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Commedia Per  
*Storia*  
Ragazzi

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Per Ragazzi*

*Dosso Dossi has  
long been  
considered one of  
Renaissance  
Italy's most*

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*intriguing artists. Although a wealth of documents chronicles his life, he remains, in many ways, an enigma, and his art continues to be as elusive as it is compelling. In Dosso's Fate, leading scholars*

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*from a wide range  
of disciplines  
examine the  
social,  
intellectual, and  
historical contexts  
of his art,  
focusing on the  
development of  
new genres of  
painting,  
questions of style*

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*and chronology,  
the influence of  
courtly culture,  
and the work of  
his collaborators,  
as well as his  
visual and literary  
sources and his  
painting  
technique. The  
result is an  
important and*

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*original  
contribution not  
only to literature  
on Dosso Dossi  
but also to the  
study of cultural  
history in early  
modern Italy.*

*In recent years  
much scholarly  
attention has  
been focused on*

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*the encounter of  
cultures during  
the early modern  
period, and the  
global  
implications that  
such encounters  
held. As a result  
of this work,  
scholars have now  
begun to re-  
evaluate many*

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*aspects of early  
culture contact,  
not least with  
respect to  
Christian  
missionary  
activities.*

*Prominent  
amongst the  
missionaries were  
members of the  
Society of Jesus.*

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*Emerging as a  
dynamic new  
religious order in  
the wake of the  
Reformation, the  
Jesuits were  
deeply committed  
to promoting  
religious and  
cultural reforms  
both within  
Europe and in non-*



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*Christian lands.  
Yet whilst  
scholars have  
revealed much  
about the Jesuits'  
innovative  
educational  
endeavours, and  
their numerous  
missions to the  
Americas, Asia  
and the Sub-*

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*Continent, less attention has been paid to the nature of the Jesuits' global civilizing mission as a key feature of their institutional character. Nor has sufficient work been done to fully explain the*

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*relationship  
between the  
Jesuits' efforts to  
evangelize and  
civilize those  
areas within the  
Catholic fold and  
those without.  
Taking as its  
focus the city of  
Naples, this study  
illuminates how*

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*the Jesuits' work  
in a Catholic*

*European setting  
reflected their  
broader global  
civilizing mission.*

*Despite its  
Catholic heritage,  
Naples was  
popularly  
perceived as a  
place of spiritual*

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*and social disorder, thus providing an irresistible challenge to religious reformers, such as the Jesuits, who sought to 'civilize' the city. Drawing in considerable*

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*numbers of the  
order, Naples  
proved to be a  
training ground  
for the Jesuits  
that shaped the  
order's missionary  
praxis and  
influenced the  
thinking of many  
who would later  
travel further*

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*afield. By gaining  
a fuller  
understanding of  
this process, it is  
possible to better  
understand what  
drove the Jesuits  
to craft and  
perpetuate a  
cultural map that  
continues to  
resonate down to*

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*our own times.*

*This book is  
published in  
conjunction with  
the Jesuit  
Historical  
Institute series  
'Bibliotheca  
Instituti Historici  
Societatis Iesu'.*

*This volume  
presents the*



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*proceedings of  
the international  
conference*

*“Theatre Cultures  
within Globalising  
Empires: Looking  
at Early Modern  
England and  
Spain”, held in  
2012 as part of  
the ERC  
Advanced Grant*

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*Project Early  
Modern European  
Drama and the  
Cultural Net  
(DramaNet).*

*Implementing the  
concept of culture  
as a virtual  
network, it  
investigates Early  
modern European  
drama and its*

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*global  
dissemination.*

*The 12 articles of  
the volume - all  
written by experts  
in the field  
teaching in the  
United Kingdom,  
the USA, Russia,  
Switzerland, India  
and Germany -  
focus on a*

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*selection of  
English and  
Spanish dramas  
from the sixteenth  
and seventeenth  
centuries.*

*Analysing and  
comparing motifs,  
formal  
parameters as  
well as plot  
structures, they*

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*discuss the  
commonalities  
and differences of  
Early modern  
drama in England  
and Spain.*

