

La Commedia Dellarte Genesi Duna Societ Dello Spettacolo Biblioteca Universale Laterza

La Commedia [Comm. Cristoforo Landino. Ed. Piero Figino]The Literary Gazette and Journal of Belles Lettres, Arts, SciencesThe Atrocity ExhibitionHarperCollins UK
From Pulitzer Prize-winning book critic Michael Dirda comes a collection of his most personal and engaging essays on the literary life—the perfect companion for any lover of books. Michael Dirda has been hailed as "the best-read person in America" (The Paris Review) and "the best book critic in America" (The New York Observer). In addition to the Pulitzer Prize he was awarded for his reviews in The Washington Post, he picked up an Edgar from the Mystery Writers of America for his most recent book, On Conan Doyle. Dirda's latest volume collects fifty of his witty and wide-ranging reflections on literary journalism, book collecting, and the writers he loves. Reaching from the classics to the post-moderns, his allusions dance from Samuel Johnson, Ralph Waldo Emerson and M. F. K. Fisher to Marilynne Robinson, Hunter S. Thompson, and David Foster Wallace. Dirda's topics are equally diverse: literary pets, the lost art of cursive writing, book inscriptions, the pleasures of science fiction conventions, author photographs, novelists in old age, Oberlin College, a year in Marseille, writer's block, and much more, not to overlook a few rants about Washington life and American culture. As admirers of his earlier books will expect, there are annotated lists galore—of perfect book titles, great adventure novels, favorite words, essential books about books, and beloved children's classics, as well as a revealing peek at the titles Michael keeps on his own nightstand. Funny and erudite, occasionally poignant or angry, Browsings is a celebration of the reading life, a fan's notes, and the perfect gift for any booklover.

Indigenous peoples have suffered disproportionately from the effects of extractive industries on their lands and livelihoods, including environmental degradation, human rights violations, and dispossession. Although the abuses have been ongoing, there has been a growing assertion of the rights of indigenous peoples to decide their own development paths, which frequently calls for the rejection of large-scale extractive projects. Based primarily on the proceedings of an International Conference on Extractive Industries and Indigenous Peoples that took place in Manila in March 2009, this book thematically explores the nature of the problem, reviews recent developments and analyses the strategies employed at local, national, and international levels.

Three of Charles Dickens's much-loved Christmas novellas—The Cricket on the Hearth, The Battle of Life, and The Haunted Man—are brought to life in this classic audiobook collection.

Jody Blake demonstrates in this book that although the impact of African-American music and dance in France was constant from 1900 to 1930, it was not unchanging. This was due in part to the stylistic development and diversity of African-American music and dance, from the prewar cakewalk and ragtime to the postwar Charleston and jazz.

Successive groups of modernists, beginning with the Matisse and Picasso circle in the 1900s and concluding with the Surrealists and Purists in the 1920s, constructed different versions of la musique and la danse negre. Manifested in creative and critical works, these responses to African-American music and dance reflected the modernists' varying artistic agendas and historical climates.

This book presents a multidisciplinary perspective on chance, with contributions from distinguished researchers in the areas of biology, cognitive neuroscience, economics, genetics, general history, law, linguistics, logic, mathematical physics, statistics, theology and philosophy. The individual chapters are bound together by a general introduction followed by an opening chapter that surveys 2500 years of linguistic, philosophical, and scientific reflections on chance, coincidence, fortune, randomness, luck and related concepts. A main conclusion that can be drawn is that, even after all this time, we still cannot be sure whether chance is a truly fundamental and irreducible phenomenon, in that certain events are simply uncaused and could have been otherwise, or whether it is always simply a reflection of our ignorance. Other challenges that emerge from this book include a better understanding of the contextuality and perspectival character of chance (including its scale-dependence), and the curious fact that, throughout history (including contemporary science), chance has been used both as an explanation and as a hallmark of the absence of explanation. As such, this book challenges the reader to think about chance in a new way and to come to grips with this endlessly fascinating phenomenon.

