

SUMMARIES

Fabrizio Cruciani, *A comparison: the «tradition de la naissance».*

A speculation on the historiographical problems of theatre studies: going through border examples borrowed from the Italian 15th and 16th centuries and from the 20th century, theatre is suggested as the «place of the possible» growing into the tradition of the «naissance»; to end with the proposal of the creative dialectic of «theatrical-theatre-theatrical».

Raimondo Guarino, *Performance visions in Venice in the late 15th century. Some reflections about Ludovico Zorzi's «Carpaccio»*

Starting from a reading of the late posthumous book by L. Zorzi, *Carpaccio e la rappresentazione di Sant'Orsola* (Torino, Einaudi, 1988), the author tackles the problem of the interrelations between painters' production and theatre culture: he identifies the Venice of the 15th century as the most proper place for a tentative historiographical definition both of the objects of study available to theatre historians to-day and of the performance as a manifold project pertaining to the culture of representation.

Maria Ines Aliverti, *A possible iconography of the Commedia dell'Arte. Apropos of some late studies*

Theatre iconography, in spite of the indications given by H. Kindermann since 1957, has not yet been ordered and fully exploited as a substantial basic evidence by the theatre historian. Two major exceptions are the recent studies on the Commedia dell'Arte by F. Taviani and M.A. Kaprinsky, who, enquiring into the problem of iconography in different ways, give important suggestions of method from the point of view of both theatre culture and historical and artistic culture.

Ananda Coomaraswamy, *Notes on Indian dramatic technique*
(with a note by N. Savarese)

A re-proposal of a text dating back to 1913 about Indian theatre culture with reference to Gordon Craig's theory of the Ueber-mari-
nette.

Torgeir Wethal, *Fragments of the world of an actor*

An actor of the Odin Teatret talks of himself and of his work. It is an anticipation with large fragments from a collective volume, soon to be published (in the collection «Memorie di teatro», Bulzoni Publ.), which has been planned in 1984 as a body of witness asked for to the actors of the Danish group.

Marco Nocca, *Religious Drama and classic theatre at Velletri in the Renaissance*

The *Teatro della Passione* in Velletri is here considered as an avantgarde proposal of the early Renaissance, coping with «romance» praxis and restoration of the ancient theatre. The analysis of a particular object gives a historiographical suggestion of the relationship between definite event and context, according to the idea of the Renaissance theatre as a complex whole of cultural values. This essay results from a graduation thesis that won the «Premio Zorzi» in 1987.