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

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*A Treatise on  
Acting, from  
Memory and by  
Improvisation  
(1699)*

*The J. Paul Getty  
Museum Journal  
Rewriting,  
Remaking,  
Refashioning  
Representations  
of Italy in Nordic*

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*Literature from  
the 1830s to the  
1910s*

*Vincenzo Gonzaga  
and Renaissance  
Medicine*

*Venice Incognito*

Der Abschlussband  
des deutsch-  
französischen ANR-  
DFG-Projekts

MUSICI widmet sich

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der  
Ragazzi

Musikermigration im  
Europa der Frühen  
Neuzeit mit einem  
kultur- und  
musikgeschichtliche  
n Blick auf Venedig,  
Rom und Neapel als  
Reiseziele und  
Wirkungsorte von  
Instrumentalisten,  
Sängern,



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Komponisten und Instrumentenbauern, die nicht von der italienischen Halbinsel stammten. Im Sinne einer "histoire croisée" werden Netzwerke, Integrations- und Austauschprozesse aufgedeckt, mit denen fremde

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Ragazzi

Musiker zwischen  
musikalischem  
Alltag und  
herausragenden  
Festlichkeiten  
konfrontiert waren.  
Auf dieser  
Grundlage wird eine  
systematische  
Betrachtung der  
frühneuzeitlichen  
Musikermigration

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Ragazzi

sowie eine  
Untersuchung  
musikalischer Stile  
jenseits nationaler F  
orschungstraditione  
n möglich.

Publisher  
description

Emphasizing a  
performative and  
stage-centered  
approach, this book

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considers early modern European theater as an international phenomenon. Early modern theater was remarkable both in the ways that it represented material and symbolic exchanges across political, linguistic,

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and cultural borders (both "national" and "regional") but also in the ways that it enacted them.

Contributors study various modalities of exchange, including the material and causal influence of one theater upon another, as in the

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case of actors  
traveling beyond  
their own regional  
boundaries;  
generalized and  
systemic influence,  
such as the diffused  
effect of Italian  
comedy on English  
drama; the  
transmission of  
theoretical and

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ethical ideas about  
the theater by  
humanist vehicles;  
the implicit dialogue  
and exchange  
generated by actors  
playing "foreign"  
roles; and polyglot  
linguistic resonances  
that evoke circum-  
Mediterranean  
"cultural

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geographies." In analyzing theater as a medium of dialogic communication, the volume emphasizes cultural relationships of exchange and reciprocity more than unilateral encounters of hegemony and



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domination.

Drawing on the groundbreaking Spanish scholarship and editions of earlier generations and relying on research conducted in Spanish archives, this pioneering group of English-speaking scholars

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offers a new treatment of familiar material. The editors yoke together widely varying critical practices, including incisive New Critical readings and far-reaching explorations that draw on the most current European

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critical thought. In addition to these more strictly literary studies, there are interdisciplinary essays focusing on seventeenth- and twentieth-century reception and the social makeup of the comedia audience. The whole thus

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presents a balanced picture of the many ways in which the comedia can be viewed, and the contributors complement each other's work in often surprising ways, illuminating the same corpus from a number of

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perspectives.

The Rebirth of  
Theatre as Comedy  
and the Genealogy  
of the Modern  
Public Arena  
Comparative  
Criticism: Volume  
10, Comedy, Irony,  
Parody  
The Venetian  
Origins of the

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Commedia dell'Arte  
The Prince's Body  
Diplomacy and the  
Aristocracy as  
Patrons of Music  
and Theatre in the  
Europe of the Ancien  
Régime  
A Paradise  
Inhabited by Devils  
A Treatise on Acting,  
from Memory and by

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Improvisation

(1699) Scarecrow Press

Using four notorious moments in the life of Duke Vincenzo Gonzaga of Mantua, Valeria Finucci explores changing early modern concepts of sexuality, reproduction, beauty, and aging. She deftly marries salacious tales with historical analysis to tell a broader story of

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Italian Renaissance  
cultural adjustments and  
obsessions.

