

SUMMARIES

Johann Drumbl, «Genre» and «History». *Notes on the dramatic tradition of the early Middle Ages*

Methodological questions in the study of both «origins» and «tradition» of the liturgical drama in the German countries. Manuscript transmission of texts and the concerning interpretative problems. Heterogeneous evidence and pertinent tracts: examples of *Planctus* and dramatic *Ordo*. Analysis of the earliest versions of the *Ordo Stellae* and the *Visitatio Sepulchri*.

Gerardo Guccini, *From the «Innamorato» to the Writer. Patterns of the acting drama in Venice in the 18th century*

A central problem: the weakness of the theatrical institution. The S. Luca Theatre during the Vendramins' direct management: the performance's productive structures. The organization of the companies at their inside: the character of the Lover and four leading Lovers (Luigi Riccoboni, Bonaventura Navesi, Pompilio Miti, Antonio Franceschini). The resident professional comedians of Venice, their strategies, and their relations with the dry land. The end of the Vendramins' management and the emerging of the actor-managers.

Eugenia Casini-Ropa, *The Re-found Body. Dance and Drama between Pedagogics, Gymnastics and Art*

The rediscovery of the body in the early three decades of the 20th century in Germany. The question psychophysical education through rhythm and expressive movement: educational gymnastics, Emile Jaques-Dalcroze's «eurythmics», Rudolf von Laban's «free dance». The art of movement and the *Körperseele* as a foundation for theatrical researches: the «new dance».

Alessandro d'Amico, *Two «News» from the second volume of «Maschere nude»*

Pre-print of the introductions to Luigi Pirandello's plays, *Ma non è una cosa seria* and *Il giuoco delle parti*, which are next to be published.

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.

Notes (with a storiographical introduction) on the Sienese theatre of the 16th 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 division and idealistic images imposed by the historians.