Late in 1939 Nazi Germany was poised to overrun Europe and extend Adolf Hitler's fascist control. At the same time, however, two British physicists invented the resonant cavity magnetron. About the size of a hockey puck, it unlocked the enormous potential of radar exclusively for the Allies. Since the discovery of radar early in the twentieth century, development across most of the world had progressed only incrementally. Germany and Japan had radar as well, but in just three years, the Allies' new radar, incorporating the top-secret cavity magnetron, turned the tide of war from doubtful to a known conclusion before the enemy even figured out how. The tactical difference between the enemy's primitive radar and the Allies' new radar was similar to that between a musket and a rifle. The cavity magnetron proved to be the single most influential new invention contributing to winning the war in Europe. Norman Fine tells the relatively unknown story of radar's transformation from a technical curiosity to a previously unimaginable offensive weapon. We meet scientists and warriors critical to the story of radar and its pressure-filled development and implementation. Blind Bombing brings to light two characters who played an integral role in the story as it unfolded: one, a brilliant and opinionated scientist, the other, an easygoing twenty-one-year-old caught up in the peacetime draft. This unlikely pair and a handful of their cohorts pioneered a revolution in warfare. They formulated new offensive tactics by trying, failing, and persevering, ultimately overcoming the naysayers and obstructionists on their own side and finally the enemy.

This book provides a multi-disciplinary coverage of the broad fields of species, community and landscape conservation. The panel of contributors consider a range of topics in vegetation and biodiversity assessment, planning and management of conservation zones and protected areas, together with historical and social/legal issues of the environment and nature conservation. The book celebrates the life's work of Professor Franco Pedrotti.

Organized thematically, a collection of essays introduces nearly ninety of the world's most entertaining and informative books, covering masterpieces of fantasy and science fiction, horror and adventure, epics, history, philosophy, essays, and children's literature, by authors ranging from Sappho and Petronius to Frederick Douglass, Arthur Conan Doyle, and Georgette Heyer. Reprint.

"Founded by Will Carter in 1924, the Rampant Lions Press in Cambridge, England, established itself as one of the leading letterpress workshops in the decades after the Second World War. Will was joined by his son Sebastian in the 1960s, and the business became known worldwide for its craftsmanship and design skills. It was not strictly a private press, but rather a small publisher of fine editions and a printer for other publishers. The broad scope of its activities led to working on books by a wide range of authors and artists. For an exhibition of the Press's work at the Fitzwilliam Museum in Cambridge in 1982, Sebastian Carter compiled a catalogue of the books shown. It consisted of 89 titles, about half of the total printed so far. From then until the closure of the Press in 2008, the total grew to 321, and this Catalogue describes them all. There is a detailed description of each book, including its title page, typefaces, papers and bindings, together with any binding variants, and details of any prospectuses produced ... the Catalogue is divided into four sections covering the main periods of the Press's history, and each section is prefaced with the story of that period, so that the book is in effect a history of the Press"--Dust jacket front flap.

Historians and art historians provide a critique of existing methodologies and an interdisciplinary inquiry into seventeenth-century Dutch art and culture.

Attempting to bridge the gap between specialised scholarship in the humanistic disciplines and an interdisciplinary project of cultural analysis, Mieke Bal has written an intellectual travel guide that charts the course 'beyond' cultural studies. As with any guide, it can be used in a number of ways and the reader can follow or willfully ignore any of the paths it maps or signposts. Bal's focus for this book is the idea that interdisciplinarity in the humanities - necessary, exciting, serious - must seek its heuristic and methodological basis in concepts rather than its methods. Concepts are not grids to put over an object. The counterpart of any given concept is the cultural text or work or 'thing' that constitutes the object of analysis. No concept is meaningful for cultural analysis unless it helps us to understand the object better on its own terms. Bal offers the reader a sustained theoretical reflection on how to 'do' cultural analysis through a tentative practice of doing just that. This offers a concrete practice to theoretical constructs, and allows the proposed method more accessibility. Please note: illustrations have been removed from the ebook at the request of the rightsholder.