This 1699 Italian acting  
treatise includes  
chapters on all kinds of  
staged productions,  
scripted or improvised,  
sacred or secular, tragic  
or comic. It also  
addresses enunciation,  
diction, memorization,  
gestures, and stage  
comportment, and it



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Commedia Per  
Ragazzi  
describes the details  
important to a

successful commedia  
dell'arte performance.

The Venetian Origins of  
the Commedia dell'Arte  
is a striking new enquiry  
into the late-

Renaissance stirrings of  
professional secular  
comedy in Venice, and  
their connection to the  
development of what  
came to be known as the

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Commedia dell'Arte.  
The book contends that through a symbiotic collaboration between patrician amateurs and plebeian professionals, innovative forms of comedy developed in the Venice region, fusing 'high' and 'low' culture in a provocative mix that had a truly mass appeal. Rich with anecdotes,

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Commedia Per  
Ragazzi  
diary entries and literary  
– often ribald – comic  
passages, Peter Jordan's  
central argument has  
important implications  
for the study of  
Venetian art, popular  
theatre and European  
cultural history.

A Critical Study of the  
Commedia dell' Arte  
Le Rappresentazioni  
Figurative Della Divina  
Commedia Per

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Commedia Per  
Ludovico Volkmann  
Bagazzi  
Dosso's Fate

Old Age, Masculinity,  
and Early Modern  
Drama

RDV'S INTERNET  
ANTHLOGY PLUS

From Rome to Eternity:  
Catholicism and the  
Arts in Italy, ca.  
1550-1650

Illustrated history  
of the beginnings,

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growth and influence of the commedia dell'arte. Describes improvisations, staging, marks, scenarios, acting troupes, and origins.

Because of its history, art, and natural and

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cultural  
landscapes, Italy  
has been a  
popular  
destination for  
North-European  
travellers since  
the age of the  
Grand Tour. Yet,  
literary images of  
Italy are not all  
linked to the

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tradition of the  
journey to this  
country and  
cannot be labelled  
as a manifestation  
of Northerners'  
yearning for the  
Southern sun. The  
corpus of critical  
literature which  
deals with Italy in  
Nordic literatures

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is very wide but  
also fragmentary.

While many  
scholars have  
written about this  
topic and chiefly  
on the relations  
between  
individual  
Scandinavian  
literatures or well-  
known authors -



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such as Henrik  
Ibsen, Selma  
Lagerlöf and Hans  
Christian  
Andersen - and  
Italy, few have  
emphasised their  
variety, plurality,  
and complexity.  
With its  
comparative  
approach, this

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study casts a new light on a selection of nineteenth- and twentieth-century representations of Italy and presents some of these Nordic Italies.

Taking into account texts of different genres –

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poetry, drama and  
novel - and

focusing on

theories of

representation,

genre, and space,

this book

examines complex

and

heterogeneous

literary

representations

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that cannot be reduced to a single stereotype. In these texts, Italy emerges both as a set of physical spaces and as a series of metaphorical concepts. How are these Italian spaces and

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identities  
constructed and  
what do they  
stand for? What  
forms does the  
broad concept of  
Italianness take in  
these literary  
works? How are  
the Italian settings  
and characters, as  
well as the

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aspects of Italian  
politics, history,  
society, culture,  
and folklore that  
populate so many  
literary texts,  
shaped and  
combined? Is  
there a  
relationship  
between specific  
literary genres

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and the way in  
which Italy is  
represented?

These are only  
some of the  
questions

addressed by this  
study, which  
demonstrates how  
Nordic  
representations of  
Italy express

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much more than  
unanimous praise  
for the sun, idyllic  
landscapes, ruins,  
and mandolin  
players.

