

SUMMARIES

Nicola Savarese, *Chronicle of Kawakami and Sada Yacco.*

Sada Yacco, a former geisha who turned actress, and her husband Kawakami Otojiro were active in best Western and Oriental theatres around the turn of the twentieth century. As yet, there is very little know about Sada Yacco and for any real understanding it is useful to turn from the confines of biographical material — even the most recent studies — and to consider instead the context of her activity: the fundamental influence of her companion, Kawakami, an actor of the agit-prop theatre and one of the angry young Japanese from the generation which opened itself to Western influence; the wealth of experience gained through travels in United States and Europe, meetings with intellectuals and theatre people, successes and failures which defined and redefined the perception of the theatre in the respective cultures of West and East in a period which enjoyed ever-increasing understanding and cultural exchange.

Anna Laura Mariani, *Sibilla Aleramo. The meaning of three encounters with the theatre: the character of Nora, Giacinta Pezzana, Eleonora Duse.*

The life and works of Sibilla Aleramo bear witness to an era in which the presence of women assumed increasing importance at work, in school, in culture and in politics. But beyond the obvious connection between Aleramo and other women protagonists of her time, Giacinta Pezzana, Eleonora Duse, Alessandrina Ravizza and Lina Poletti (actresses, writers, feminists and militants), one notes also traces of the important themes which reveal the central importance of the theatre, as a means of expression beyond its simple performance value, for the history of women in opposition, rebellion, social commitment myth of art as life.

Raimondo Guarino, *The humanists and the Venetian Theatre in the Fifteenth Century. Writings background, visions.*

The study of the Venetian «commedia umanistica» and its link to the ideas and images of the ancient world, must today be considered in relation to the concreteness and the understanding of the background which reflected the conditioning and direction of the intellectual activity of the day. The true nature of the scholastic situation with the reemergence of the works of Tito Livio de' Frulovisi, the interest in philology and the exchanges between princes and humanists are the important elements in any understanding of the complex discourse where the ancient theatre remained substantially separated from the contemporary festive nature of theatre. In the relationship between the humanists and the festive culture, the Venetian theatre remained insular in its productions proposing neither a reinstatement of classical theatre nor a humanist theatre in festive costume; and the literary restoration became the deciding factor to render the architectural definition and the theatrical possibilities similar to those of the classical theatre.

Fabrizio Cruciani, *The festivals for Isabella d'Este Gonzaga in Rome 1514-1515.*

The Roman festivals of 1514-15 may be considered either from the point of view of Rome and its courts, carnivals and performances, or from the point of view of Isabella d'Este. Following the latter we find the theatre to be a complex expression of culture and civility where the problem of the «festa» moves away from that narrow line of study taken by most works today on the Italian Renaissance theatre. The «festa» may be understood as that which unifies languages and modalities, which have their own origins elsewhere, or as a combination of different expressive events and facts, which drawing together cultural tensions. The differing viewpoints of the historians means also a difference between the «subjective» or «objective» nature of the documentative material; from the dialectic between these two stances, from the position of the historian working between philological concreteness and other less precise areas, there might yet emerge a useful research instrument on the Italian Renaissance theatre.

International School of Theatre Anthropology: The Female Role (Franco Ruffini).

The Female Role was the central topic at the fourth session of the ISTA at Holstebro; in way of defining the theme, apart from the numerous speeches, of great value was the essay by Eugenio Barba, *Animus-anima: energy*, about the problem of the pre-expressive energy of the actor.

Ideas for a Renaissance theatre archive (Daniele Seragnoli).

Anyone who studies Renaissance theatre understands the need for a working system of information. A documentary archive must include an indexing of drama productions displayed on the original copies, with a collection of all the contextual documentation as a means of cross-referencing and to avoid the risk of a too narrow line of study.

Melodrama and knowledge of the theatre: two books and a conference (Franco Ruffini).

A conference and the recent publication of two volumes permit a consideration of the melodrama which, further than the consonance between the field of thematics and the by-now outdated concept of interdiscipline, may today result in an example of a useful parallel area of investigation (musicology, theatre and literature studies) from where to begin the defining of different composite examples (to start with that of the actor-creator) and as a means of overcoming the division that has always marked the study of the theatre.

Notes (with a storiographical introduction) on the Sienese theatre of the Sixteenth century (Daniele Seragnoli).

The storiographical revision of the traditionally literary meaning of drama now allows for a different reading of the Renaissance plays. Studies in the Sienese field — from the companies active around the beginning of the 16th century to the flourishing of the academies — have assumed particular importance as an expression of a culture of «actors» and of an actual practice contrary to the divisions and idealistic images imposed by the historians.