

Scritti Teatrali

The operatic culture of late eighteenth-century Naples represents the fullest expression of a matrix of creators, practitioners, theorists, patrons, and entrepreneurs linking aristocratic, public and religious spheres of contemporary society. The considerable resonance of 'Neapolitan' opera in Europe was verified early in the eighteenth century not only through voluminous reports offered by locals and visitors in gazettes, newspapers, correspondence or diaries, but also, and more importantly, through the rich and tangible artistic patrimony produced for local audiences and then exported to the Italian peninsula and abroad. Naples was not simply a city of entertainment, but rather a cultural epicenter and paradigm producing highly innovative and successful genres of stage drama reflecting every facet of contemporary society. Anthony R. DelDonna provides a rich study of operatic culture from 1775-1800. The book demonstrates how contemporary stage traditions, stimulated by the Enlightenment, engaged with and responded to the changing social, political, and artistic contexts of the late eighteenth century in Naples. It focuses on select yet representative compositions from different genres of opera that illuminate the diverse contemporary cultural forces shaping these works and underlining the continued innovation and European recognition of operatic culture in Naples. It also defines how the cultural milieu of Naples - aristocratic and sacred, private and public - exercises a profound yet idiosyncratic influence on the repertory studied, the creation of which could not have occurred elsewhere on the Continent.

Benito Mussolini has persistently been described as an 'actor' - and also as a master of illusions. In her vividly narrated account of the Italian dictator's relationship with the theatre, Patricia Gaborik discards any metaphorical notions of Il Duce as a performer and instead tells the story of his life as literal spectator, critic, impresario, dramatist and censor of the stage. Discussing the ways in which the autarch's personal tastes and convictions shaped, in fascist Italy, theatrical programming, she explores Mussolini's most significant dramatic influences, his association with important figures such as Luigi Pirandello, Gabriele D'Annunzio and George Bernard Shaw, his oversight of stage censorship, and his forays into playwriting. By focusing on its subject's manoeuvres in the theatre, and manipulation of theatrical ideas, this consistently illuminating book transforms our understandings of fascism as a whole. It will have strong appeal to readers in both theatre studies and modern Italian history.

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Dramaturgy of the Spectator

Orality and Literacy in Modern Italian Culture

Dalle origini a Brecht

Art's Claim to Truth

World Encyclopedia of Contemporary Theatre

An Annual of Critical and Textual Studies 1999

Performed throughout Europe during the 1700s, Italian heroic opera, or opera seria, was the century's most significant musical art form, profoundly engaging such figures as Handel, Haydn, and Mozart. Opera and Sovereignty is the first book to address this genre as cultural history, arguing that eighteenth-century opera seria must be understood in light of the period's social and political upheavals. Taking an anthropological approach to European music that's as bold as it is unusual, Martha Feldman traces Italian opera's shift from a mythical assertion of sovereignty, with its festive forms and rituals, to a dramatic vehicle that increasingly questioned absolute ideals. She situates these transformations against the backdrop of eighteenth-century Italian culture to show how opera seria both reflected and affected the struggles of rulers to maintain sovereignty in the face of a growing public sphere. In so doing, Feldman explains why the form had such great international success and how audience experiences of the period differed from ours today. Ambitiously interdisciplinary, Opera and Sovereignty will appeal not only to scholars of music and anthropology, but also to those interested in theater, dance, and the history of the Enlightenment.