This volume  
contains all of the  
known musical  
sources and  
sketches for  
Stravinsky's



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Pulcinella  
Ragazzi

(1919-1920)

representing over  
250 facsimile  
pages from the  
combined  
holdings of the  
Paul Sacher  
Stiftung (Basel)  
and the British  
Library (London)  
with invited

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essays by Lynn  
Garafola, , Ulrich  
Mosch, Jeanne  
Chenault Porter  
and Richard  
Taruskin. This  
publication was  
enhanced by the  
research of the  
late Barry Brook  
and by an  
appendix of song

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texts in the  
Neapolitan dialect  
by Dale

Monson. Numerous  
tables in this  
publication  
provide efficient  
access to the  
entries on each  
page of the  
facsimile:

according to the

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source groups,  
sketches, sources  
and sketches in  
order of the  
sources and  
sources and  
sketches in order  
of the published  
edition. In her  
commentary  
Maureen Carr  
discusses: the

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genesis of the  
idea for Pulcinella,  
the sources  
chosen by  
Stravinsky and  
those that he  
discarded, the  
sketches, as well  
as analytical  
perspectives on  
Stravinsky's  
compositional

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process for this work. In addition to the musical sources and sketches, other documents in this volume, such as a preliminary outline of the work in the hand of the painter, Pablo Picasso (Musée

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Picasso) and a more detailed scenario written out by the choreographer, Leonide Massine (Basel), will help scholars to understand the nature of the collaboration among these

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luminaries [the  
composer Igor  
Stravinsky  
(1882-1971), the  
Spanish painter  
Pablo Picasso  
(1881-1973), the  
Russian  
choreographer  
Léonide Massine  
(Miasin;  
1895-1979), and



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the Russian  
impresario Sergei  
Diaghilev  
(1872-1929)] that  
resulted in this  
astonishing  
dramatic work for  
dance and song.

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m/books/MC002.ht  
ml](https://www.areditions.com/books/MC002.html)

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Well illustrated,  
accessibly  
presented, and  
drawing on a  
comprehensive  
range of historical  
documents,  
including British,  
German and other  
European images,  
and literary as  
well as non-

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literary texts  
(many previously  
unconsidered in  
this context), this  
study offers the  
first  
interdisciplinary  
gendered  
assessment of  
early modern  
performing  
itinerant healers

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(mountebanks, charlatans and quacksalvers). As Katritzky shows, quacks, male or female, combined, in widely varying proportions, three elements: the medical, the itinerant and the theatrical. Above

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all, they were performers. They used theatricality, in its widest possible sense, to attract customers and to promote and advertise their pharmaceuticals and health care services. Katritzky

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investigates here  
the performative  
aspects of quack  
marketing and  
healing methods,  
and their profound  
links with the rise  
of Europe's  
professional  
actresses, fields of  
enquiry which are  
only now

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Radazzi

beginning to  
attract significant  
attention from  
historians of  
medicine,  
economics or the  
theatre. Women,  
Medicine and  
Theatre also  
recovers women's  
roles in the  
economy of the

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itinerant quack  
stage. Women  
associated with  
mountebank  
troupes were  
medically and  
theatrically active  
at every level  
from major stage  
celebrities to  
humble urine  
sample collectors,



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but also included  
sedentary  
relatives, non-  
performing  
assistants, door-  
and bookkeepers,  
wardrobe  
mistresses, prop  
and costume  
loaners,  
landladies,  
spectators,

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patrons and clients. Katritzky's study of the whole range of women who supported the troupes contextualizes the activities of their male counterparts, and rehabilitates a broad spectrum of

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diversely occupied women. The strength of this title's research method lies in its comparative examination of documents that are generally examined from the point of view of either their

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performative or  
their medical  
aspects, by  
historians of,  
respectively, the  
theatre and  
medicine. Taken  
as a whole, these  
handbills, literary  
descriptions a  
Transnational  
Exchange in Early

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Modern Theater  
Text, Theory, and  
Performance  
Theatre Cultures  
within Globalising  
Empires

Women, Medicine  
and Theatre  
1500-1750  
The Routledge  
Handbook of

*Page 77/179*

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## Philosophy and Improvisation in the Arts

"The entire town is disguised," declared a French tourist of eighteenth-century Venice. And, indeed, maskers of all

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ranks—nobles,  
clergy,  
imposters,  
seducers, con  
men—could be  
found mixing at  
every level of  
Venetian  
society. Even a  
pious nun  
donned a mask  
and male attire  
for her liaison

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with the  
libertine

Casanova. In  
Venice

Incognito,  
James H.

