# SUMMARIES

Claudio Meldolesi, *The actor, his sources, his horizons*

This essay underlines the newly acquired centrality of the historiography about the actor in the theatre studies. The author indicates the limits of the historiography about the actor in the knowledge and use of the documentary and historiographic material, and points out how the reflection on the actor has grown without reconsidering its positivistic origin. Thus, the history of the actor does not open up so much a critical updating of the traditional historiography but rather a foundation of its.

Stefano Geraci, *Italian comediants: the «Alfierian» generation*

The «revolution» of Alfieri, as a playwright and a man of theatre, dovre amateur actors into the professional theatre. Through an analysis of the content and the meaning of the actors' biographies (among which the original *Memorie* by Antonio Morrocchesi, «opens» a genre) the author gives prominence to a re-foundation of the actor, which does not view so much the anomaly of the creative procedures but the artistic uniqueness.

Gerardo Guccini, *The actor's dramaturgy according Giuseppe Verdi's synthesis*

Having gathered Verdi's appreciations as a theatre-goer and his opinions about the actors, and on the grounds of Verdi's own dealings with actors, this essay suggests how Verdi exploited the highly codified nature of Opera in order to fix and convey the theatre emergencies of European stage. Through analysis and examples, the breaking power of Verdi's melodrama is identified in his binding a musical piece to a creative practice which placed its own pertinence level in the theatre of the actor.

Alberto Trevisan, *News on the «other theatre». Men, manners, forms of the performance in Venice between the 19th century and the First World War*

In the «theatrical» Venice, which the author chooses as an exemplary place, events and trends are given prominence in the spreading of shows different from the normalized and legitimate theatre. This theatre of wonders and its ephemeral places are followed in their developing and identified in their qualities of technical and mechanical shows, having proteiform corporeity, visual multifariousness.

Andrew L. Markus, *Edo's carnival:* misemono. *Topical shows*

Japanese theatre too has known the show of wonders between the 17th and the 20th century. It had forms and developments of its own yet analogous to the Western's. This full and detailed survey of forms and events viewed in their being devised and offered as shows, opens a playful and significant prospect of less sectional knowledge.

Daniele Seragnoli, *Praise of disorder: notes between the 16th and the 20th century*

By now it is possible to speak of a new theatre historiography not only because of a wide acquired knowledge but also because of a methodological view of its own consisting in the interaction of philological accuracy and connection with the present theatre of research. Examples and analysis from the 20th century theatre (mostly French) and the Italian Renaissance theatre give prominence to the process moving from an encyclopaedic knowledge about theatre to a more problematic historiographic consciousness of theatre as active and integrated part of a cultural whole.