

SUMMARIES

Ferdinando Taviani, *Letter on a science of the theatres*

The notion of «science of the theatres» is a recurrent concept in teatrology, a notion, however, which is often either imprecise and questionable or aprioristic and lacking reflection. The author suggests his own reflection — not a theoretically systematized one but a problematic reflection open-eyed to the historiographical work in progress (as well as the present theatre realities). He proposes the science of the theatres as «an empirical study of the comparisons between theatrical behaviours». By means of examples and reasonings, by focussing on the valuable cognitive importance of the pre-expressive — as it has been identified by theatre anthropology (but also, for instance, by Ejzenštejn in his theory of montage) — the value of a research pursuing a «science» of the theatres relates to the values of theatre actuality in its being a search for the possible, a quest for something else.

Fabio Mollica, *Stages in E.B. Vachtangov's calling for the theatre*

Theatre studies need specific awareness and philological foundation.

The stages of E.B. Vachtangov's theatre work are here problematically outlined exploiting the context and grid of some fertile and mutual relations. From his «amatorial years» to his work on *Turandot* (1921), Vachtangov's work is here analyzed not on the grounds of the issues of his performances and productions, but as the formative process of a pupil of Stanislavskij's and a pedagogue: that is to say, within Moscow Art Theatre tradition and as an enquiry into and a verification of his master's method. For his argumentation the author avails himself of a rich and little perused literature.

Zbigniew Osinski, *Reduta's tradition in Grotowski and in the Teatr Laboratorium*

Many consonances can be singled out in the experiences of Jiliusz Osterwa's Reduta and Jerzy Grotowski's Teatr Laboratorium. It is not simply a matter of their common Polish origins; but rather of the same effort they made — in two different historical moments — to give meaning to the work in the theatre, the meaning of being a research in itself as well as a tradition of culture. A national Romantic cast, their relation to Stanislavskij, the polemics and oppositions they bore, their ethics, a longing for defying all the clichés, a meaning that artistic doings are initiatic doings, their relation to the audience, and so on, are the base of the rich and suggestive experience of Reduta: and it is Grotowski's own research that gives us back and living Reduta's past, as the author shows us. Thus, the work of the performer comes to appear like a journey to «building up» and «sanctification» in a vision of art as spiritual coherence and beyond the «borders of theatre».

Clelia Falletti, *A critical narration of a courtly eglogue in Ferrara in 1508*

Following the knowing eyes of a single shrewd witness, the study of a theatrical event in the past can make new lively historiographic views appear. It is the case with Bernardino Prospero and his report of an eglogue by Ercole Pio, which was represented in Ferrara few days before the première of Ariosto's *Cassaria*. His report is here confronted with the totality of a complex and variously articulated culture and civilization, and it gives us the opportunity to re-consider the theatre in the Italian Renaissance as a body of relations and critical breaches which had never yet undergone formalizations. Prospero is — one would say — a professional spectator, his theatre culture is wide, and his way of reporting the performances is worth careful consideration; moreover, Pio's eglogue is a courtly event complex in its private involvements (implying the Court and the «women's court»), symbolic values, and the ways of its presentation.

Kassim Bayatly, *The dance of separation: hidden images in the dance of the Islam mystics*

Contrary to commonplace ideas, dance is a fundamental element in the mystic experience in Islam. Besides being present in individual rites, dance is performed in two kinds of collective rites: Thiker and Sama-a. Analyzing these two different forms we are able to identify the mystic roots of dance in its being the basis of symbolic actions (in relation to the divine word and as a complex structure that aspires to stir up a spiritual love directed to God).

Eugenio Barba, *Caballo de Plata. A seminar for dancers and choreographers*

This is the text of a seminar that the Dirección de Teatro y Danza of the Universidad Autónoma de México organized in November 1985. It documents a practical work carried on by Eugenio Barba — not with actors but with dancers and choreographers. According to the principles already emerged thanks to the International School of Theatre Anthropology (ISTA), that seminar was the evidence that no separation can exist between *theatre* and *dance* if the question is tackled at the light of the scenic *bios* proper both to actors and dancers. One such text is among those documents of work which are valuable to a definition and a making of the historiographical work on theatre.