This bilingual work identifies and explains the subversive rewriting of ancient, medieval and modern myths in contemporary novels. The book opens with two theoretical essays on the subject of subversive tendencies and myth reinvention in the contemporary novel. From there, it moves on to the analysis of essential texts. Firstly, classical myths in works by authors such as André Gide, Thomas Pynchon, Julio Cortázar, Italo Calvino or Christa Wolf (for instance, Theseus, Oedipus or Medea) are discussed. Then, myths of biblical origin - such as the Flood or the Golem - are revisited in the work of Giorgio Bassani, Julian Barnes and Cynthia Ozick. A further section is concerned with the place of modern myths (Faust, the ghost, Ophelia...) in the fiction of Günter Grass, Paul Auster, or Clara Janés. The contributors have also delved into the relationship between myth and art - especially in the discourse of contemporary advertising, painting and cinema - and myth's intercultural dimensions: hybridity in the Latin American novels of Augusto Roa Bastos and Carlos Fuentes, and in the Hindu-themed novels of Bharati Mukherjee. This volume emerges from the careful selection of 37 essays out of over 200 which were put forward by outstanding scholars from 25 different countries for the Madrid International Conference on Myth and Subversion (March 2011). Este volumen bilingüe identifica y explica la práctica subversiva aplicada a los mitos antiguos, medievales y modernos en la novela contemporánea. Abren el libro dos estudios teóricos sobre la tendencia subversiva y la reinención de mitos en la actualidad. Prosigue el análisis de diversos textos de primera importancia. En primer lugar se revisan los mitos clásicos en autores como André Gide, Thomas Pynchon, Julio Cortázar, Italo Calvino o Christa Wolf (p. ej., Teseo, Edipo, Medea). En segundo lugar, la reescritura de los mitos bíblicos según Giorgio Bassani, Julian Barnes o Cynthia Ozick (p. ej., el diluvio o el Golem). En tercer lugar, mitos modernos en la ficción de Günter Grass, Paul Auster o Clara Janés (p. ej., Fausto, el fantasma, Ofelia). El volumen presta igualmente atención a las relaciones entre mito y arte (su recurrencia en la publicidad, la pintura y el cine contemporáneos) y a la vertiente intercultural de los mitos: el mestizaje en la novela latinoamericana de Augusto Roa Bastos y Carlos Fuentes, o en la de temática hindú de Bharati Mukherjee. La compilación resulta de una exquisita selección de 37 textos entre los más de 200 propuestos para el Congreso Internacional Mito y Subversión (Madrid, marzo de 2011) por investigadores de prestigio procedentes de 25 países.

The 'ballet d'action' was one of the most successful and controversial forms of theatre in the early modern period. A curious hybrid of dance,

mime and music, its overall and overriding intention was to create drama. It was danced drama rather than dramatic dance, musical drama rather than dramatic music. Most modern critical studies of the ballet d'action treat it more narrowly as stage dance and very few view it as part of the history of mime. Little use has previously been made of the most revealing musical evidence. This innovative book does justice to the distinctive hybrid nature of the ballet d'action by taking a comparative approach, using contemporary literature and literary criticism, music, mime and dance from a wide range of English and European sources. Edward Nye presents a fascinating study of this important and influential part of eighteenth-century European theatre.

Mussolini's Theatre

Scritti teatrali 1932-1989

Scritti teatrali e letterari

The Theatre of the Italian Neo-Avant-Garde

Italian Theatre and the Public Sphere, 1600–1800

Choreography Invisible

The ancient singing and dancing chorus has exerted a powerful influence in the modern world. This is the first book to look systematically at the points of similarity and difference between ancient and modern choruses, across time and place, in their ancient contexts in modern theatre, opera, dance, musical theatre, and in political debate.

How did composers and performers use the lost art of pantomime to explore and promote the Enlightenment ideals of free expression?

The volume The Italian Method of la drammatica: its Legacy and Reception includes the long and complex investigation to identify the Italian acting-code system of the drammatica used by nineteenth-century Italian actors such as Adelaide Ristori, Giovanni Grasso, Tommaso Salvini, Eleonora Duse. In particular, their acting inspired Stanislavsky who reformed twentieth-century stage. The declamatory code of the drammatica was composed by symbols for notation of voice and gesture which Italian actors marked in their prompt-books. The discovery of the drammatica's code sheds new light on nineteenth-century acting. Having deciphered the phonetic symbols of the code, Anna Sica has given birth an investigation with a group of outstanding scholars in an attempt to explore the drammatica's legacy, and its reception in Europe as well as in Asia. At this stage new evidence has emerged proving that, for instance, the symbol used by the drammatica actors to sign the colorito vocale was known to English actors in the second half of the nineteenth century. By noting how Adelaide Ristori passed on her art to Irving's actress Genevieve Ward, and how Stanislavsky, almost aflame, moulded his system from Duse's acting, an unexplored variety in the reception of the drammatica's legacy is revealed.