Johnson offers  
a spirited  
analysis of  
masking in this  
carnival-loving  
city. He draws  
on a wealth of



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material to explore the world view of maskers, both during and outside of carnival, and reconstructs their logic: covering the face in public was a uniquely Venetian

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response to one  
of the most  
rigid class  
hierarchies in  
European  
history. This  
vivid account  
goes beyond  
common views  
that masking  
was about  
forgetting the  
past and

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minding the  
muse of  
pleasure to  
offer fresh  
insight into  
the historical  
construction of  
identity.

Giorgio  
Strehler  
Directs Carlo  
Goldoni  
explores the

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Ragazzi  
relationship  
between

directorial  
aesthetic and  
the dramatic  
canon. Scott  
Malia examines  
how director  
Giorgio Stehler  
established his  
own reputation  
while  
bolstering that

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Ragazzi  
of playwright  
Carlo Goldoni  
in the  
international  
canon.

Over the last  
few decades,  
the notion of  
improvisation  
has enriched  
and dynamized  
research on  
traditional

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philosophies of  
music, theatre,  
dance, poetry,  
and even visual  
art. This  
Handbook offers  
readers an  
authoritative  
collection of  
accessible  
articles on the  
philosophy of  
improvisation,

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synthesizing  
and explaining  
various  
subjects and  
issues from the  
growing wave of  
journal  
articles and  
monographs in  
the field. Its  
48 chapters,  
written  
specifically

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Ragazzi  
for this volume  
by an  
international  
team of  
scholars, are  
accessible for  
students and  
researchers  
alike. The  
volume is  
organized into  
four main  
sections: I Art



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Ragazzi

Improvvisation:  
Theoretical  
Perspectives II

Art and  
Improvvisation:  
Aesthetical,  
Ethical, and  
Political  
Perspectives  
III

Improvvisation  
in Musical

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Practices IV  
Improvisation  
in the Visual,  
Narrative,  
Dramatic, and  
Interactive  
Arts Key

Features:

Treats  
improvisation  
not only as a  
stylistic  
feature, but

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also as an  
aesthetic  
property of  
artworks and  
performances as  
well as a core  
element of  
artistic  
creativity.  
Spells out  
multiple  
aspects of the  
concept of

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improvisation,  
emphasizing its  
relevance in  
understanding  
the nature of  
art. Covers  
improvisation  
in a wide  
spectrum of  
artistic  
domains,  
including  
unexpected ones

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such as

# Ragazzi

literature,  
visual arts,  
games, and  
cooking.

Addresses key  
questions, such  
as: - How can  
improvisation  
be defined and  
what is its  
role in  
different art

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forms? – Can  
improvisation  
be perceived as  
such, and how  
can it be  
aesthetically  
evaluated? –  
What is the  
relationship  
between  
improvisation  
and notions  
such as action,

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composition,  
expressivity,  
and

authenticity? -

What is the  
ethical and  
political

significance of  
improvisation?

Applying recent  
developments in  
new historicism  
and cultural ma

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terialism—along  
with the new  
perspectives  
opened up by  
the current  
debate on  
intertextuality  
and the  
construction of  
the theatrical  
text—the essays  
collected here  
reconsider the



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Ragazzi

pervasive infl

Giorgio

Strehler

Directs Carlo

Goldoni

European

Theatre

Performance

Practice,

1580-1750

Europäische

Musiker in

Venedig, Rom

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und Neapel  
Ragazzi  
1650-1750

Shapes of  
History in  
Italian Cinema

The Dante  
Encyclopedia

The Mask: A  
Periodical  
Performance by

Edward Gordon  
Craig

**This volume**  
*Page 98/179*

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explores the dense  
networks created by  
diplomatic  
relationships  
between European  
courts and  
aristocratic  
households in the  
early modern age,  
with the emphasis on  
celebratory events  
and the circulation

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of theatrical plots  
and practitioners  
promoted by  
political and  
diplomatic  
connections. The  
offices of  
plenipotentiary  
ministers were often  
outposts providing  
useful information  
about cultural life in

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foreign countries.

