

SUMMARIES

Leo De Berardinis, *Theatre and emergency*

In his reflection about theatre, with an awareness deriving from his own profound experience, De Berardinis explicit the necessity, for the artist, of being against the «spirit of the times», and states the condition of emergency as a situation of the new theatre, to be claimed with dignity, and to be used because fruitful.

Gerardo Guerrieri, *Pages on Theatre*

A collection of unpublished writings by the theatre critic Gerardo Guerrieri, who died few years ago. Out of his personal memoirs of sorts – notes, letters, diary pages, and fiction – a group of writings dating from 1952 up to 1985 are published in the present issue: three decades of reflections about the major leading characters and problems of the Italian theatre (D'Amico, Visconti, Stoppa, Morelli, Eduardo, theatre production, etc.). They are writings, often personal and private, of a great sensibility.

Mirella Schino, *On the actors' «tradition»: the new «high» acting in Italy at the end of the nineteenth century*

The essay deals with the transition from one generation of actors to another – within the nineteenth century theatre culture: a transition which is considered as a dynamic and problematic feature rather than a merely chronological point of view. It discusses the possibility of recognizing the «changes» of style in the actors' tradition, while examining the actual relationships and the creative conditions of different generations (Ristori-Salvini-Rossi; Pezzana-Tessero-Marini; Duse-Zacconi-Novelli).

Stefano De Matteis, *Identity of the Neapolitan performer*

Starting from a philosophically and anthropologically grounded definition of «tradition» as a dynamic and manifold factor versus the stagnation of convention, the author examines the «specificity» of the Neapolitan performer through various examples (Petito, Pantalena, Eduardo, etc.). He together compares the Neapolitan actor's behaviour as a man in his society and as an actor on stage; he enquires into the technical as well as expressive qualities developed by the actor in relation to environments and cultures; and the relationship between memory and experience.

Ferdinando Taviani, *One hundred and one year of theatre into a book*

Through a learned review of Saverio Franchi's book, *Drammaturgia romana. Repertorio bibliografico cronologico dei testi drammatici pubblicati a Roma e nel Lazio — Secolo XVII*, the author seizes the opportunity of pointing out the moment of some basic questions: theatre book-trade, the relation between performance as an event and production of theatre-into-book.

Andrew C. Gerstle, *«Flowers of Edo»: The Kabuki of the eighteenth century and its patrons*

The tradition of Kabuki and its achievements within the eighteenth century Japanese theatre culture are considered both from the point of view of their social importance and on political and moral grounds, and as vehicles for the spreading of different cultural practices. The essay is preceded by a diffuse note by Nicola Savarese and Ferdinando Taviani in which the authors review the recently published book by Giovanni Azzaroni, *Dentro il mondo del Kabuki*.

Gabriele Vacis, *Otium and Negotium*

A few reflections of the founder and director of Laboratorio Teatro Settimo on the present stage of the work of the Piedmontese theatre group. He enquires into the possibility for the dramaturgy of being a research field: not something focussed to the production but a process producing creative drives.