Italian Opera Series of the Eighteenth Century

Volume 6: Bibliography and Cumulative Index

Scritti teatrali

Fascist Experiments in Art and Politics

Encyclopedia of Italian Literary Studies

The Ballet d'Action

Stanislavsky in the World is an ambitious and ground-breaking work charting a fascinating story of the global dissemination and transformation of Stanislavsky's practices. Case studies written by local experts, historians and practitioners are brought together to introduce the reader to new routes of Stanislavskian transmission across the continents of Europe, Asia, Africa, Australasia and South (Latin) America. Such a diverse set of stories moves radically beyond linear understandings of transmission to embrace questions of transformation, translation, hybridisation, appropriation and resistance. This important work not only makes a significant contribution to Stanislavsky studies but also to recent research on theatre and interculturalism, theatre and globalisation, theatre and (post)colonialism and to the wider critical turn in performer training historiographies. This is a unique examination of Stanislavsky's work presenting a richly diverse range of examples and an international perspective on Stanislavsky's impact that has never been attempted before.

One of the most celebrated Italian writers of the early Romantic period, Ugo Foscolo (1778–1827) was known primarily as a novelist, a poet, and a nationalist. Following the Napoleonic Wars, he lived in self-exile in England during the last decade of his life. There he wrote numerous critical essays and collaborated with Lord Byron and other well-known members of English literary circles. Ugo Foscolo's Tragic Vision in Italy and England examines an underexplored aspect of Foscolo's literary career: his tragic plays and critical essays on that genre. Rachel A. Walsh argues that for Foscolo tragedy was more than another genre in which to exercise his literary ambitions. It was the medium for an elaborate life-long process of self-examination and engagement with political and literary conflict. By analysing Foscolo's tragic struggles on and off the stage, Walsh sheds new light on his career and how it reflects on the important literary and political trends of the time.

An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.

Luigi Pirandello in the Theatre

New images and the principles of modernity

D'une scène à l'autre, vol.2

Myth and Subversion in the Contemporary Novel

Opera and Sovereignty

Cinema is a dream

Vanguard Performance Beyond Left and Right challenges assumptions regarding "radical" and "experimental" performance that have long dominated thinking about the avant-garde. The book brings to light vanguard performances rarely discussed: those that support totalitarian regimes, promote conservative values, or have been effectively snapped up by right-wing regimes the performances intended to oppose. In so doing, the volume explores a central paradox: how innovative performances that challenge oppressive power structures can also be deployed in deliberate, passionate support of oppressive power. Essays by leading international scholars pose engaging questions about the

historical avant-garde, vanguard acts, and the complex role of artistic innovation and live performance in global politics. Focusing on performances that work against progressive and democratic ideas (including scripted drama, staged suicide, choral dance, terrorism, rallies, and espionage), the book demonstrates how many compelling performance ideals—unification, exaltation, immersion—are, in themselves, neither moral nor immoral; they are only emotional and aesthetic urges that can be powerfully channeled into a variety of social and political outlets.

The most recent volume of this distinguished annual

Much of the debates in this book revolves around Milan Kundera and his 1984 essay "The Tragedy of Central Europe." Kundera wrote his polemical text when the world was pregnant with imminent social and political change, yet that world was still far from realizing that we would enter the last decade of the twentieth century with the Soviet empire and its network of satellite states missing from the political map. Kundera was challenged by Joseph Brodsky and György Konrád for allegedly excluding Russia from the symbolic space of Europe, something the great author deeply believes he never did. To what extent was Kundera right in assuming that, if to exist means to be present in the eyes of those we love, then Central Europe does not exist anymore, just as Western Europe as we knew it has stopped existing? What were the mental, cultural, and intellectual realities that lay beneath or behind his beautiful and graceful metaphors? Are we justified in rehabilitating political optimism at the beginning of the twenty-first century? Are we able to reconcile the divided memories of Eastern or Central Europe and Western Europe regarding what happened to the world in 1968? And where is Central Europe now?

Choruses, Ancient and Modern

Yeats

The System and its Transformations Across Continents

The Grotesque Dancer on the Eighteenth-century Stage

Transforming Myths in Eighteenth-Century Italy

The Cambridge History of Italian Literature

The emergence and spread of new images – photography, film, television and audiovisual – have brought about an important epistemological revolution that has encouraged contemporary man to have a new attitude of confidence not only towards the image but also to reality. The modern knowledge that exploded man's certainties into hundreds of relative truths has been removed. The perfect doubling of reality offered by the new media has quietly eliminated doubt about the faithful restitution of reality into images, and, consequently, into the events of the outside world.

Opposing this credulity, this mental breakdown as Joseph Conrad called it, we will need to recover the principles and themes of modern thought that came into existence in the Seventeenth century. This recovery will serve not only to oppose illusions and deceits, but also to understand the nature of the new images better.