Sometimes the  
artistic strategies  
defined through the  
exchanges of  
couriers were  
destined to leave a  
legacy in the history  
of arts, especially of  
music and theatre.  
Ministers favored or  
promoted careers,

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described or made pieces of repertoire available to new audiences, and even supported practitioners in their difficult travels by planning profitable tours. They stood behind extraordinary artists and protected many stage

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performers with their authority, while carefully observing and transmitting precious information about the cultural and musical life of the countries where they resided.

This rich, wide-ranging book explores Italy's

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national film style  
by relating it closely  
to politics and to the  
historicist thought of  
Croce, Gentile, and  
Gramsci. Here is a  
new kind of film  
history--a nonlinear,  
intertextual approach  
that confronts the  
total story of the  
growth of a national



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cinema while  
Ragazzi

challenging the  
traditional formats of  
general histories and  
period studies.

Examining Italian  
silent films of the  
fascist era through  
neorealism to  
modernist

filmmaking after  
May 1968, Angela

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Dalle Vacche reveals  
opera and the  
commedia dell'arte  
to be the strongest  
influences. As she  
presents the whole  
history of Italian  
cinema from the  
standpoint of a  
dialectic between  
these two styles, she  
offers brilliant

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interpretations of individual films. The "body in the mirror" is the national self-image on the screen, which changes shape in response to historical and political context. To discover how the nation represents, understands, and

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recognizes this  
fictional "body,"

Dalle Vacche  
discusses changes in  
the strongest  
parameters of Italian  
cinema: allegory,  
spectacle, body,  
history, unity, and  
continuity. In her  
hands these concepts  
yield a wealth of

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insights for film  
scholars, art  
historians, political  
scientists, and those  
concerned with  
cultural studies in  
general, as well as  
for other educated  
readers interested in  
Italian cinema.

Originally published  
in 1992. The

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Press since its  
founding in 1905.

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in 1947, A Short  
History of Opera  
immediately  
achieved  
international status



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as a classic in the field. Now, more than five decades later, this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have. The fourth edition incorporates new

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scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music, and

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other forerunners,  
the book reveals the  
genre's beginnings in  
the seventeenth  
century and follows  
its progress to the  
present day. A Short  
History of Opera  
examines not only  
the standard  
performance  
repertoire, but also

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works considered  
important for the  
genre's development.  
Its expanded scope  
investigates opera  
from Eastern  
European countries  
and Finland. The  
section on twentieth-  
century opera has  
been reorganized  
around national

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operatic traditions including a chapter devoted solely to opera in the United States, which incorporates material on the American musical and ties between classical opera and popular musical theater. A separate section on

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Chinese opera is also included. With an extensive multilanguage bibliography, more than one hundred musical examples, and stage illustrations, this authoritative one-volume survey will be invaluable to

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students and serious  
opera buffs. New  
fans will also find it  
highly accessible  
and informative.

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in its coverage, A  
Short History of  
Opera is now more  
than ever the book to  
turn to for anyone  
who wants to know

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Ragazzi  
about the history of  
this art form.

The book aims at  
reframing the  
discussion on the  
"public sphere,"  
usually understood  
as the place where  
the public opinion is  
formed, through  
rational discussion.  
The aim of this book



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is to give an account of this rationality, and its serious shortcomings, examining the role of the media and the confusing of public roles and personal identity. It focuses in particular on the role of the theatrical and comical in the

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historical  
development of the  
public sphere, and in  
this manner  
reformulating  
definitions of  
common sense,  
personal identity,  
and culture.