From Commedia dell'Arte came archetypal characters that are still with us today, such as Harlequin and Pantalone, and the rediscovered craft of writing comic dramas and masked theatre. From it came the forces that helped create and influence Opera, Ballet, Pantomime, Shakespeare, Moliere, Lopes de Vega, Goldoni, Meyerhold, and even the glove puppet, Mr Punch. The Routledge Companion to Commedia dell'Arte is a wide-ranging volume written by over 50 experts, that traces the history, characteristics, and development of this fascinating yet elusive theatre form. In synthesizing the elements of Commedia, this book introduces the history of the Sartori mask studio; presents a comparison between Gozzi and Goldoni's complicated and adversarial approaches to theatre; invites discussions on Commedia's relevance to Shakespeare, and illuminates re-interpretations of Commedia in modern times. The authors are drawn from actors, mask-makers, pedagogues, directors, trainers and academics, all of whom add unique insights into this most delightful of theatre styles. Notable contributions include: • Donato Sartori on the 20th century Sartori mask • Rob Henke on form and freedom • Anna Cottis on Carlo Boso • Didi Hopkins on One Man, Two Guv'nors • Kenneth Richards on acting companies • Antonio Fava on Pulcinella • Joan Schirle on Carlo Mazzone-Clementi and women in Commedia • and M.A. Katritzky on images Olly Crick is a performer, trainer and director, having trained in Commedia under Barry Grantham and Carlo Boso. He is founder of The Fabulous Old Spot Theatre Company. Judith Chaffee is Associate Professor of Theatre at Boston University, and Head of Movement Training for Actors. She trained in Commedia with Antonio Fava, Julie Goell, Stanley Allen Sherman, and Carlos Garcia Estevez.

The Optical Unconscious is a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self-fulfilling truths. The account of modernism presented here challenges the vaunted principle of "vision itself." And it is a very different story than we have ever read, not only because its insurgent plot and characters rise from below the calm surface of the known and law-like field of modernist painting, but because the voice is unlike anything we have heard before. Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery, Rosalind Krauss abandons the historian's voice of objective detachment and forges a new style of writing in this book: art history that insinuates diary and art theory, and that has the gait and tone of fiction. The Optical Unconscious will be deeply vexing to modernism's standard-bearers, and to readers who have accepted the foundational principles on which their aesthetic is based. Krauss also gives us the story that Alfred Barr, Meyer Shapiro, and Clement Greenberg repressed, the story of a small, disparate group of artists who defied modernism's most cherished self-descriptions, giving rise to an unruly, disruptive force that persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today. In order to understand why modernism had to repress the optical unconscious, Krauss eavesdrops on Roger Fry in the salons of Bloomsbury, and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug; we find her in the living room of Clement Greenberg as he complains about "smart Jewish girls with their typewriters" in the 1960s, and in colloquy with Michael Fried about Frank Stella's love of baseball. Along the way, there are also narrative encounters with Freud, Jacques Lacan, Georges Bataille, Roger Caillois, Gilles Deleuze, and Jean-François Lyotard. To embody this optical unconscious, Krauss turns to the pages of Max Ernst's collage novels, to Marcel Duchamp's hypnotic Rotoreliefs, to Eva Hesse's luminous sculptures, and to Cy Twombly's, Andy Warhol's, and Robert Morris's scandalous decoding of Jackson Pollock's drip pictures as "Anti-Form." These artists introduced a new set of values into the field of twentieth-century art, offering ready-made images of obsessional fantasy in place of modernism's intentionality and unexamined compulsions.

Of all the theatrical genres most prized by the Victorians, pantomime is the only one to have survived continuously into the twenty-first century. It remains as true today as it was

in the 1830s, that a visit to the pantomime constitutes the first theatrical experience of most children and now, as then, a successful pantomime season is the key to the financial health of most theatres. Everyone went to the pantomime, from Queen Victoria and the royal family to the humblest of her subjects. It appealed equally to West End and East End, to London and the provinces, to both sexes and all ages. Many Victorian luminaries were devotees of the pantomime, notably among them John Ruskin, Charles Dickens, Lewis Carroll and W.E. Gladstone. In this vivid and evocative account of the Victorian pantomime, Jeffrey Richards examines the potent combination of slapstick, spectacle and subversion that ensured the enduring popularity of the form. The secret of its success, he argues, was its continual evolution. It acted as an accurate cultural barometer of its times, directly reflecting current attitudes, beliefs and preoccupations, and it kept up a flow of instantly recognisable topical allusions to political rows, fashion fads, technological triumphs, wars and revolutions, and society scandals. Richards assesses throughout the contribution of writers, producers, designers and stars to the success of the pantomime in its golden age. This book is a treat as rich and appetizing as turkey, mince pies and plum pudding.