"In our highly literate culture, orality is all-pervasive. Different kinds of media and performance - theatre, film, television, story-telling, structured play - make us ask what is the relation between improvisation and premeditation, between transcription and textualization, between rehearsal, recollection and re-narration. The challenge of writing down what is spoken is partly technical, but also political and philosophical. How do young writers represent the spoken language of their contemporaries? What are the rules governing the transcription of oral evidence in fiction and non-fiction? Is the relationship between oral and written always a hierarchical one? Does the textualization of the oral destroy, more than it commemorates or preserves, the oral itself? Twelve wide-ranging essays, the majority on contemporary Italian theatre and literature, explore these questions in the most up-to-date account of orality and literacy in modern Italian culture yet produced. With the contributions: Michael Caesar, Marina Spunta- Introduction Michael Caesar- Voice, Vision and Orality: Notes on Reading Adriana Cavarero Arturo Tosi- Histrionic Transgressions: The Dario Fo- Commedia dell'Arte Relationship Revisited Gerardo Guccini- Le poetiche del 'teatro narrazione' fra 'scrittura oralizzante' e oralita-che-si-fa-testo Richard Andrews- Composing, Reciting, Inscribing and Transcribing Playtexts in the Community Theatre of Monticchiello David Forgacs- An Oral Renarration of a Photomontage, 1960 Alessandra Broccolini- Identita locali e giochi popolari in Italia tra oralita e scrittura Marina Spunta- The Facets of Italian Orality: An Overview of the Recent Debate Kate Litherland- Literature and Youth in the 1990s: Orality and the Written in Tiziano Scarpa's Cos'è questo fracasso? and Caliceti and Mozzi's Quello che ho da dirvi Elena Porciani- Note su oralita e narrazione inattendibile Marco Codebo- Voice and Events in Manlio Calegari's Comunisti e partigiani: Genova 1942-1945 Hanna Serkowska- Oralita o stile? La trasmissione orale e le modalita narrative ne La Storia di Elsa Morante Catherine O'Rawe- Orality, Microhistory and Memory: Gesualdo Bufalino and Claudio Magris between Narrative and History"

Italian ballet in the eighteenth century was dominated by dancers trained in the style known as "grotesque"? a virtuoso style that combined French ballet technique with a vigorous athleticism that made Italian dancers in demand all over Europe. Gennaro Magri's Trattato teorico-prattico di ballo, the only work from the eighteenth century that explains the practices of midcentury Italian theatrical dancing, is a starting point for investigating this influential type of ballet and its connections to the operatic and theatrical genres of its day. The Grotesque Dancer on the Eighteenth-Century Stage examines the theatrical world of the ballerino grottesco, Magri's own career as a dancer in Italy and Vienna, the genre of pantomime ballet as it was practiced by Magri and his colleagues across Europe, the relationships between dance and pantomime in this type of work, the music used to accompany pantomime ballets, and the movement vocabulary of the grotesque dancer. Appendices contain scenarios from eighteenth-century pantomime ballets, including several of Magri's own devising; an index to the step-vocabulary discussed in Magri's book; and an index of dancers in Italy known to have performed as grotteschi. Illustrations, music examples, and dance notations also supplement the text.

Vanguard Performance Beyond Left and Right

Ugo Foscolo's Tragic Vision in Italy and England

Music, Pantomime and Freedom in Enlightenment France

Gennaro Magri and His World

Lettera a un Maestro

Yet Another Europe after 1984

Bruno Portesan, diplomatosi all'Accademia dei Filodrammatici di Milano, ha collaborato come attore con diverse compagnie e teatri stabili. Tra le esperienze alla regia si segnala una miscellanea di testi brechtiani Discorso sulla guerra, il cotone, ecc. ecc., prodotta da un consorzio di comuni dell'hinterland milanese. Col Maestro Strehler ha sostenuto due audizioni, partecipando alla Santa Giovanna dei Macelli. Ha ottenuto poi il permesso per assistere alle prove de L'Anima buona del Sezuan. Una sorta di assistente senza esserlo: un assistente-ombra. Alla stregua di quello che avveniva al Berliner negli anni '50. Nella Lettera inviata a Giorgio Strehler, uno dei primissimi a mettere in scena con passione e competenza le opere di Bertolt Brecht, l'autore esamina il rapporto tra il

regista e il teatro epico o non aristotelico. E, in special modo, si sofferma sulle cure dedicate dal Maestro alla recitazione epica o dialettica, identificando Totò quale esempio di attore epico naturaliter.