Comic Elders on the  
Italian and  
Shakespearean Stage

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Performance and  
Ceremony in the  
Writings of Three

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Guarinonius and the

Brothers Felix and

Thomas Platter

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presents

foundational and

representative

essays of the last

half century on

theatre

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performance practice during the period 1580 to 1750. The particular focus is on the nature of playing spaces, staging, acting and audience response in professional theatre and the selection of previously published research

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articles and book  
chapters includes

significant works  
on topics such as  
Shakespearean  
staging, French and  
Spanish theatre  
audiences, the  
challenging aspects  
of the evolution of  
Italian renaissance  
acting practice,  
and the 'hidden'  
dimensions of

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performance. The essays provide coherent transnational coverage as well as detailed treatments of their individual topics. Considerations of theatre practice in Italy, Spain and France, as well as England, place Shakespeare's

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theatre in its European context to reveal surprising commonalities and salient differences in the performance practice of early modern Europe's major professional theatres. This volume is an indispensable reference work for university libraries,



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lecturers,  
researchers and  
practitioners and  
offers a coherent  
overview of early  
modern  
comparative  
performance  
practice, and a  
deeper  
understanding of  
the field's major  
topics and  
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book containing  
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works, from the  
most important  
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**Encyclopedia is  
a comprehensive  
resource that  
presents a  
systematic  
introduction to  
Dante's life and**

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works and the  
cultural context  
in which his  
moral and  
intellectual  
imagination took  
shape.

While the  
writings of  
early modern  
medical  
practitioners  
habitually touch  
on performance



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and ceremony,  
Pagazzi  
few illuminate  
them as clearly  
as the  
Protestant  
physicians Felix  
Platter and  
Thomas Platter  
the Younger, who  
studied in  
Montpellier and  
practiced in  
their birth town  
of Basle, or the

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Catholic  
physician

Hippolytus

Guarinonius, who  
was born in  
Trent, trained  
in Padua and  
practiced in  
Hall near  
Innsbruck.

During his  
student years  
and brilliant  
career as early

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modern Basle's  
most

distinguished  
municipal, court  
and academic  
physician, Felix  
Platter built up  
a wide network  
of private,  
religious and  
aristocratic  
patients. His  
published  
medical

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Bagazzi

treatises and  
private journal  
record his  
professional  
encounters with  
them as a  
healer. They  
also offer  
numerous vivid  
accounts of  
theatrical  
events  
experienced by  
Platter as a

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Ragazzi

scholar, student  
and gifted semi-  
professional  
musician, and  
during his Grand  
Tour and long  
medical career.  
Here Felix  
Platter's  
accounts, many  
unavailable in  
translation, are  
examined  
together with

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ragazzi

relevant

extracts from  
the journals of  
his younger  
brother Thomas  
Platter, and  
Guarinonius's  
medical and  
religious  
treatises.

Thomas Platter  
is known to  
Shakespeare  
scholars as the

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Swiss Grand  
Tourist who  
recorded a 1599  
London  
performance of  
Julius Caesar,  
and  
Guarinonius's  
descriptions of  
quack  
performances  
represent the  
earliest  
substantial

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Ragazzi  
written record  
of commedia  
dell'arte lazzi,  
or comic stage  
business. These  
three  
physicians'  
records of  
ceremony,  
festival,  
theatre, and  
marketplace  
diversions are  
examined in



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Bagazzi  
detail, with  
particular

emphasis on the  
reactions of  
'respectable'

medical  
practitioners to  
healing  
performers and  
the performance  
of healing.

Taken as a  
whole, their  
writings

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contribute to  
our

understanding of  
many aspects of  
European  
theatrical  
culture and its  
complex  
interfaces with  
early modern  
healthcare: in  
carnival and  
other routine  
manifestations

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Ragazzi  
of the Christian  
festive year, in  
the  
extraordinary  
performance and  
ceremony of  
court festivals,  
and above all in  
the rarely  
welcomed  
intrusions of  
quacks and other  
itinerant  
performers.

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The J. Paul  
Bagazzi  
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Journal has been  
published  
annually since  
1974. It  
contains  
scholarly  
articles and  
shorter notes  
pertaining to  
objects in the  
Museum's seven  
curatorial

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departments:

Antiquities,  
Manuscripts,  
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and Photographs.

The Journal  
includes an  
illustrated  
checklist of the  
Museum's

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acquisitions for  
the precious  
year, a staff  
listing, and a  
statement by the  
Museum's  
director  
outlining the  
year's most  
important  
activities.