First published in 1970 and widely regarded as a prophetic masterpiece, this is a groundbreaking experimental novel by the acclaimed author of 'Crash' and 'Super-Cannes'.

As sports have become more competitive over recent years researchers and trainers have been searching for new and innovative ways of improving performance. Ironically, an area as mundane as what an athlete eats can have profound effects on fitness, health and ultimately, performance in competition. Sports have also gained widespread acceptance in the therapeutic management of athletes with disorders associated with nutritional status. In addition, exercise has been one of the tools used for studying the control of metabolism, creating a wealth of scientific information that needs to be placed in the context of sports medicine and science. Nutrition in Sport provides an exhaustive review of the biochemistry and physiology of eating. The text is divided into three sections and commences with a discussion of the essential elements of diet, including sections on carbohydrates, proteins, fats, vitamins and trace elements, and drugs associated with nutrition. It also discusses athletes requiring special consideration, including vegetarians and diabetics. The second section considers the practical aspects of sports nutrition and discusses weight control (essential for sports with weight categories and athletes with eating disorders), the travelling athlete (where travel either disrupts established feeding patterns or introduces new hazards), environmental aspects of nutrition (including altitude and heat), and the role of sports nutritional products.

After reviewing, from a grammaticalization perspective, the main stages in the evolution of Italian object clitic pronouns, the book discusses the distinctive morphosyntactic, semantic, and pragmatic features of Italian clitics. In particular, the book offers an original study of the most common examples of so-called *verbi procomplementari*, verbs which are characterized by the incorporation of clitics that no longer function as pronouns, and which are widely used in present-day Italian. Their emergence involves both grammaticalization of the clitic pronoun into an obligatory element, and lexicalization of the verb+clitic sequence. This study is essentially descriptive and maximally data-driven. The discussion of grammaticalization and lexicalization is reduced to the essentials and aims primarily at defining how these terms, which have received different and at times divergent interpretations, are employed in the book. The book is accessible to a wide and varied readership, which includes Italian and Romance linguists of functional and formal orientation, Italian language scholars, grammaticalization scholars interested in new case studies, as well as students of language change and variation.

The acclaimed investigative reporter and author of *Confronting Collapse* examines the global forces that led to 9/11 in this provocative exposé. The attacks of September 11, 2001 were accomplished through an amazing orchestration of logistics and personnel. *Crossing the Rubicon* examines how such a conspiracy was possible through an interdisciplinary analysis of petroleum, geopolitics, narco-traffic, intelligence and militarism—without which 9/11 cannot be understood. In reality, 9/11 and the resulting "War on Terror" are parts of a massive authoritarian response to an emerging economic crisis of unprecedented scale. Peak Oil—the beginning of the end for our industrial civilization—is driving the elites of American power to implement unthinkably draconian measures of repression, warfare and population control. *Crossing the Rubicon* is more than a story of corruption and greed. It is a map of the perilous terrain through which we are all now making our way.

This is the first comprehensive and illustrated study of the most important form of theatre in the entire Roman Empire - pantomime, the ancient equivalent of ballet dancing. Performed for more than five centuries in hundreds of theatres from Portugal in the West to the Euphrates, from Gaul to North Africa, solo male dancing stars - the forerunners of Nijinsky, Nureyev, and Baryshnikov - stunned audiences with their erotic costumes, subtlety of gesture, and dazzling athleticism. In sixteen specially commissioned and complementary studies, the leading world specialists explore all aspects of the ancient pantomime dancer's performance skills, popularity, and social impact, while paying special attention to the texts that formed the basis of this distinctive art form.