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

'Dramma per musica', the most usual term for Italian serious opera from the seventeenth to the early nineteenth century, was a modern, enlightened form of theater that presented a unified, artistically designed, dramatic enactment of human stories, expressed by the voice and underscored by the orchestra. This book illustrates the diversity of this baroque art form and explains how it has given us opera as we know it.

The Disappearing Work of Dance

Stanislavsky in the World

Mime, Music and Drama on the Eighteenth-Century Stage

Encyclopedia of Italian Literary Studies: A-J

Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples

Cronache e scritti teatrali

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

Presents a comprehensive survey of Italian literature from its earliest origins to the present

The Dramaturgy of the Spectator describes the development of the modern theatre spectator, the modern playwright, and their complex relationship with sovereignty, power structures, and the emergent public sphere in the seventeenth through the eighteenth century.

Dramma Per Musica

Poetry on Stage

The Italian Method of La drammatica

Cronache teatrali, 1864-1872: Cronache e scritti teatrali sparsi (1864-1867)

Rethinking Milan Kundera and the Idea of Central Europe

Mentore teatrale; repertorio di leggi, massime, norme e discipline per gli artisti melodrammatici, e per chiunque abbia ingerenza e interesse in affari teatrali

Scritti teatrali***Scritti teatrali******Scritti teatrali e letterari******Cronache e scritti teatrali******Roma : ABETE******Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples******Routledge***

Dance is often considered an ephemeral art, one that disappears nearly as soon as it materializes, leaving no physical object behind. Yet some dance practice involves people trying to embody something that exists before - and survives beyond - their particular acts of dancing. What exactly is that thing? And (how) do dances continue to exist when not performed? Anna Pakes seeks to answer these and related questions in this book, drawing on analytic philosophy of art to explore the metaphysics of dance making, performance and disappearance. Focusing on Western theater dance, Pakes also traces the different ways dances have been conceptualized across time, and what those historical shifts imply for the ontology of dance works.

Teatro è idee, pensieri, emozioni, ma anche trucco, materia, legno, stoffa, corpo, luci. Attraverso una serie di ritratti di registi e racconti di spettacoli particolarmente significativi dalla fine dell'Ottocento a Bertolt Brecht, Mara Fazio mette a fuoco le procedure del lavoro scenico e i modi in cui un testo si traduce in evento, un'idea nella pratica materiale del teatro.

Its Legacy and Reception

The New London Magazine

Regie teatrali

The Semiotics of Performance

"The book... succeeds at refining elements in the problem that semiotics and theater represent to and for one another." --

Choice "The Semiotics of Performance surprisingly retains its revelatory freshness, and actually opens up areas of research that could very well supply new incentives for further probing into what semiotics can offer to the study of theatre." -- Theatre Survey

Following Heidegger's interpretation of the history of philosophy, Gianni Vattimo outlines the existential ontological conditions of aesthetics, paying particular attention to the works of Kandinsky, which reaffirm the ontological implications of art. Vattimo then builds on Hans-Georg Gadamer's theory of aesthetics and provides an alternative to a rationalistic-

positivistic criticism of art. This is the heart of Vattimo's argument, and with it he demonstrates how hermeneutical philosophy reaffirms art's ontological status and makes clear the importance of hermeneutics for aesthetic studies. In a final section, Vattimo articulates the consequences of reclaiming the ontological status of aesthetics without its metaphysical implications, holding Aristotle's concept of beauty responsible for the dissolution of metaphysics itself. *Poetry on Stage* focuses on exchanges between the writers of the Italian neo-avant-garde with the actors, directors, and playwrights of the Nuovo Teatro. The book sheds light on a forgotten chapter of twentieth-century Italian literature, arguing that the theatre was the ideal incubator for stylistic and linguistic experiments and a means through which authors could establish direct contact with their audience and verify solutions to the practical and theoretical problems raised by their stances in politics and poetics. A robust analysis of a number of exemplary texts grounds these issues in the plays and poems produced at the time and connects them with the experimentations subsequently carried out by some of the same artists. In-depth interviews with four of the most influential figures in the field – critic Valentina Valentini, actor and director Pippo Di Marca, author Giuliano Scabia, and the late poet Nanni Balestrini – conclude the volume, providing invaluable first-hand testimony that brings to life the people and controversies discussed.