Volume 20 of the  
J. Paul Getty  
Museum Journal

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Ragazzi  
contains an  
index to volumes  
1 to 20 and  
includes  
articles by John  
Walsh, Carl  
Brandon  
Strehlke,  
Barbara Bohlen,  
Kelly Pask,  
Suzanne Lewis,  
Elizabeth  
Pilliod, Anne  
Ratzki-Kraatz,

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Ragazzi  
Sharon K. Shore,  
Linda A.

Strauss, Brian  
Considine, Arie  
Wallert, Richard  
Rand, And Jacky  
De Veer-  
Langezaal.

The commedia  
dell'arte, the  
improvvised  
Italian theatre  
that dominated  
the European



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Ragazzi

stage from 1550  
to 1750, is  
arguably the  
most famous  
theatre  
tradition to  
emerge from  
Europe in the  
early modern  
period. Its  
celebrated masks  
have come to  
symbolize  
theatre itself

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Bagazzi  
and have become  
part of the

European  
cultural  
imagination.

Over the past  
twenty years a  
revolution in  
commedia  
dell'arte  
scholarship has  
taken place,  
generated mainly  
by a number of

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Commedia Per  
Ragazzi  
distinguished  
Italian

scholars. Their  
work, in which  
they have  
radically  
separated out  
the myth from  
the history of  
the phenomenon  
remains,  
however, largely  
untranslated  
into English (or

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any other  
language). The  
present volume  
gathers together  
these Italian  
and English-  
speaking  
scholars to  
synthesize for  
the first time  
this research  
for both  
specialist and  
non-specialist

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Parazzi  
readers. The  
book is

structured  
around key  
topics that span  
both the early  
modern period  
and the twentieth  
h-century  
reinvention of  
the commedia  
dell'arte.

A Facsimile of  
the Sources and

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Sketches  
The Golden Age  
Comedia  
The Cambridge  
History of  
Italian  
Literature  
Masks in the  
Serene Republic  
Literary  
Mountebanks and  
Performing  
Quacks  
Italian Culture

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Pagazzi  
in the Drama of  
Shakespeare &  
His  
Contemporaries

**This collection of  
nine essays offers  
new evidence of  
the creativity of  
religious culture  
in an era  
conventionally  
known as the Cou  
nter-Reformation.**

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Ragazzi

**Religion and the  
arts in Italy, ca.  
1550-1650, are  
shown to have  
prospered, with  
or without  
ecclesiastical  
approval.**

**The commedia  
dell'arte was an  
improvised drama  
performed by  
masked players.**



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Ragazzi

**How did the  
actors react to  
these demands  
and limitations?  
What force kept  
this form of  
theatre alive for  
more than two  
centuries and  
made Harlequin  
such a potent  
image? In this  
study of the**

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**commedia  
dell'arte,  
originally  
published in  
1987, Professor  
Nicoll's concern  
is not to provide  
an historical  
survey of its  
origins or to  
trace the ascent  
and descent of  
Harlequin or any**

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**or any other  
character or  
'mask', but rather  
to explore  
critically the  
answers to these  
and related  
questions. His  
arguments are  
based on the  
evidence of the  
play scenarios  
and**

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**contemporary  
documents as far  
as possible, and  
are illuminated  
by many  
illustrations that  
are either little-  
known or had not  
previously been  
reproduced.**

**Celebrates the  
first decade of  
Comparative**

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light-hearted  
vein.**

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modern theater is  
complete without  
a thorough  
understanding of  
the enormous  
influence of  
visionary genius  
Edward Gordon  
Craig. Born in**

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Ragazzi

**England in 1872,  
Craig went on to  
become famous  
world-wide as an  
actor, manager,  
director,  
playwright,  
designer, and  
most importantly  
an author and  
theorist, whose  
books were  
translated into**

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Commedia Per  
Pagazzi

**German, Russian,  
Japanese, Dutch,  
Hungarian, and  
Danish. Although  
an essential  
parallel to the  
European avant-  
garde, Craig was  
often read as  
"exceptional" and  
highly innovative  
in his native  
Britain, thus, The**

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Ragazzi

**Mask not only  
appears as  
Craig's main  
cosmopolitan  
project but also  
at times  
functions as a  
surrogate stage  
for his  
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