Based on the Ghibliotheque podcast, which leafs through the library of films from the world's greatest animation studio, Studio Ghibli. A fully illustrated book that reviews each Studio Ghibli movie in turn, in the voice of expert and newcomer. Will include details of production, release, themes, key scenes and general review as well as Ghibli-specific information. To be illustrated with stills and posters from each movie and (hopefully) portraits of directors, writers and creative team.

Hot on the heels of the success of *The Golden Age of Marvel* comes a second collection of classic stories from Marvel's earliest years -- with a special introduction by former Marvel staffer and renowned author Mickey Spillane! Chock full of some of Marvel's finest moments from the 1930s, '40s, and 50's, *The Golden Age of Marvel Volume II* includes the first appearances by Marvel mainstays Captain America and the Human Torch, the origin of the Golden Age Vision, as well as appearances by such halcyon heroes as the Sub-Mariner, Citizen V, Hurricane, The Fin, and Red Raven! And as an added bonus, also included is a special text story written by Spillane when he worked for Marvel in the 1940s! Ideal for connoisseurs of the comics medium or anyone

with an appetite for pop culture history!

This edition of Michael Wood's groundbreaking first book explores the fascinating and mysterious centuries between the Romans and the Norman Conquest of 1066. In *In Search of the Dark Ages* vividly conjures up some of the most famous names in British history, such as Queen Boadicea, leader of a terrible war of resistance against the Romans, and King Arthur, the 'once and future king', for whose riddle Wood proposes a new and surprising solution. Here too, warts and all, are the Saxon, Viking and Norman kings who laid the political foundations of England - Offa of Mercia, Alfred the Great, Athelstan, and William the Conqueror, whose victory at Hastings in 1066 marked the end of Anglo-Saxon England. Reflecting recent historical, textual and archaeological research, this revised edition of Michael Wood's classic book overturns preconceptions of the Dark Ages as a shadowy and brutal era, showing them to be a richly exciting and formative period in the history of Britain. 'With *In Search of the Dark Ages*, Michael Wood wrote the book for history on TV.' The Times 'Michael Wood is the maker of some of the best TV documentaries ever made on history and archaeology.' Times Literary Supplement

A collection of essays by the art historian Aby Warburg, these essays look beyond iconography to more psychological aspects of artistic creation: the conditions under which art was practised; its social and cultural contexts; and its conceivable historical meaning.

Chinna uncovers the lost places that exist beneath the townscape of Perth. For the last four years the poet has walked the wetlands of the Swan Coastal Plain - and she has walked the paths and streets where the wetlands once were. Chinna writes with great poignancy and beauty of our inability to return, and the ways in which we can use the dual practice of writing and walking to reclaim what we have lost. Her poems speak with urgency about wetlands that are under threat from development today.

The history of modern European languages has been largely determined by the range of functions they have acquired, particularly after 1500. This development necessitated a notable expansion of their syntax and lexis, but is most characteristically reflected in the conventionalization of text types. Starting from the German concept of *Textsorte* as developed from the 1960s onwards, the present account is a first comprehensive attempt at charting the field for the history and present-day situation of the English language. In text types, a designation is linked with a more or less stable form which guides the writer's production as well as the reader's expectation, permitting one to recognize straightforward uses as well as deliberate misuses. Some two thousand of such designations are here listed with minimal definitions and dates for first occurrences. The discussion then concentrates on selected types, which are seen as especially illustrative for English: book dedications, cooking recipes, advertisements, church hymns, lexical entries, and jokes. Their functions and development over time are treated in correlation with their specific linguistic characteristics and adaptations to different period styles and social changes in the readership. The functional range of text types in traditions outside England and the consequences of the export of English categories are exemplified by the history of Scots/Scottish English and of English in India. The arguments are accompanied by a lavish supply of textual excerpts and more than fifty pages of facsimiles, which are especially relevant for insights derived from typographical features. A full bibliography and indices are provided at the end. The book will prove useful for decisions on the constitution of representative text corpora and stimulate research into a greater number of individual text types as well as contrastive analyses at least among European languages.

