ien of the Peking Opera*

Autobiographical account of the choice of theatre and ways of life and apprenticeship in the theatre of a Chinese actor at the beginning of our century. Some conclusive remarks by Nicola Savarese emphasize the uniqueness of that evidence and gives information about players' organization and their learning and training in China.

Federico Tiezzi, *Text vs Actor. Actor vs Text*

Some reflexions by director of the group I Magazzini on his last theatre work: *Hamletmaschine* by Heiner Müller.