Presented at a symposium held in 1990 to celebrate the Getty Museum's acquisition of the only known illuminated copy of *The Visions of Tondal*, twenty essays address the celebrated bibliophilic activity of Margaret of York; the career of Simon Marmion, a favorite artist of the Burgundian court; and *The Visions of Tondal* in relation to illustrated visions of the Middle Ages. Contributors include Maryan Ainsworth, Wim Blockmans, Walter Cahn, Albert Derolez, Peter Dinzelbacher, Rainald Grosshans, Sandra Hindman, Martin Lowry, Nigel Morgan, and Nigel Palmer.

When talking about monuments, size undeniably matters - or does it? But how else can we measure monumentality? Bringing together researchers from various fields such as archaeology, museology, history, sociology, Mesoamerican studies, and art history, this book discusses terminological and methodological approaches in both theoretical contributions and various case studies. While focusing on architectural aspects, this volume also discusses the social meaning of monuments, the role of forced and free labour, as well as textual monumentality. The result is a modern interdisciplinary take on an important concept which is notoriously difficult to define.

"The authoritative masterpiece" (L. A. Times) on the Apollo space program and NASA's journey to the moon This acclaimed portrait of heroism and ingenuity captures a watershed moment in human history. The astronauts themselves have called it the definitive account of their missions. On the night of July 20, 1969, our world changed forever when Neil Armstrong and Buzz Aldrin walked on the moon. Based on in-depth interviews with twenty-three of the twenty-four moon voyagers, as well as those who struggled to get the program moving, *A Man on the Moon* conveys every aspect of the Apollo missions with breathtaking immediacy and stunning detail. *A Man on the Moon* is also the basis for the acclaimed miniseries produced by Tom Hanks, *From the Earth to the Moon*, now airing and streaming again on HBO in celebration of the 50th anniversary of Apollo 11. *The History of Science Fiction* traces the origin and development of science fiction from Ancient Greece up to the present day. The author is both an academic literary critic and acclaimed creative writer of the genre. Written in lively, accessible prose it is specifically designed to bridge the worlds of academic criticism and SF fandom.

The invention of collage by Picasso and Braque in 1912 proved to be a dramatic turning point in the development of Cubism and Futurism and ultimately one of the most significant innovations in twentieth-century art. Collage has traditionally been viewed as a new expression of modernism, one allied with modernism's search for purity of means, anti-illusionism, unity, and autonomy of form. This book - the first comprehensive study of collage and its relation to modernism - challenges this view. Christine Poggi argues that collage did not become a new language of modernism but a new language with which to critique modernism. She focuses on the ways Cubist collage - and the Futurist multimedia work that was inspired by it - undermined prevailing notions of material and stylistic unity, subverted the role of the frame and pictorial ground, and brought the languages of high and low culture into a new relationship of exchange.

Republished for the first time since the 1980s, a legendary book on the cinema from one of the most important figures in the history of film. Vivid, eccentric, and free-ranging, this memoir is written in a style reminiscent of the brilliant visual effects of montage and dynamic progression of the legendary Russian director. Eisenstein wittily portrays his life in Russia from the time of the Revolution, his travels in the West, and his encounters with an amazing medley of people on both sides of the Iron Curtain, including Charlie Chaplin, Marlene Dietrich, and Man Ray. With 48 pages of illustrations from the author's own collection, including photos and personal sketches, this is the fullest picture possible of a man and his films, from one of the most iconic eras of the art form.

Regarded as one of the founders of the postwar American independent cinema, Maya Deren was a poet, photographer, ethnographer and filmmaker. These essays examine Deren's writings, films, and legacy from a variety of perspectives.

One of the most acclaimed books of our time—the definitive Vietnam War exposé and the winner of the Pulitzer Prize and the National Book Award. When he came to Vietnam in 1962, Lieutenant Colonel John Paul Vann was the one clear-sighted participant in an enterprise riddled with arrogance and self-deception, a charismatic soldier who put his life and career on the line in an attempt to convince his superiors that the war should be fought another way. By the time he died in 1972, Vann had embraced the follies he once decried. He died believing that the war had been won. In this magisterial book, a monument of history and biography that was awarded the National Book Award and the Pulitzer Prize for Nonfiction, a renowned journalist tells the story of John Vann—"the one irreplaceable American in Vietnam"—and of the tragedy that destroyed a country and squandered so much of America's young manhood and resources.

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